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VOLUME VIII
No. 15

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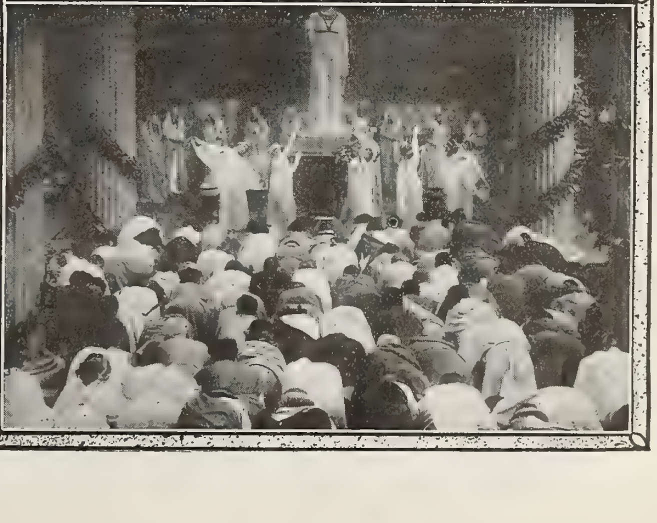

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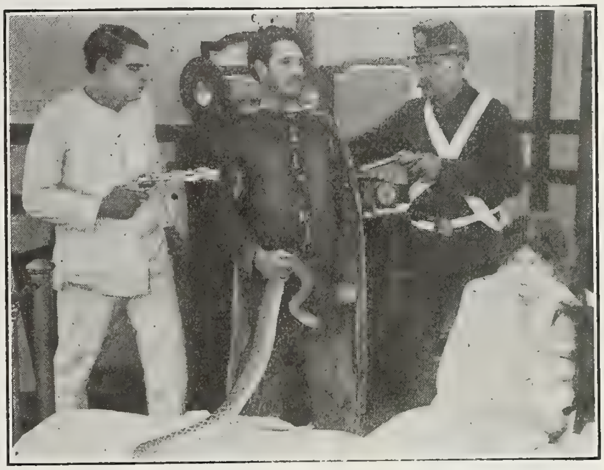

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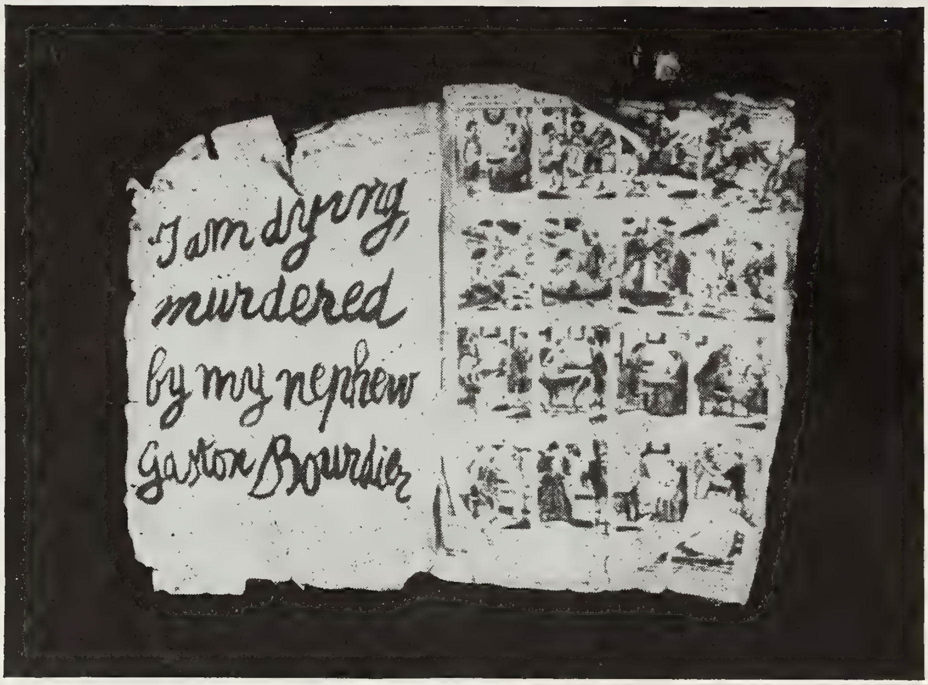

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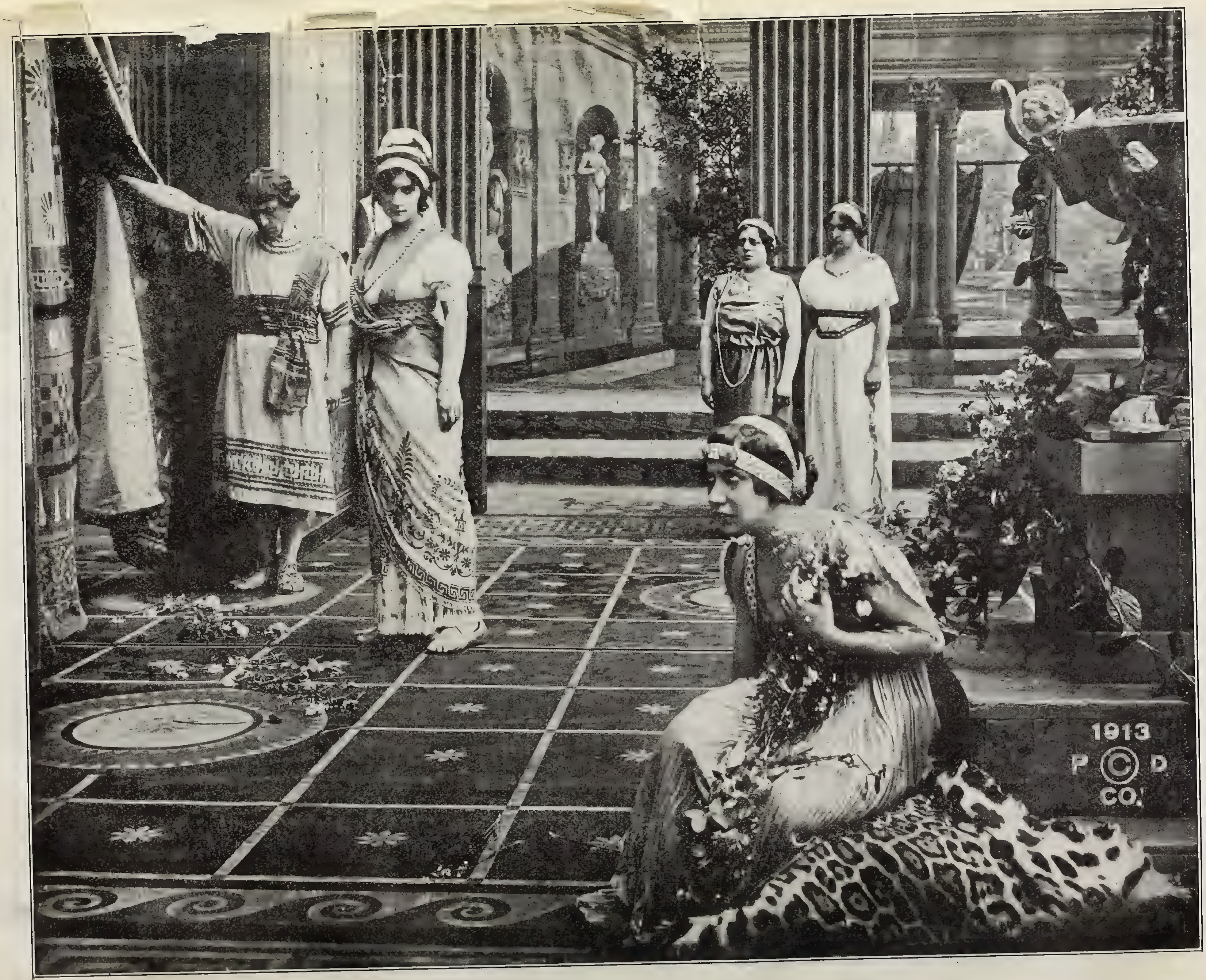

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The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

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Established 1913

Volume VIII October 11, 1913 Number 15

NICHOLAS POWER

(Cameragrapher)

IN my photographic days, quite the most, or at any rate one of the most original, men in that business was a witty Irishman. He lived to a fine old age; died the possessor of a nice estate and plenty of money. He used to make photographic cameras, big and little, which were a joy to handle. Have you ever seen a microscopist fondle over a Zeiss high-power, high-grade microscope? I have. And I have done a great deal of the fondling. I was once the possessor of a beautiful Zeiss microscope. I seldom used it in actual microscopic work. But it was a joy to me to turn the milled head and feel the exquisitely wrought out movements of the machine. I write "wrought out" advisedly. The finish of these scientific luxuries is imparted by hand—oh, but if I tried to put my feelings on paper on handling delicate optical instruments I should fail, even though I exhausted Webster in the process.

NICHOLAS POWER

Well, my Irish friend whose name was "Pat" (never mind the surname) made cameras as delicate in their movements as beautiful microscopes. They were built of Spanish mahogany years and years old. It had been pickled. It had been ripened. And oh, the beautiful polish he put on those instruments. They were good to look at and to use. Those were the happy days when it was a distinction to be a photographer. Now it ain't. The kodak is omnipresent. "Everybody's using it, using it, using it." My camera friend began life in a back shop, slept under the counter at nights, but died in a bed that a wealthy society beauty might envy.

I don't want my friend Nicholas Power to die for a long, long time to come. Of course, he has got to die like the rest of us. But he is such a treasure to the motion picture field that we must keep him as long as we can. Nicholas Power is witty, clever and warm-hearted. One of the happiest experiences in my last lustrum was to sit and listen to his mordantly humorous story of his wanderings in the East. He had taken a vacation and probably needed it as much as he deserved it. We all need vacations. Not everyone of us deserve them. I deserve vacations, but I don't need them for I hate holidays.

I theorize that Nicholas Power in the projection machine field is the analogue of my camera-making friend. I believe that Nicholas Power (more power to him and all power to him) began business life in a back shop and slept under the counter. Slept with parts of his machine, as my camera friend did, and as that absolutely unmanageable and erratic Thomas Edison is said to do now. These men are the despair of their wives, daughters and families, BUT they get there. They produce. They "deliver the goods."

One of the most interesting exhibits at the New York Motion Picture Exposition in July was the Nicholas Power exhibit and one of the most interesting figures there was Nicholas Power himself. He did not see me, but I saw him and it pleased me to see the evident interest Mr. Power took in explaining not merely the practical uses of his much-loved cameragraph, but to expound the optical principles involved in projection. To this day I can remember the

(*Continued on page* 16)

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THE DARK HOUSE AND THE PICTURE

ONE effect we hope of the erection in Central New York and the centers of other large cities of photo-drama houses, especially and exclusively for the exhibition of the motion picture, will be the disappearance of the dark house. The dark house is an abomination in the eyes of all lovers of good motion pictures properly projected amid suitable environments. The dark house is a melancholy confession of theatrical failure or ineptitude.

The dark house is dark because there are no plays to fill it. There are plays, but the people who put on plays are mostly unable to tell a good play from a bad play. That is why these theatres are dark.

In Central New York, and indeed in some of the outlying sections of the city, there are always these dark houses. Sepulchres of buried hopes; graveyards of unrealized ambitions; tombs, mortuaries, morgues—we just hate to see them because they typify failure. Into these morgues comes the savior of many a diminishing bank balance, the motion picture. At the present time in the Broadway section of New York City there are a dozen of these places. Pictures are put in and indifferently projected and hastily arranged music flung at the picture as our confrere, J. M. B., is constantly pointing out elsewhere. The picture becomes literally a feature of these mausoleums. A substitute, any old thing you like, as long as the house is kept from going dark.

Of course, it's business—pro tempore—but the picture suffers in public esteem. Mr. David Horsley is talking about building high-grade theatres. Well let him start on Broadway or in the center of other large cities; tear down these dark houses and put real motion picture theatres in their places. Because in New York the best motion picture houses are away from the center of things. It is a moot point whether the New York center of things is the best of things with regard to amusements. Broadway, according to keen observers, is being rapidly shorn of its glories. Even New Yorkers, the most pleasure-loving people on the face of the globe, are becoming sensible in their pleasure-taking. They can get high-grade theatrical performances and good motion picture exhibitions on their own doorsteps, so to speak, so why should they worry about Broadway? Especially when there are so many dark houses there and so many other theatres which are but registrations of failures and the fatuity of infatuated angels.

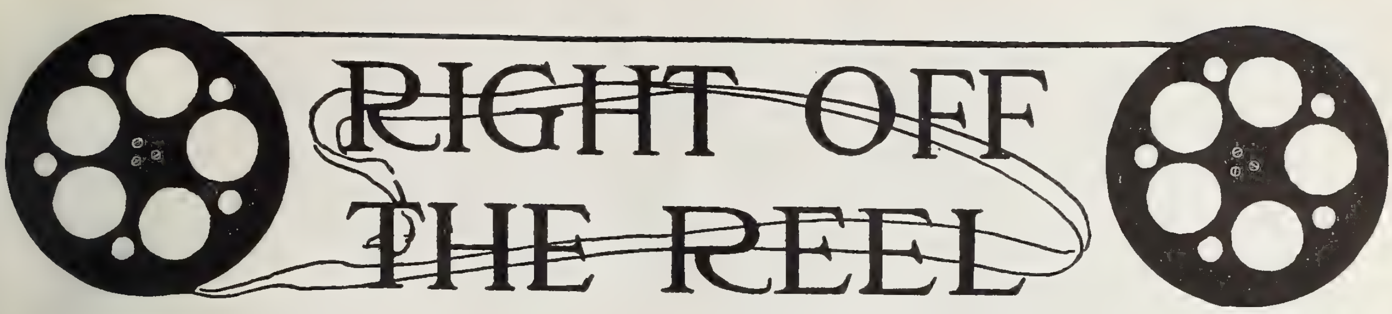
SYRACUSE UNIVERSITY MOTION PICTURE SCHOOL

The photographic school at Syracuse University will probably, by the end of the year, be housed in a home of its own, as plans are now under consideration for a special building comprising on the ground floor a lecture room, studio, four darkrooms, plate, lens and shutter-testing rooms and the usual offices. On the first floor will be built a portrait and motion-picture studio, 30x60 feet, in which it will be possible to stage any ordinary play.

Professor E. J. Wall, who is in charge of this department, hopes to have installed in the new building a Hurter & Driffield plate-testing machine with its complement, a special photometer, a complete optical bench, these instruments now being on the way. With these he hopes to make the school a reliable testing establishment for lenses, plates and papers. There will also be put in, at the earliest possible date, a shutter-testing machine. A photomicrographic department is to be fitted up and spectrographic work is to be undertaken; the necessary equipment being all on the spot, only want of room preventing its being installed ere now.

The department has received many donations in the form of apparatus. George Eastman has given a complete series of kodaks, developing tanks, etc.; the Edison Company has donated projecting machines; F. J. Marion, of the Kalem Company, a motion-picture camera and printer; the Ansco Company, two of their printing machines; the Bausch & Lomb Optical Company, a complete set of lens-grinding tools and a lens in the various stages of grinding from the raw glass;

(*Continued on page* 17)



RIGHT OFF THE REEL

By T.B.

A LITTLE help is worth a ton of sympathy. Two months ago my heart began to bleed for Mr. Arthur Hopkins, for I knew by instinct and reasoning that he was backing a forlorn hope. His destruction was about as certain as the ship, the loss of which has led to the erection of a beautiful monument parallel to the axis of the Park Theatre on Columbus Succle, New Yark City. Columbus Succle is a morgue, the graveyard of many reputations, good, bad and indifferent. It has a statue of Columbus, the Maine monument, a Café Des Enfants. So it's out of the theatrical running on this showing and will never be in it.

* * * *

I was determined to see "Evangeline" and did. Strange though it may read, "Evangeline" is an English classic—not by any means entirely an American one. It finds a place in British school books. The story has been familiar to me since boyhood, and the character of the beautiful girl who lost her lover in a military mêlée only to find him years afterwards a dying man in a pesthouse is one of the most beautiful of all time. Longfellow immortalized himself with this type of beautiful, patient, suffering womanhood.

* * * *

With Edna Goodrich in the star part, an adequate support, good staging and costumes, "Evangeline" should have been a success in the land of its birth. It never stood a chance of success here in New York, because New York, as Madam Simone recently pointed out, does not stand for the imaginative, the intellectual, the thought-provoking in its plays. It wants rapid action, surprise, change, excitement, first, last and all the time. It does not want poetry on the stage; it wants drama of "Within the Law" type, or surprise of the "Seven Keys to Baldpate" kind.

* * * *

"Evangeline" is one of the most weird, haunting productions I have ever seen. I have seen some of the most beautiful productions by some of the greatest stage producers of the world. To me the presentation of the poem in dramatic form was almost flawless. As for Miss Goodrich in the part of Evangeline, she approached within measurable distance of my ideal of the character. She was intensely good. There is all the more reason for regretting, therefore, that in the opinion of those who stand for good in the play world this production was spattered with mud by the baser kind of New York critic. Believe me, some of these critics are a pretty bad lot, backed up by pretty bad influences. However, as I surmised and expected, the production is good enough for multiple reel form and I hope that Mr. Hopkins, his associates and Miss Goodrich will take this friendly hint and turn Evangeline into a five-reel motion picture and sell it on the state-right plan. They will make more money that way than they possibly could by attempting to force this poem upon people who don't want it. The motion picture public is not so easily led away from its ideal as the theatrical public. Thank heaven!

* * * *

Last week the theatrical men of New York held a meeting and wondered why their houses were so often dark, why so many of their plays were failures, and why they could not now get $2.00 a seat with the readiness that they could at one time. Mr. Hopkins supplies the reasons in his failure with "Evangeline." Such a thing is against the "interests" of the New York theatre. It is against the syndicates, it's against the "angels," it's against the "powers that be," in fact, of the New York stage. It's against the trust or trusts, the rings and the inner rings; it's against the grafters and the crooks who vitiate and dominate New York theatricals. It is not necessary for these men to hold meetings on this subject; they know or ought to know that the public has been frightened away from New York theatres. They have been frightened, and are being frightened, into the motion picture theatre, thank goodness. And the motion picture theatre at last is out of the hands of the crook and the grafter. It has defeated the "interests," and all the king's horses and all the king's men will never again put the motion picture theatre of this country in a subsidiary position.

* * * *

I don't know anything about Mr. Hopkins or his entourage, but I give him this advice on his record: That he get into the picture game as soon as possible. That is if he can make "Evangelines." This is the kind of feature film that we want. We in this country want the classics of the country sympathetically filmed. Why, such a picture as that of "Evangeline," if made now, can be used as a complement to or supplement of school books for centuries. Children, while studying the poem for its English, could have it also illustrated by means of such a picture as this. Mr. Edison, a wise and shrewd man, argued recently that school instead of being unattractive to the average kid could be made really attractive by means of motion pictures. Mr. Edison is right. All boys and girls when they reach adolescence or intelligence are interested in the motion picture. So I hope to live to see "Evangeline" made by Mr. Hopkins and his associates passing through the schoolrooms.

* * * *

I read Mr. Hopkins' letter in the New York Times the other day. He hit out at some of his critics good and hard. No doubt they deserved it. I have been a critic myself and a pretty severe one. I have also been a dramatic author and the most roasted writer in London. I once wrote letters like Mr. Hopkins did and got whacked for my pains and troubles. The whacking I got made me a motion picture man with faith in the boundless future of the motion picture. Nothing like the *argumentum ad hominum.* Go thou and do likewise, Mr. Hopkins. And upon me sivvy, I would like to see lovely Edna Goodrich on the screen. She looks to me as if she would be a fine image in pictures.

* * * *

More and more the theatrical men are turning to the picture field as a refuge—something to which they can turn with the certainty of getting back the money and labor which they expend in their productions. The stage at its best is full of uncertainties. If you got the truth from Mr. Frohman, you would probably find that his failures vastly outnumber his successes. Also that some of the other great theatrical names are not always synonymous with uniform or even comparative successes. The picture, on the other hand, is establishing a different reputation. It is this: That with given conditions, success may be made a matter of almost mathematically calculated exactitude.

* * * *

In other words, you can put down so much money and calculate upon a certain return. I should be betraying secrets (but I won't, s'welp me, never) if I told you how much money the All Star put down for "Arizona"—how much money they expect to make and will make. They started out on a definite formula, a formula which I have given again and again: a good story well acted and well photographed. "Evangeline" is a mighty good story; it is wonderfully well produced and acted. All that is necessary now is to have it well photographed, well advertised and it will make money.

* * * *

"Evangeline" is not the only high-class production here in New York that has been mercilessly knocked during the last year or two. It is commonly said by theatrical people in my hearing now that "this or that piece would make a fine picture." Most good pieces, most good plays will make good pictures. The great plays of the future will be good pictures. The great writers of the future will be great photoplay writers. The ordinary stage is by no means dead. It will always live as pointed out before. It will produce good actors and actresses, some good plays, but it will interest a minority of the amusement loving public. The predominant partner in the amusement field is the motion picture. For the picture interests the majority, and by the law of representation majorities rule in politics and all the other affairs of life. Man is a majority, i.e., he outnumbers the woman by points. And that's why HE rules. Isn't it so, ladies?

NICHOLAS POWER

(*Continued from page* 13)

beam of rays which shot along the specially erected optical system on the Power stand like a beam of light from the lighthouse at sea.

One of the greatest treats you can have is to let Mr. Power take you over his factory downtown in New York City. Downtown! That is in the purlieus of Brooklyn Bridge. The home of the cameragraph is a busy hive in this crowded section. It was when I was there. Maybe now they have a big plant out in Jersey. Mr. Power himself took me around and personally explained the use of every part in the cameragraph, every part and its relationship with other parts. He virtually took a cameragraph to pieces and put it together again.

"There it is," he said with a wave of the hand; "nothing new about it, nothing wonderful; it just grew from year to year by experience." You feel when you are in Mr. Power's company that you are in the company of a good man, a good mechanician and a good fellow. Mr. Power is proud of his work and his success and he is devoted to his family. I am going to nail him down to a promise he made two years ago. He was going to take me out and give me a good time. He could not fix a date then. Why? because his time, as he put it in such a noble way, was primarily that of his wife and daughters. Happy man.

I am not a mechanician and I know little about motion picture projectors—as yet. Still I may add to my experiences by becoming an operator. You never can tell. The Power's cameragraph always impressed me as a wonderfully ingenious growth, clever, well made, efficient and good to handle. A machine which deserves its success. It helps to popularize motion pictures. As I wrote once before, the first projector that I handled in 1896 worked like a coffee grinder, but the Power's cameragraph is a thing of "sweetness and light."

Nicholas Power is a prominent person and personality in the picture field and a popular one. One of those men of whom you cannot easily see too much. I am writing this "quite unbeknownst" to Mr. Power. I don't think he will like it and I don't think he will dislike it. There is a proper curiosity in the great motion picture field to know something of the personalities of the pioneers—the real working pioneers. Not the advertised butcher, the baker, the candlestick-maker, but the REAL WORKERS. That is why I am writing this article. Nicholas Power is and has been a good worker and that is why I write about him on the front page of this number of the Motion Picture News. T. B.

SYRACUSE UNIVERSITY MOTION PICTURE SCHOOL

(*Continued from page* 14)

while the C. P. Goerz American Optical Company has loaned a fine anastigmat lens.

It may save many applicants trouble if it be explained that the course extends over two years and comprises the necessary art and chemical training required to fit any one to qualify either as an expert with the camera, in the laboratory, or the studio. The demand for skilled workers is greater than the supply and already posts are open to those who graduate, not only in connection with the motion picture, but also in photographic factories. This explanation is necessary, as many seem to think that photography can be learned in two or three months; but it takes longer than this to become an expert motion-picture or studio operator.

The school was only started last January, with Mr. Wall as instructor, but he has now been made professor and the outlook for the future is more than encouraging. Such a school as this, absolutely independent of any manufacturing concern, ought to take its position in the States as the final court of appeal in all photographic matters. It certainly deserves support, not only that of the motion-picture men, but that of photographic manufacturers and the trade generally, since its work will be in the interests of every branch of the photographic art.

"What's the Use?"

THE following article is written, not so much for the benefit of the operators of New York City (and yet in a way it applies to them), as it is for that of the men who hope to become operators and procure license cards.

The point of the article is contained in the following paragraph and the writer wishes there was some more emphatic way of making it plain to you than by just the use of printer's ink.

"It is absolutely impossible and likewise more than foolish for men who are trying to obtain license cards to attempt to bribe the Examining Board, or by the use of influence, political or otherwise, force the issue of a license unless they are competent to pass the examination given to them by the Board."

Before proceeding to show how unwise the bribery method is, let me first state the experience of a few of the deluded ones that have tried it; these are:

"Orlandi Baldi attempted bribery by passing a sum of money to one of the Examining Board, was promptly arrested and at a hearing before Magistrate Breen was held for further action under $1,000 bail. At his next hearing before Magistrate Barlow his bail of $1,000 was continued and he was held to await the action of the Grand Jury. When the case was again called it was found that he had jumped his bail and evidently left the city. A bench warrant has been issued for his arrest.

"Jacob Targoff, attempted bribery by passing a twenty-dollar note to the Examiners at the conclusion of his examination. He was detained until an officer arrived, arrested, and at his hearing, at the Criminal Court Building before Magistrate House, he was held under $1,500 bail for trial May 16th last. At his hearing before Magistrate McAdoo he was held without bail for the action of the Grand Jury.

"Julius Tietze, charged with bribery, sent money and cigars through the mail to the Electrical Engineer, and also wrote promising more money if 'helped across.' At his hearing before Magistrate Campbell he was held for the action of the Grand Jury."

There are numerous other cases of attempts to bribe the Examining Board, and as you can see even the Engineers of the Department have not escaped, and sums ranging from $5 to $100 have been offered, not only money bribes, but presents of every kind from cigars to wax dolls have been offered. They have all met with failure, and most of those who have tried this method are facing serious trouble, and in spite of all rumors to the contrary the Examining Board is as innocent of accepting graft as ever, will undoubtedly remain so.

Not so much blame can be attached to these men for trying to bribe their way through the examination as to those who are directly responsible for their action (and in most cases these parties are operators), who tell these men that they had to pay for their cards and that that method is the only sure way to get by the Board.

The Department of Water Supply, Gas and Electricity is in possession of information which is slowly but surely cornering these parties, and very soon they will find themselves in just as bad a fix as the men they have told to try bribery—the license cards of several of these "agents" have been taken away by the Commissioner.

There are many men holding cards in New York City to-day who obtained their cards by paying money for them, and who actually think that the money they paid found its way to the Examining Board, but such is not the case, and I will prove it to you by introducing to you the slick "Mr. Fix It" and by doing so show you where the money went.

Having been told that paying for a card is the only sure way of obtaining one, the candidate is introduced to this "Mr. Fix It," who, to hear HIM tell it, is a personal friend of not only the members of the Examining Board, but of the whole department from the Commissioner down to the office boy. "Mr. Fix It" takes the candidate down to the department, shows him the place to get his application blank, helps him to prepare it, and likewise file it. He then tells him that it will be necessary to answer a few of the questions before the Board, which questions he attempts to give the answers of. He then takes his money and awaits the day of the examination. Down-town with him he goes, leaves him in the hallway while he goes in to talk with the Commissioner, the Engineer, the Examination Board as the case may be, comes out, tells him that he has fixed it, and he goes ahead and tries his luck. If he is successful by his own efforts "Mr. Fix It" is in just as much money as he has given him; if not, he tells him that something was wrong and either returns his money or keeps it until he tries again. "Mr. Fix It's" talk with the powers that be has not in any way concerned him or his examination, and has only been used for the purpose of deceiving him. Of course if he passes he gives him to understand that the money went to the Examination Board.

It is not hard to see why so many men foolishly try bribery to get cards, when they are repeatedly told by so many of the agents of "Mr. Fix It" how they had to pay anywhere from twenty to a hundred dollars to get through, and these men not being lucky (?) enough to know this slick gentleman try it alone and so get into serious trouble.

As a result this has not only made serious trouble for the candidate, but has placed an ill-deserved stigma upon the Examining Board; so once again I ask, "What's the use?"

UNDER THE BLACK FLAG

101 Bison—Three-Reel Drama

Of all the black-hearted wretches in history, I believe Henry Morgan takes the allegorical cake. For crime and all-around malignancy he makes the notorious Lucrezia Borgia, of poison fame, pale into insignificance. There is also a romance woven in among the strands of villainy. Morgan captures a Spanish ship and puts all to death, except a padre and a child who escape by a miracle and land at the Island of Caracas. Morgan gains the hatred of his mate, through striking him. It is this hatred that later proves his undoing.

Twenty years pass by, and Morgan has gained great power, being known as the Governor of Jamaica. The King, however, having heard of his piratical methods, sends an embassy to arrest him. He escapes and goes to an old ship, known as the Undertow, which is kept by Teach, the mate, whom he had struck, and who recognizes Morgan. Morgan and his men, with the help of Teach, capture the King's ship, where he again sets himself up as a pirate. He determines to take the town of Caracas. In the fight Juan and his sweetheart are captured. Juan bribes Teach to let him go, and after a long ride he brings help from a neighboring garrison. The pirates are captured and put to death, with the exception of Morgan, whom Teach captures and starves to death in a most cruel manner.

It is pictures of this class that a certain large proportion of the theatregoers demand, and when the theme is made historical, as well as bloody, the remainder of the audience are pleased. David M. Hartford plays the pirate.

Every Monday will find a new Edison comedy release, as that company has decided to make a comedy release regularly on that day.

The comedies already listed on this Monday schedule are: "A Short Life and a Merry One," "Bill's Career as Butler," "Hiram Green, Detective," and "The Hornet's Nest."

Two Spies

A Romance of the Balkan War—Gaumont Two-Reel Feature

DESPITE the fact that the recent war in the Balkans held the interest of the entire world, there are comparatively very few dramas produced using this as a basis. Our own Civil war has its hundreds of stories, which are told to admiring millions daily, and the same applies truthfully to the Revolution, Franco-Prussian, and even the old Roman wars.

Therefore this picture of Gaumont is more interesting. The plot cannot be called new, but it is action, from the first sub-title to the "Passed by the National Board of Censorship," and good, hair-raising action, the kind that makes some of the modern Wild West shows look like an Evangelical mass meeting.

As the title would indicate, there are two spies, one a Bulgarian. Boris, and the other a Turk, Nissiml. The story opens with their bidding farewell to their sweethearts and departing for their respective regiments.

The Turk is given orders to locate the Bulgars and ascertain their strength and to make drawings of their fortifications. At the same time Boris, the Bulgarian hero, receives orders to blow up the railroad so as to prevent ammunition reaching the Turks. He is successful, but is discovered by Nissiml. Both are wounded in the ensuing fight and Boris goes to the house of Nissiml's sweetheart. Mistaking her, in his delirium, for his own fiancee, he begs her to kiss him. Nissiml sees this and in despair gives himself up to the Bulgars and is shot as a spy. Boris dies in the girl's arms.

A good release.

ITALA COMPANY MOVES ITS OFFICES

The Candler Building, 220 West Forty-second street, New York, will henceforth be the address of the Itala Flim Company, who moved their offices from the Columbia Theatre Building last week. The Itala Film Company now occupy part of the suite on the tenth floor of the Candler Building formerly used by the Exclusive Supply Corporation. This office is directly opposite the All Star Feature Corporation's offices, an advantage to Harry R. Raver, who as director-general of the Itala and president of the All Star, found it inconvenient to have his interests geographically scattered.

Mr. Phil Gleichman, representing the World Special Films Corporation, has engaged Mr. B. H. Brient, local manager for the Mutual in Indianapolis, to take charge of their new offices.

LUBIN PHOTOGRAPHERS

Top Row:—From left to right—William Black, Edward C. Earle, Wm. Cooper, Lloyd Lewis, David Newton Davidson, Roswell Johnson, Robert Smith and Gerry Hotaling. Bottom Row or 2nd row:—From left to right—P. J. MacCaffery, E. E. Blackwell, Julian Tessier, Fred Chaston, Delberth Davis and Jack Frawley.

SCREEN CLUB ELECTS OFFICERS

The Screen Club was organized in September, 1912, when King Baggot was chosen president; John Bunny, vice-president; Gilbert M. Anderson, second vice-president; and Arthur V. Johnson, third vice-president. Nearly all the prominent members of the profession, both in the manufacturing and acting ends, are members, including such well-known names as Siegmund Lubin, Carl Laemmle, Ad Kessel and Adolph Zukor.

King Baggot was re-elected to the presidency by unanimous consent, no one being found who would run against him. Joseph W. Farnham was elected vice-president; Hopp Hadley, secretary; William Haddock, recording secretary, and Jacob Gerhardt, treasurer. Governors elected were: Arthur Leslie, "Bill" Quirk, James Gordon and David D. Wall. The Screen Club has just moved into new quarters.

William F. Haddock, one of the best known directors in America, has been engaged by Augustus Thomas to assist him in the staging of "Soldiers of Fortune" as a "silent" drama for the All Star Feature Corporation. The services of Mr. Haddock were secured for the one production only.

The engagement of Mr. Haddock was rendered necessary because of the fact that Lawrence McGill, who regularly assists Mr. Thomas, will be detained in New York finishing up the work on "Checkers," while Mr. Thomas and Mr. Haddock, with a company headed by Dustin Farnum, will be at work in Cuba on "Soldiers of Fortune."

MASTERPIECE IN MOTION PHOTOGRAPHY

What has heretofore been considered the impossible in the motion picture trade was the release of films of events taken that day and exhibited that night.

The Commercial Motion Pictures Company, Inc., of 102 West 101st street, the owners of the sole and exclusive right to take motion pictures of the World's Series Baseball Games for the year 1913, granted to them by the National Commission, have entered into contracts with various exchanges and exhibitors throughout the United States to print, develop and deliver the films of the games the same night that the game is played.

The games concluded about 5 p. m., and in the City of New York in about twenty-one theatres full and complete reels of the game played that day were thrown upon the screen.

The contract for the exclusive right to exhibit these pictures during the week of the games was awarded by the Commercial Motion Picture Company to the Loew enterprises.

The factory of the Commercial Motion Pictures Company was kept a-going twenty-four hours, and will be kept a-going continuously until two days after completion of the series.

Mr. Roskam, when interviewed, stated that the demand for prints of this series has been unprecedented, evidencing the fact that throughout the entire United States, and in Australia and Cuba, fans are keeping a watchful eye on the games.

The ability to exhibit the film the same night of the game satisfied the long-felt want, and expressions of commendation and approval are being continually heard throughout the trade of the wonderful accomplishments of the Commercial Motion Pictures Company.

The above named company have various contracts with boards of trade and chambers of commerce in the largest cities in the United States, to take motion pictures of the interesting events and features in connection with such cities, evidencing the added field of employment of motion picture photography.

THE GIRL OF THE SUNNY SOUTH

The American Kineto Corporation has purchased the exclusive rights for the whole world for "The Girl of the Sunny South"—a four-reel feature film adapted from the play by Travers Vale and produced by the Pilot Film Corporation.

State right buyers who are interested should communicate with the American Kineto Corporation direct.

The New York State Convention

THE third annual convention of New York State Motion Picture Exhibitors' League of America will be held at the Hotel Rochester, Rochester, N. Y., on October 15th and 16th. Indications point to the biggest effort put forward in this direction so far.

The hotel is a magnificent structure with every modern convenience, and has been placed at the disposal of the visiting exhibitors. The main floor and the corridors will be filled with some of the prominent manufacturers' exhibits pertaining particularly to the interest of motion picture exhibitors. Prominent speakers will be on hand, including the Mayor of Rochester and several senators. Preparations have been completed for auto rides, banquets and a general line of entertainments in the city where the manufacture of photographic material is known the world over. It will be to the interest of every exhibitor, either non or active member, to come to Rochester, see what's doing and join the League.

EXECUTIVE AND CONVENTION COMMITTEE, THIRD ANNUAL CONVENTION, MOVING PICTURE EXHIBITORS' LEAGUE OF AMERICA, NEW YORK STATE BRANCH NO. 11

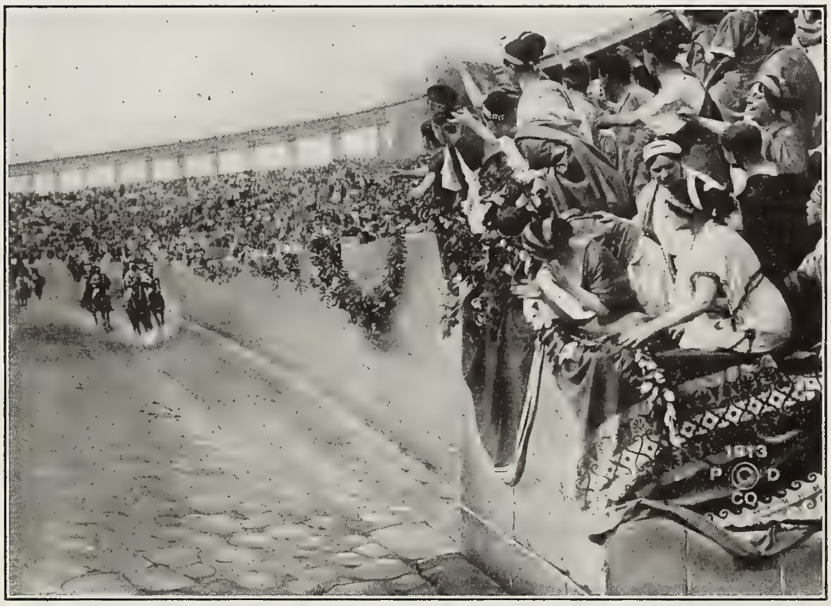
Top Row—Left to Right—Geo. Wunder, first vice-president; Jules Greenstone, second vice-president; G. L. Tyler, Press Committee; F. C. Pierce, Exhibit Committee, Geneva, N. Y.

Lower Row—Left to Right—J. J. Farren, Press Committee; W. A. Calihan, Secretary; A. N. Wolff, President; F. C. Gerling, Press Committee; W. C. Hubbard, Treasurer.

THE LAST DAYS OF POMPEII

The Photo Drama Company's Spectacle, Presented in America by George Kleine

BIG things done in a big way by big minds of a creative nature are what comprise history and tradition to-day as handed down to us as masterpieces of construction whether it be art, literature or any of the other forms that assume shape in this particular. So it is with cinematography. It is taking its place in the hall of fame to be recorded there in some of its integrals as a work that shall be considered a creation of the past which is worthy of the respect and admiration of future ages.



SCENE FROM "THE LAST DAYS OF POMPEII"

Such is "The Last Days of Pompeii," a masterful production built on a large scale that will edify, thrill, entertain and enthrall its viewers. The very essence of a bigness that is indescribable is evident throughout it. It takes hold of a bulky theme and wields it into a form that is graphic in the extreme and illustrious to its last particle. It molds out a story and a picture that leaves nothing undesired, marking an event in photoplaydom that has made its indelible mark for the future to marvel at and be guided by.

SCENE FROM "THE LAST DAYS OF POMPEII"

"Pompeii" is viewed with the expectation of seeing something fine, something extraordinary, and something that will linger in the memory. It even goes farther than this—it leaves one with an unutterable feeling of admiration that cannot be described. You realize that you have seen something that has surpassed your expectations—something that will linger in your memory as one of the big things that it has been your pleasure in life to behold. Your feelings overcome your power of speech, you wish that it were possible to record them in a similar way the picture is recorded you have viewed, and then cast this picture on the screen and say, "That is how it impressed me."

Like "Quo Vadis," its predecessor, it is an exceptional picture. Like it also it is exceptional because it is different than "Quo Vadis." It is different than any other picture ever cast on the screen because of its broad scope and wide appeal. A photoplay of the magnitude of this production cannot be faulty, as its appeal to the human interest is so powerful that the mind travels with the flashing visions, unconscious of its surroundings, and only attracted by the concentrated appeal of the marvel that it beholds.

It is faultless also because the mind becomes infatuated with the subject and the eye, obeying the command of its master, sees only the virtues, not even making a subconscious note of an irregularity, if there be any. We went to criticise, but our pencil lay idle and forgotten in the wonder of the unwinding scenes before us. It is truly a masterly production, done by a big mind on a massive scale. It is a photoplay marvel we wish the whole world could see.

Each and every scene is thoroughly representative of the period of the action of the picture. An elaborateness and a finish is given them that is an assurance of their authenticity. One gets views of the streets, of the pillared houses, of the baths and most impressive of the vast coliseum, with its thousands upon thousands of people gathered to watch the gladiators and the lions feast upon their human prey. An awe-inspiring spectacle is when the mount of Vesuvius throws out its molten lava and smoke, illuminating the clouded heavens with its scorching flames, casting a light that strikes terror to the very core of the heart. Throwing their incidental shadows over this are the huge boulders, which are cast from the mouth of the volcano, spreading death and distress in their course, creating havoc wherever they fall and withering to ashes the many homes and palaces of the fated city. Then one sees the panic, consternation and pandemonium that reigns. People running hither and yon, crossing and recrossing their paths seeking safety where there is none. Loved ones being separated, children weeping, mothers pining and fathers raving, and all to be consumed by this agent of fate that is stretching out its fiery arms reaping lives by the score. This scene perhaps is the most wonderful of the entire production. But that which impresses one as the most beautiful and artistic is a view of the entire city from the distant shores, as Vesuvius, majestically looming high above the surrounding peaks, belches forth its missiles of death, and a darkness covering the surroundings that is evidence of an awful catastrophe that is sending human souls into the beyond.

These scenes are not alone in their impressiveness, the picture abounds in them, showing a careful study of the architecture of that period and of the mode of living.

The acting is superb throughout. Capable players interpret these ancient characters in a convincing manner. The character of Glaucus, a wealthy Athenian nobleman, as interpreted by Signor Ubaldo Stefani, portrays a true characterization. Signor Stefani acts his part with an ease and grace that shows a thorough knowledge of his art. Signora Eugenia Tettoni, as Ione, a beautiful Greek maiden, sweetheart to Glaucus, is a lady of personality that shows itself in her acting, which is splendidly done. Arbaces, an Egyptian high priest of the Temple of Isis, is played by Signor Antonio Trisanti. He plays the part of a villain and hypocrite, a role that is very seldom appreciated. But he plays it so well that he is due for considerable praise. Apaecides, brother of Ione, pupil to Arbaces, is played by Signor Cesare Gani Carini. While this role does not call for much acting, the little it does require is done well by Signor Carini. The most difficult role and the one that is bound to bring forth much praise for its fair interpreter is that of Nydia, a blind Thessalian flower-girl, as presented by Signora Fernanda Negri-Pouget. Never for a moment does this young lady forget that she is afflicted with blindness. Her presentation of the role also demonstrates that she must have given the actions and the methods of the blind a thorough study before attempting the part before the camera. One thoroughly realizes the utter darkness that afflicts her as she gropes her way, slowly progressing where others walk with a certainty that only emphasizes the more her affliction. And in the darkness of the terrible day, when havoc and terror reign, she guides those who can see through this hellish disaster to safety.

The costuming is rich, beautiful and elaborate. It is complete to the last detail. Also noteworthy are the titles. They are well worded, nicely selected and properly placed.

This film was made by the Ambrosio Company at Pompeii, Italy, from the novel by Lord Bulwer-Lytton, and the scenes of the drama take place about 79 A. D.

SCENE FROM "THE LAST DAYS OF POMPEII"

Glaucus, a handsome and wealthy Athenian nobleman, living in the city of Pompeii, is the sweetheart of Ione, a Grecian girl of great beauty. Apaecides, Ione's brother, is a young man of religious tendencies and the pupil of Arbaces, a crafty, lewd and unscrupulous Egyptian high priest of the Temple of Isis. An intense but unworthy love for Ione has long been nourished by Arbaces. He despises his handsome rival, Glaucus, and plots his downfall. Cursed with blindness, Nydia, a sweet-minded Thessalian flower-girl, is madly in love with Glaucus, whom she has never seen, but whose kindly voice and ever-ready purse have many times lightened the hand of her cruel mistress, Stratonice, wife of Burbo, an innkeeper.

Accompanied by Sallust, his friend, Glaucus one evening goes to the tavern of Burbo to place bets on the coming gladiatorial contests. After seeing the blind girl frightfully whipped by Stratonice, he purchases her from Burbo and takes her to his home.

Ione is the recipient of a letter from Arbaces, suggesting that she come and visit him, and intimating that his magic can show her the falsity of Glaucus. She accepts the invitation and the Egyptian conjures up a vision in which Ione sees Glaucus making love to other women. Overcome by emotion, Arbaces embraces her. An instant later he is felled by the heavy hand of Apaecides. Ione then flees to the home of Glaucus, where Nydia, her heart torn with jealousy, ministers to the terror-stricken girl. In the meantime, his faith shattered, Apaecides prepares to denounce Arbaces and renounce the creed of Isis.

Nydia the following morning goes to the Temple of Isis to seek solace for her aching heart. There she meets Arbaces and confides her love to him. The crafty Egyptian promises to secure from the witch of Vesuvius a love potion, which, if administered to Glaucus, should make him love Nydia forever. Glaucus and Ione, in the meanwhile, while strolling on the mountainside, are caught by the rain and seek refuge in the witch's cave. The curse of the sorceress is brought down on Glaucus by killing her sacred

(*Continued on page* 32)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

To Qualify for Edison

THERE is no use handing posies to the Edison output. There isn't a script writer in the land who doesn't become "chesty" when he receives a check from the Edison concern. The Edison Film Company, in Moving Pictureland, is what Harper's or Scribner's is in Magazineville—the height of ambition to the literary worker. Horace G. Plimpton, manager of negative production, kinetograph department, Edison Film Company, has, in no small measure, contributed to making Edison films what they are. Keen, discriminating and intelligent, he is certainly without a peer in his line of work. Recently we requested Mr. Plimpton to answer a few questions which we deem interesting to script writers. We asked him if there were noticeable improvement in contributions the past year; what form was desired in preparing multiple reel scripts; his opinion on the question as to whether in the near future the writer would not be permitted more latitude in the technical form of script, etc.

Mr. Plimpton is as anxious as we are to aid deserving authors and he readily replied as follows:

"There is a noticeable improvement in the quality of scenarios submitted. Not so much because of the 'free lances,' but because people of more ability are going into the business. There are vast numbers of impossible scenarios still submitted and I presume this condition will always continue, but there is a noticeable increase in the number of plots by people who are qualified to write scenarios and in this way the average quality is improving.

"The Edison studio is open for strong two-reel subjects. I can suggest no difference in preparation of these from single reels. The main thing is the plot. We not only favor crediting authors on screen and poster, but have done so for a long time. This has been an Edison policy for about two years, I think, and I believe we were the first to do it. As scenario writing becomes more of an art, I imagine the authors will go more into detail from an understanding of the screen possibilities.

"It is certainly most essential that the producing man should realize what the scenario writer is driving at. I have known cases where a really good plot was not done justice to because the author had not made his central idea perfectly clear. As to your question of 'directors directing and editors editing,' I take it that you mean to suggest there should be some co-operation between the author and the producer. This would be an ideal condition and is, in fact, sometimes done by the company; that is to say, we have had scenario writers who were near at hand and who wrote extensively for us, who have discussed the plots beforehand with the producing men to the advantage of the picture.

"Of course, this depends a great deal upon the personality of the writer and the producer, and in most cases is not feasible owing to the distance. Naturally, upon buying a plot, we want to make the best we can of it in our own judgment, and we do not hesitate to change it either much or little, as we think best. Were the author at hand it is quite possible that a discussion with him might be of mutual benefit."

It is encouraging that Mr. Plimpton finds a noticeable improvement in quality of scripts submitted the past year, and perhaps this will silence the more pessimistic critics. It is a pity that author and producer cannot more frequently consult, either by mail, or personally. Recently an author's script was turned down after long consideration. The director had misgivings. That author made a trip to the studio, explained his ideas as to the production of the story to the director, who in this case was fortunately open to argument.

The author's detailed ideas as to artistic touches, which could not be embodied in the present form of script with its 300-word synopsis, resulted in the filming of a picture play that promises to make 'em all sit up and take notice.

The Ohio Censors

It may be wise for the photoplaywright to remember that he now must write to please two censorship boards instead of one. M. A. Neff, president of the Exhibitors' League of America, lives in Cincinnati, O. He was instrumental, during the last session of the Ohio Legislature, in having passed a law requiring a state board to censor motion pictures. The board was recently appointed, and consists of Mrs. Maude Murray Miller, a welfare worker and a former member of the Springfield News staff, a newspaper owned by the governor; J. W. Maddox, of Columbus, a Republican and former theatrical man,

"FATHER JOHN, A RAG-PICKER OF PARIS"
World Special Films Corporation.

and H. E. Vestal, of Ada, a Democrat, and an exhibitor of motion pictures. Here are some of the things that will come under the ban of the Ohio Censorship Board, according to recent announcement:

Murder, suicide, harrowing deathbed scenes, violent death in all forms.

Intoxication, use of liquor, gambling.

Use of firearms for other than show purposes unless in battle scenes.

Indecent or suggestive situations or actions, love scenes that tend to disgust and cruelty to animals.

Mrs. Miller is quoted as stating: "A cowboy can carry a revolver at his hip, but we have decided that he must not shoot anyone. In fact, we will bar discharges of firearms except in scenes depicting battles. Even in battle, though, a soldier must be careful how he dies. If he simply topples over, he will be passed. But if he takes up time by struggling and writhing about in his last moments, off the film he must go. We must look at a film with the eyes of a child, and in eliminating scenes we must cut out all that would have other than a good effect on children." The Cleveland Local of the Motion Picture Exhibitors' League has passed resolutions calling on film companies to test the constitutionality of the Ohio law. In the meantime, it will be well for photoplaywrights to work with an eye to the requirements of the Ohio law, for the manufacturers, from a business standpoint, will endeavor to try and observe the requirements of this new Board of Censors.

On the Other Foot

In advice to photoplaywrights, Marc E. Jones, in the Photoplay Magazine, writes the following: If you must use a clip, do not use one that permanently clips the sheets together, as most editors read by taking each sheet off as they read and placing it on the bottom, and practically all the professional writers send the scripts out unclipped.

Then along comes to us a plaint from a very successful script writer, Wm. A. Corey: "Will you kindly use whatever influence you have with our masters, the editors, to correct the pernicious habit a few of them have of fastening the leaves of rejected manuscripts with paper clips? Every clip thus used leaves a deep crease, and is a sure earmark of rejection that goes with the script to the end of its travels. One editor recently was so extremely 'careful' of a manuscript of mine that he used two clips, one to fasten the leaves together and another to hold in place the rejection slip. This particular editor needs somebody to put the 'punch' in him. Will you do it? I don't dare, for his company recently bought a play of me." We know this particular studio, and must say "tut tut," three times, to the offending reader in question, for it is a script reader who persists in this work.

This One Pleases Us

Here is a little article written by Karl von Kraft for The Photoplay Author. We think it worthy of reprinting:

"There is a class of photoplaywrights who think that the only strong plays are those which smell to heaven. They believe that the only useful function of a censor is to swing. But you and I, whose photoplays need not be fumigated, naturally take a different attitude toward the censor and his work—we are more interested in meeting our own ideals than in escaping the condemnation of those argus-eyed authorities, the members of the 'boards'; consequently, when we consider their demands we do not 'view them with alarm.' There was an old farmer once who delighted in his ability to evade the board of health—that was the height of his achievement. He is dead now—the germs got him, on a day when the board of health didn't. Really, if a man hasn't sufficient sense of what is wholesome for young people to see, how can a set of rules help him? Of course, all this is not to argue that censorship is needless, for we know better; but it is to urge upon every photoplaywright to ask himself four questions about each script he writes or plans to write: 1. If the play deals with wrongdoing, will the spectators be taught, even indirectly, to admire the wrong act? 2. If mercy toward wrongdoing is shown—as it may well be in many circumstances—does the exhibition of mercy tend to make the spectators think lightly of the effects of crime? 3. Is the intentional wrongdoer made to suffer a just retribution before he is restored to the favor of honest men? 4. Is the final effect of the play uplifting, or does it leave the spectator with a twisted view of right and wrong? The great novels, the great poems, and the great plays of all ages have uniformly been written by men and women whose teachings through their art have been in harmony with the universal conceptions of what is truly good and what is really bad. To produce works of this character, they did not go to official or non-official critics for their standards, but they studied what I may call the public conscience, which in a thousand ways comes sooner or later to the judgment seat and passes upon all questions of right and wrong. Be sure that the tone—the general moral tendency and final effect—of your photoplay is in harmony with this great universal feeling of right, truth, decency and justice, and you will have become your own safe and sane censor."

Kinemacolor Treatment

Writes an Oakland, Cal., author: "Kinemacolor recently made me an offer of $10 for the idea of a pictureplay, saying that the idea was all they could use. They sent another one back with the suggestion that it be rewritten and again submitted, which I did, thanking them for the suggestion." Thanks were coming to Kinemacolor and you did the correct thing in expressing appreciation. Ten dollars is fair pay for an idea, also. If this author had developed his idea properly he would have received three times $10.

Schools and Schools

Mr. Arthur Leeds in the August number of The Photoplay Author, published at Springfield, Mass., discourses upon "Teaching Photoplay Writing by Correspondence." He correctly quotes us as being antagonistic to fake correspondence schools for pictureplay writers, but unlike certain others conducting correspondence courses, he concedes that the trade journal editors have had much material on which to base their arguments.

* * *

Mr. Leeds approaches the question in a dignified and able manner, devoid of personality or innuendo. He says regarding the Home Correspondence Course: "I feel that I am working on honor; that I must do my part; and added to this is the knowledge that to do otherwise than give my very best and most careful attention to my pupils, leaving nothing undone which will tend to help them toward success in the work they are taking up, would deservedly bring me the reproaches and criticism of every decent-minded and conscientious editor and writer." Arguing consistently that pictureplay writing can be taught by mail, Mr. Leeds continues: "It is

VILMA WHITMAN

Leading Lady, Lubin Western Stock Co., in "The Mate of the Schooner Sadie."

not the object of this course to implant talent, and its teacher positively will not lead any pupil to suppose the presence of talent when it is obviously absent. It does successfully develop, guide and instruct the gifted mind. What can be learned can be taught. The average teacher of pictureplay writing by correspondence is satisfied so long as the pupil enrolls, pays his tuition fee regularly and completes his course. What becomes of him afterward is a matter of no importance to his late guide, counselor and friend. It is my aim and intention to prove to Messrs. McCloskey, Sargent, Wright, Woods and every other honest, fair-minded editor or critic that at least one correspondence school can 'deliver the goods.' "

It has not been so much the school idea in itself that we have been fighting as the grafting ignoramuses who, by misleading advertising and carboned lesson sheets of unvarying form, have separated the unfortunate writer from his hard-earned money. We have never yet scored a school until we had an opportunity to look over the "courses of lessons." With the exception of the Home Correspondence School course, we have found little in any of the others worth the money asked. Many of them contain drivel that must be unlearned by painful experience before the "graduate" can hope to market his product. We can honorably recommend the Home Correspondence School course to those who feel they must take this sort of schooling. The advertising campaign of this Home Correspondence School course is conservative and consistent. Professor Esenwein's course of short story writing is standard. In fact, the character of the instructors, the material furnished students, and the general backing and atmosphere in connection with this course appeal to us. We can recommend the instruction and we are saying a great deal when we commend any school.

Director Allen Curtis, of the Universal, is producing a series of "Jake and Mike" pictures, with Max Asher as Jake and Harry McCoy as Mike. They are to be released under the "Joker" brand, and are bound to find favor. They are broadly burlesque and in a class of their own. Jake and Mike are at present acting in "To the Rescue," in which photoplay they set to work to get a girl from a life-saver, and after many adventures are shown up as they deserve to be. The play is by Harry Wulze.

Mystery of the Silver Skull

Vitagraph Two-Reel Feature (Oct. 4)

The plot of this story is new, contrary to the sage advice of philosophers that there is nothing new under the sun. In motion pictures that saying is daily getting more and more believable, and it is therefore a relief to see something that is possessed of one feature that has not already been worked to death. Billy Steele comes to New York to dispose of some of his property in South America. While completing the arrangements with Lawlor, a dyed-in-the-wool crook, he discovers a woman at the latter's safe. She begs for her liberty and he, seeing that there is something more in her than a mere thief, lets her go. As they turn to leave the room he discovers a small silver skull on the floor and takes it home to his yacht. O'Keefe, the mate, is a man of a secret past, whom Billy had never understood.

Billy finds the address of Josephine, the mysterious thief, and calls on her, when he hears that she is to wed Lawlor, the man he caught her trying to rob. She receives him, and at his institution tells a part of her story sufficient for Billy to appreciate that she needs his help. Her father has been unjustly accused of killing a man years before while in a poker game with Lawlor, and in order to keep Lawlor silent he has to give in to his demands. Thus the engagement of Josephine to Lawlor.

In the meantime O'Keefe has turned up at the house at a critical moment, having found the silver skull, and accuses Lawlor of the murder. It then comes out that the skull had played a prominent part in the murder, having been worn by the murderer, and when the mate saw it aboard the yacht, he gives out the truth, after having kept silent for many years, being paid by Lawlor to do so. Josephine and Billy are married and go to South America on their honeymoon.

SCENE FROM "THE LIFE OF ST. PATRICK"
4-reel Feature film—taken on the exact spot made memorable by Ireland's apostle and enacted by Irish peasants in ancient historical costumes.

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Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

THE exhibitor is very inconsistent. He wants a daily change of program, with no repeaters; he will even refuse a film already shown in his town, but how about music? Music to him is of no consideration, as long as his musicians can make some noise, and he does not care if the noise is the same each day of the week. The musicians can repeat over and again the same selections played at other theatres. They can play the same selections day after day, week after week, month after month, and even several times during the same show. In other words, they have the same march for all pictures where such music is desired, the same plaintive selection for a death scene, the same hurry-up music, etc.

If the exhibitor is indifferent to this perpetual repetition of the same tunes, the patrons are very much bored, and their only relief is to go to different theatres.

The Herald Square Theatre has the reputation of having a very good orchestra, and the reputation is well earned, as too often the music carries away the audience without the least respect for the picture.

The Herald Square Theatre has a delicious orchestra for an open-air concert or a summer park, where much flaring of brass instruments and bass drums is necessary to overcome the street noise. As to motion picture music, I do not believe that the orchestra of the Herald Square Theatre is just the thing.

On Wednesday, October 1st, during the film of Essanay, "A Ray of God's Sunshine," the orchestra played such a lively overture, in the Wagner style, that the audience, forgetting the poor little girl on her bed of suffering with the mother in agony at the thought of the father spending in a saloon the dollar given him so kindly by the doctor to buy the necessary medicine, applauded the music. It was a real Wagner selection, starting with a terrible crash of the cymbals, of the drums and of all the brass instruments.

Yes, the audience forgot all the decency, and even the sight of the sick-bed did not temper the admiration of certain persons for such an orchestra. A proof that such music distracts the attention from the screen.

Certain persons seem to go to a motion picture show not to look at pictures but to listen to music. A mighty poor taste, as generally no new music is heard and too many selections are repeated the same day.

The lovers of Wagner music, after the first part of the film, gradually realized their applause was out of place and general attention was then drifted from the music to the screen. At nearly the end of the film, an enthusiast of noisy music tried to applaud, but when he found no response he did not insist but flushed and seemed ill at ease for having tried to call an encore.

I am not the only one to pass such a remark, as a gentleman called to see me to express his indignation and to ask me if there was not a way to infuse a little common sense in either the manager or the orchestra leader.

It seems to be Wagner week at the Herald Square theatre, as every day the cymbals, drums and brass instruments make enough noise to drive anyone crazy. I cannot blame the manager as he is a very wise and well-intentioned gentleman, and fearing that his audience could be annoyed by either the Salvation Army or the political speakers holding meetings every evening at the corner of Broadway and Thirty-fifth street, he has ordered his orchestra to make an abuse of drums, cymbals and brass instruments, to drown the noise from the street.

At the same theatre and during the same evening, the scientific film of the Pathe Freres, "Oxygen," was shown. It was a most remarkable series of experiments, not only very interesting but educative. A perfect silence on the part of the orchestra would have been more preferable than the noisy music, especially during the experiments with the mouse, to show to the public that we cannot exist without oxygen.

I may not understand the good-hearted dispositions of Mr. Drummer, who when he saw the poor mouse turn over on its back in the jar, for lack of oxygen, brought down his arm with all its might on his cymbals and his foot on the pedal of the bass drum, to wake up the poor mouse and try to bring the little animal back to life. Too bad, but the efforts of the drummer and of his faithful companions, the brass instruments, did not operate the desired miracle and the mouse would have died if the scientist had not been merciful enough to open the jar and introduce some exygen.

The tail of the Pathe production was scenic views of "Along the Padas River," and there was nothing in the film to warrant a noisy music. In fact, a softer music would have been more in harmony with this beautiful scenery.

It is always the same question. The exhibitor allows himself to be guided by a few noisy patrons and ignores the sentiments of the majority.

There is no doubt that the manager of the Herald Square theatre praised himself on having secured such a good Wagner orchestra when he heard one hundred patrons applaud the music during the dramatic film of the Essanay Company, and said to himself: "What the public wants." Now, if the manager had taken the trouble to take a seat in the audience and to listen to some of the comments, or study the faces of the other spectators, he would have found that for one hundred who had applauded at least five hundred patrons were much dissatisfied.

FREE MUSIC
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SMITH & BROWNE, Inc.
222 W. 46TH ST., NEW YORK CITY

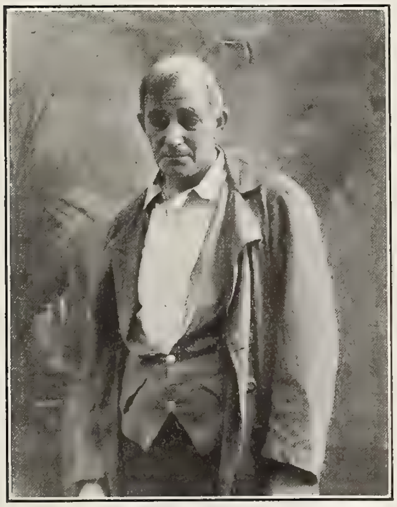
Is a motion picture theatre a concert hall or an exhibition of pictures? It must be one or the other, as both cannot harmonize. It is very annoying when your mind is concentrated on a picture, to have your neighbor, with his eyes riveted on the ceiling as if dreaming, whistling the tune played by the orchestra or beating the time. A motion picture show cannot be a music hall, as, if the picture is played as it should be, it is impossible to execute a complete symphony from beginning to end.

J. M. B.

ERNEMANN PROJECTORS ON THIS MARKET

The firm of Heinrich Ernemann, of Dresden, Germany, the largest manufacturers of projection machines and cameras in that country, have opened a branch office for the United States and Canada in New York under the management of Messrs. Hoffman and Bader. The name of the New York branch is the Ernemann Photo Kino Works, of 114 and 116 Fifth avenue. The company will put its new projector, the "Imperator," on this market very shortly. The Ernemann reputation should secure for this projector the attention of all motion picture exhibitors. It is popular, we read, in Europe. Now that the tariff has been reduced, it stands a chance of competing with productions on this side of the Atlantic.

Winifred Kingston, who has been playing the lead in the Cort-Morosco production of "The Elixir of Youth," has been engaged by the All-Star Feature Corporation to play the role of Madame Alvarez in their forthcoming production of "The Soldiers of Fortune."



WILLIAM WEST
Of the Edison Co. as Silas Marner.

"Broncho Billy" Gets Square

Essanay

WITH all the multiple reels that have been turned out within the past two years, it seems almost impossible that there is a producer, or even an acting company, that has not taken part in at least a two-reel subject. We find this to be the case, however, in this instance with "Broncho Billy," whose series of pictures under the Essanay brand have a wide reputation. "Broncho Billy Gets Square" is the very first multiple reel subject turned out by the Western company of the Essanay Film Mfg. Co. It, perhaps, is a great novelty because of this. Like the other Essanay "Broncho Billy" pictures, we find G. M. Anderson playing the good Samaritan to a brother in love. He also gets his revenge and rights a wrong done an Indian maiden who found favor in his eyes in the forgotten past. Appropriate settings, to give the picture a Western atmosphere, and structures correct in architectural design as well as well-chosen outdoor scenery complete the scenic effect of this photoplay.

A price has been put on the heads of both "Broncho Billy" and Dave Kirkland, outlaws, by the State, also freedom to either one of the two who would turn state's evidence. The two have been brothers in crime for a long time, and when the handbill announcing the reward and offer of freedom is read by "Broncho Billy," he dismisses it with a smile.

In one of their rides they come across a pretty Indian maiden carrying water from a stream to her tepee. When Dave offers his assistance she indicates that "Broncho Billy" has found favor in her eye, whom she permits to assist her. Dave, who has always considered himself a ladies' man, becomes somewhat peeved at this incident, and the more he broods over it the more enraged he becomes and determines to have revenge on "Broncho Billy."

The first opportunity that presents itself he advises the sheriff where his pal can be found. The sheriff compels Dave to accompany him and the posse to the cabin occupied by the two outlaws. "Broncho Billy" hears their approach and barricades all the doors and windows, using one from which to direct his defence. He fights vigorously and bravely and is only outwitted when his cabin is set afire and is overcome by smoke When placed in jail he learns of the part Dave played in his capture and determines to be revenged for the cowardly deed, sending Dave a note which read, "Every dog has his day."

"Broncho" has served fifteen years, growing old and gray, losing his individuality behind the grim walls of the prison atoning for his crimes. After leaving the prison walls behind him, he sets out on the mission he swore to fifteen years ago—to get square with Dave Kirkland. After days of travel he reaches the Indian village, where he finds White Feather, the Indian maiden, now a gray-haired, broken-down old woman. She relates to him how Dave came to her with the story of "Broncho Billy's" unfaithfulness, and that he had gone to a far distant part of the country to avoid her, and how Dave became her squaw-man and lately abandoned her, leaving the raising of two children to her care. "Billy" promises to find her husband if she will accompany him in his quest.

Dave in the meantime has become an itinerant gambler. His rovings bring him to the little town of Sennet, where he ensnares the greater portion of the male populace into a game with him with the result that he secures most of their money. An especially heavy loser is Harry Todd, the postmaster and proprietor of the general store in the town, who is compelled to sign a statement deeding over his property to Kirkland if his note is not paid within thirty days from date.

Todd has a lovely young daughter who is engaged to Ned Lyle, a ranch owner. Kirkland, since meeting Grace, has been paying a good deal of attention to her. He proposes marriage to her but is refused. He then approaches her father with the threat of foreclosing on his note if he does not persuade his daughter to become his bride. In order to save her father, Grace consents. A minister is secured to perform the ceremony and is about to pronounce the words of marriage when "Broncho Billy" arrives with White Feather and several Indians from her tribe. White Feather, in the presence of those assembled, produces evidence of her marriage to Dave, who is returned to the village at the points of guns by the Indians. "Broncho Billy" then sends for Ned, who takes advantage of the presence of the minister and is married to Grace.

C. J. Ver Halen.

Anna Laughlin, of "Wizard of Oz" fame, will greet her friends as a moving picture star on October 11th, when "Anna Laughlin in the Rebellious Pupil" will be released. Miss Laughlin will also be seen in "The Flirt" as co-star with Charles Dickson.

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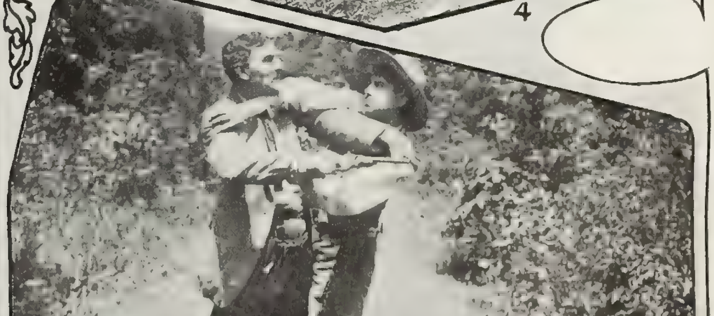

6

CURRENT FILM RELEASES OF THE GENERAL FILM COMPANY, INC.

1. The Evil Eye, Lubin.
2. The Vampire, Kalem.
3. Wheels of Justice, Kleine-Cines.
4. Silas Marner, Edison.
5. The Love Loot of the Romany, Essanay.
6. The Haunts of Fear, Pathe.

The Fall of Constantinople

Gaumont

IT is safe to say that the history of the world practically dates from the capture and holding of Constantinople by the infidels and the ousting of the Christians. There are certain divisions of the pages of history and this is one, medieval history dating from this period.

This city, the key to the Bosphorus, was at that time. i. e., 1453, held by Constantine XIII, the last Christian emperor. The Sultan Mohammed II commenced the siege of the city on April 6th of that year, commencing with the usual religious ceremony. The whole picture, with the religious scenes taken out, would hardly have been worth consideration, but with the realistic ceremonies it is a masterpiece. The mob scenes throughout are beautiful, and the colors wonderful. The last night in Byzantium, where the women are praying in the Church of St. Sophia, while the men are on the walls outside, fighting to keep the Moslem out, is especially mentionable. The city is finally captured, and Constantine, as a common soldier, dies fighting. He is afterwards beheaded in a gruesome manner, and his head is paraded in the streets below. The carrying off by the Turkish troops of the women who had been converted into Christians was marvelous, and the writer has never seen such wonderful placing of colors. Throughout the effect is most dramatic, with the exception of a soldier, who is supposedly dead, but who insists on talking and smiling. In this one place the effect is spoiled. The captured ladies are right in modern style as far as nudity of costume is concerned, although it is all tasteful, and there is nothing at all that would offend the sensibilities of the most critical audience.

A. M.

"THE FALL OF CONSTANTINOPLE"
Gaumont.

"THE FALL OF CONSTANTINOPLE"
Gaumont.

MUTUAL TO DO GENERAL PUBLICITY ADVERTISING

Since the formation of the Mutual there has been talk of advertising the program controlled by that certain body in a national way; to use the various national mediums and other means employed by the large advertisers of this country to draw the attention of the public to their product.

The Mutual Film Corporation comes forth, not with big talk of a million-dollar campaign, but with an idea that sounds reasonable and well thought out. The ultimate aim of this campaign they are planning will be national; for the time being, however, it will be confined to Chicago, then spread throughout Illinois, and gradually spread all ways from this central point until the whole of the United States is covered. It has not been definitely announced what mediums of publicity will be used in this advertising, but it is intimated that street cars, painted display signboards and the daily papers will come in for their share of this advertising. Mr. Flaherty, former manager of a local Mutual exchange, will conduct this campaign through the Nicholas Finn advertising agency. One method it is thought they will employ is to call attention to the various theatres in a certain locality using the Mutual program by means of signboards.

In making this step, the Mutual Film Corporation is taking the initiative in an advanced movement that has long been expected. They are demonstrating the courage of their convictions and advancing the art and business of motion pictures.

Advertising the Picture

THE TENDENCY FOR LONG FILMS

ARE the long films good for the show business in general, or are they apt to jeopardize the success of the industry?

Such is the question of to-day.

If we have to go by the apparent success of our present four, five and six-reel features, the long films should be money-makers for the manufacturers, renters and exhibitors. For the persons studying carefully the attitude of the public and who do not allow themselves to be influenced by what is, after all, a mere advertising scheme to draw the patronage on the quantity instead of the quality, they can see a great danger looming up in the future. In other words, they fear that the overdoing of the motion picture industry will mean its ultimate ruin.

By his eagerness to show too long programs, the exhibitor does not only jeopardize his own interests, but the interests of all concerned in the manufacture and exhibiting of films. He disgusts and tires the public, he overtaxes the scenario writers and the manufacturers, and is the direct cause of so many poor pictures, produced in a great hurry without the proper care.

There is a limit to everything; we cannot go against nature. The gardener who forces his plants to bloom for the Easter season is sapping the life out of them. The farmer who tries to force his hens to lay more frequently merely forces them to lay in a few weeks the eggs that they should lay in months. While he may gain a quicker supply of fresh eggs, he does not increase the laying capacity of the hen, but he shortens her useful life.

While we are in a great age of progress, it is impossible to find enough scenario writers with enough bright, new and original plots to produce over one hundred films per week, and by trying to force them, we merely compel them to copy each other.

A long film does not please the taste of the public because it makes a too long show, so much that if a feature film was a mere question of so many reels, it would produce weariness and cause a positive decline in the [illegible] [illegible]. A feature film pleases only when it is interesting and has enough action to sustain the interest of the audience.

Take some of the great features of recent date, "Les Misérables" and "Quo Vadis" for instance. Do you think that they would have lost any of their value if they had had a few hundred feet less? The wonderful dramatic composition of one and the splendid settings of the other would not have lost any of their quality if somewhat reduced in length, but, on the contrary, would be improved.

Just at the present time, the public does not seem to object to long shows, as it is the general tendency on the part of the patrons to want all they can get for their money.

As we know from long experience that there is the need of a limit, there is no doubt that while a few greedy patrons are willing to stand a show of three hours, they will gradually get tired and disgusted. On the other [illegible] [illegible] the bargain only, we must come back to the short show and see more attendance and at the same time more regular patrons.

If I was not afraid to take up too much space, I could give a long list of theatres showing such programs and another long list of patrons who do not remain for the whole show, as they claim that while they enjoy a three-reel show, they lose all interest in the picture when the program goes beyond that limit of three reels.

While we have perfected the projecting machinery, the lamp houses, the perforations on the films, it is impossible to have what could be called a constant, steady picture without more or less flickers. No matter how imperceptible can be the flicker, the irregularities of the perforations or the defects in the carbons, this flicker, although reduced to the minimum, is hurting the best eyesight when allowed to go on for hours without any intermission.

[illegible] [illegible] cannot stop the petty jealousy of the exhibitors. They are in the game to put their neighbors out of business, and they are going to keep on until [illegible] unless they are stopped by the authorities—and this will be the outcome, as the Board of Health will get busy, and for the sake of the public's eyesight will regulate the length of the shows.

If the exhibitors would show their pictures at a normal speed, the danger would not be so great, but as the show hours are limited, especially in the suburbs and small towns, where they can show from 7:30 to 10 p. m. only, the exhibitors have to speed up the machines if they want to show a feature film of from nine to twelve reels during the two and a half hours of the evening.

It is then advertising the picture wrongly by offering too long programs, and I sincerely believe that if a feature film of three or four reels was advertised with a single poster, without mentioning the number of reels, the results would be more satisfactory.

Last Winter in Montgomery, Ala., a two-reel feature was enough to delight the patrons and as soon as a three-reel poster was displayed in front of the theatre, the manager would say: "This will be a bad day," and generally it was so.

The [illegible] objection for long films was that the stories were dragging too much, had not enough action and too many feet of films were needed to show what is commonly called facial expressions.

Another objection, which is well founded, is the extra long sub-titles

ECLAIR HOUSE

London branch of Eclair Film Company

necessary to explain the rather complex stories of the average feature films.

All these objections from our friends of the South are not only justified, but they have not escaped the attention of the North, and, while the feature films are holding the boards, there is nevertheless a powerful under-current. We have some very good feature films deserving of the name of FEATURE, but, on the other hand, we have too many rank imitations, and to-day the manufacturer does not seem to care to produce split or one-reel subjects, but he stretches and pads any kind of scenario into a numberless-reel supposed feature.

For this reason the market is overloaded with very poor feature films, and as the lovers of motion pictures are getting tired of these worthless productions, they even refuse to bite when a real good feature is shown. To tell the truth, the exhibitor does not try to prove in his advertisements that this real feature film is out of the ordinary, but to follow his vulgar ways of advertisements, he uses to advertise the good features large, ugly and sensational posters of the style of the worthless features.

If I was to show the genuine "Quo Vadis" film, I would discard all posters, but, on the other hand, I would decorate my lobby to give it an antique Roman appearance, I would have the doorman or other men in the lobby dressed in old Roman style, with perhaps an old Roman chariot in front of the ticket office. The only advertising would be in the shape of a couple of fine hand-painted card signs, neatly framed. I cannot give a sketch of my idea, as the decoration would have to fit the lobby harmonize with the building and be in keeping with the pocketbook of the manager. Twenty-five or fifty dollars spent in such decorations would bring more business than fifty posters, and would create the impression that the production is of enough importance to warrant such an expense.

The wise exhibitor, the one making real good money, does not fall a prey to the feature agents. He knows that his patrons do not go to a motion picture show to be tired out with a long, overstretched film, but go to have a good time, an hour of rest. They call for much comedies, and, as to dramas, they want something with much action.

In referring to the South, I can state that from July 25 to December 31, 1912, the feature men met a flat Waterloo in Montgomery, Ala., as the three theatres devoted to the white population, the Orpheum, the Plaza and the Empress, did not give up their regular programs to show outside features. They were as much solicited as the theatres of other towns, but they could not see the feature film proposition as a profitable investment.

This question of long programs and of long productions is not only discussed in the United States, but is at the present time the general topic of Europe. The foreign papers are devoting much attention to the question; they are giving a sound warning. In our next issue I will be pleased to give the views of Le Courrier Cinematographique of Paris, in an article entitled "Put on the Brakes, S. V. P." Yes, it is time to put on the brakes, or the industry will slide down the road of ruin at a too great speed.

J. M. B.

In the Days of Trajan

American

THE American Film Mfg. Co. will release this two-part picture on October 20th. It is one of the series of costume pictures that this company is putting out. The wardrobe employed is of an obvious richness that does this company credit. Also it has been staged in an elaborate manner that gives us views of splendid settings of the period depicted. The leading roles in this picture are interpreted by George Periolat as Trajanus, Caroline Cooke as Valeria, Vivian Rich as Princess Octavia, J. Warren Kerrigan as Decebalus, Louise Lester as Queen of Dacia; Charlotte Burton as Thais, and Jack Richardson as Junius Publius.

The action of the picture is set for the year 100 A.D., when Trajanus was Emperor of Rome. The picture opens showing Empress Valeria on her litter being carried to the bath attended by the ladies of the court. The Emperor has prepared a "Triumph," as the ceremony was known in those days, and the victims were marched in Rome to the throne. Decebalus, Prince of Dacia, is among them accompanied by his mother, the Queen of Dacia. The Prince is promised his freedom by the Emperor if he will swear allegiance to Rome. The Queen, however, replies for him saying: "In Dacia we are royal and shall not be vassals of Rome." Angered at this, the Emperor sends them to the dungeons of the Circus Maximus to await their fate in the arena. The Emperor's daughter, Octavia, who is present at the Triumph, shows her admiration for the princely bearing of Decebalus and her sorrow at his sentence.

Everything is prepared in the arena, the Emperor is in the imperial box, and all is ready for the conflict of the gladiators. The prisoners are brought forth to the arena where their shattered and bleeding bodies are thrown upon the ground to die.

Decebalus is compelled to go into the conflict with a brother Dacian, with whom he plots the death of the Emperor. They fight and the Dacian is thrown to the ground in the battle. While the throng is rejoicing in a seeming victory, the two combatants throw off their masks and vault into the imperial box. The hand of Decebalus, however, is stayed by the princess. He recognizes her and is easily made prisoner by the centurions in attendance.

Thais, a Greek and the wife of Junius Publius, Prefect of Rome, is enamoured of the Prince and goes to the dungeon to see him. Her visit there is made known to Junius and a Roman is sent to bring her before Trajan. Decebalus takes advantage of the guard, who has released Thais, springs on him, and invests himself in the guard's apparel and walks forth, meeting the nobles of Rome, who do not recognize him. He meets the Princess, who again asks him to become a Roman. The Emperor has learned of his escape and has him seized.

A guard announces to the Emperor that the Huns are at the gates of Rome. Decebalus, hearing this, announces that he will fight with the Romans as the Huns are also his enemies. He is placed in command of one of the legions. The encounter is seen, and then the return of the victorious army into Rome. Decebalus' success gives him the right to demand a favor, and his first request is for his mother's freedom.

This is granted and as a further reward Trajan gives him his daughter, Octavia, as his wife, and sends him back to Dacia to reign over his own country in security.

The report in one of the New York daily papers that Miss Lillian Walker had gone to San Francisco, thence to Hawaii, was a startling surprise to the Vitagraph Company. Miss Walker is in her accustomed place in the studio and on the day of the report met her fellow-workers with her usual dimpled smiles

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

IN the management of a theatre, the exhibitor should know, and he would know if he was looking at the pictures himself, that there is nothing more annoying than to miss a title or a sub-title. To miss the first title is practically to lose the sense of the picture, as this first title is generally a sort of introduction to the story. To miss a sub-title in the middle of the reel often disconnects the whole story.

The great drawback of the motion picture theatre is the constant stream of patrons walking in and out during the performance. If you have to move from your seat to allow some one to pass at the time of a sub-title, you lose the thread of the story. Same when the selfish man in front of you insists on standing up while he removes or puts on his overcoat. If he was a gentleman, if he had any manners, he would wait until he reaches the aisle or lobby to put on his overcoat. Ladies are as selfish—they will raise both arms to either remove or push in their long hatpins, etc

I don't know if the managers have realized this annoyance, but if so they seem to pay a very little attention to it, not to say that they add to it by running the pictures in too quick succession without the least intermission. The new picture jumps so quickly on the curtain that too often the patrons don't know if it is the same picture or a new one.

We all know that at the end of a picture there is always confusion in the auditorium. So many persons walk out, so many other patrons from the rear seats run to get the newly vacated front seats, and add the numerous persons who have been waiting in the lobby for seats.

According to the size of the auditorium, this confusion varies from one to three minutes, and during this confusion the seated patrons cannot enjoy the show.

There should be an intermission between each picture, and if the lights were to be thrown on during said intermission, there would be less confusion as, by being able to see the seats, there would be less time wasted on the part of the patrons.

A short intermission would rest the eye and the mind, and not only facilitate the service, but please the lovers of motion pictures who do not like to miss part of the story.

To-day an intermission is more urgent than at another time, since the fad came to throw on the screen the cast of the play with the names of the actors, and since the patrons are taking such a deep interest in the photoplayers. How can anyone read the cast during the confusion of changing of seats if the new picture is thrown on the screen at the tail of the previous one?

The main trouble is that most of the managers do not mix with the audience. When they look at the pictures, it is generally at the first show, when the audience is very slim, consequently no confusion. They seldom visit other motion picture theatres, and when they do so, they generally take in part of the show, standing in the lobby talking with the owner of the place, paying very little attention to the show proper.

If some of the exhibitors and managers would sit in the audience, watch and listen to the different comments, they would learn many things.

For instance: It is very annoying for an audience to hear the operators talk, laugh and pass comments in the operating booth, or, as it was the case in a New York theatre, to have the usher step in the operating booth and fight the operators—not with his fists, but with his tongue. It was out of place during a love scene depicted on the screen, to hear the operator say: "If you don't shut up I will

SCENE FROM "THE MESSAGE OF THE DEAD"
Eclectic Film Company

throw you out—you have no business in this booth." Then the usher to answer: "I have a perfect right to enter this booth," etc.

As so much has been said and published against motion picture theatres, calling them fire-traps, etc., it is policy to avoid all undue noise and movements that can scare an audience. On account of all that has been published, the patrons are naturally timid and the least thing can start a panic.

In one of the large motion picture theatres of New York, the patrons of the balcony were thrown into a sort of panic when one of the ushers started to run for the dressing-room, removing his uniform coat on the way. This run and the action of the usher removing his coat, made the patrons very uncomfortable for a few minutes, as they had an idea that something was wrong on the stage—perhaps fire. The truth is that the usher asked to be relieved for the balance of the evening, and when permission was granted, he could not control his pleasure and, without reasoning, he started to run for the dressing-room.

The managers should be on the lookout for all undue noise and movements, and should also see that no one be allowed to light a match to hunt for something on the floor.

The fall season is here—so are the new uniforms.

New uniforms are all right in one sense, but they look pretty bad when the personal appearance of the man does not harmonize and when the uniforms are made too large to fit different sizes.

In a theatre of New York, the doorman looked resplendent in his new uniform. It is true to state that he is an old employee, and as he is faithful to his duties, the uniform looks like if made to order. The ushers are a different proposition. They are not regular, they can be changed any day, consequently the uniforms are large, ready-made sizes, to fit the average man. One of the ushers had a very dirty pair of old shoes, his collar was a dirty, mussed, soft affair, looking more like a rag than anything else around his neck; his hair was unkempt, etc.

I cannot blame the poor fellow much, as at the rate of $5 for seven days of twelve hours of work each (the wages paid by the said theatre) it is impossible to find a man saving enough from his board bill to be able to buy new shoes, new collars, pay for the washing and the shines.

A man can work for $5 ushering in a theatre when it is evening work only, as during the day he can be employed at something else, but $5 per week is entirely too low to secure the services of a clean-cut man to act in a theatre. J. M. B.

THE LAST DAYS OF POMPEII

(*Continued from page 21*)

reptile. The lovers leave the cave in panic. When Arbaces arrives shortly after he has no trouble inducing the witch to give him a potion that "shall sear and blast the brain, to make him idiot, raving mad, while yet the heart beats on."

Nydia meets Arbaces, secures the "love potion" and gives it to Glaucus. When she realizes the havoc she has wrought from his ravings, Nydia is overcome with remorse and follows the insane man as he rushes through the streets, reeling from side to side. Apaecides in the meantime has had a stormy scene with the Egyptian, and goes forth to cool his fevered brain to the seashore. Arbaces follows and murders him. Glaucus comes staggering into the scene and the wary Egyptian, realizing his condition, takes advantage of it and calls loudly for help, charging Glaucus with the murder. Nydia, who has followed, is seized by the Egyptian and carried away to the dungeons. Glaucus is haled before the Senate and condemned to die by wild beasts in the arena at the coming games.

The day finally arrives and the mighty stands are crowded with thousands of gay Pompeiians, intent upon seeing the rare spectacle of a patrician thrown to the lions. Nydia, in her dungeon, plans escape. By playing upon the superstitions of her negro keeper she succeeds in locking him in her cell. Realizing that it had all been her fault, the blind girl frantically makes her way to the home of Sallust, friend of Glaucus, who has remained home from the great spectacle.

Things were at their height in the Coliseum. The gladiators had paraded, the people had howled themselves hoarse over the valor of the gladiatorial combats, and everything was in readiness for the great feature of the day's sport—the death of Glaucus. The thunderous voices of the thousands of people yell "Glaucus to the lions!" The Athenian was given a short sword and roughly pushed into the arena. The hunger-maddened lions are released from their cages. The wild and disheveled form of Sallust suddenly appeared leaping from the boxes and shouting, "Remove Glaucus, the Athenian! He is innocent! There stands the murderer!" A guttural roar went up from the assembled thousands, in which could be heard excited cries of "Arbaces to the lions! Arbaces to the lions!" At that instant the sky suddenly darkened and from distant Vesuvius there shot into the sky a shaft of hellish fire. Panic seized the multitude and pandemonium reigned. In the confusion Arbaces escaped. The reason of Glaucus was restored by the frightful catastrophe. He felt Nydia's hand in his, leading him through blinding hail of cinders to the home of Ione. They found Ione prepared for death, but the gentle Nydia led them both through the Stygian darkness to the Temple of Isis. Here they met the distracted Arbaces and saw him crushed to death by a falling pillar of his own idolatrous church. In a blackness, where only the blind could see, Nydia guided the two lovers to the seashore. Knowing them safely aboard, Nydia suddenly threw herself into the waters of the bay. Her love task ended, the blind girl at last found the eternal rest she sought. C. I. V.

SCENE FROM "JANET OF THE DUNES"
Edison.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

CONSTRUCTION, APPEARANCE, ADVERTISING—THREE IN ONE

THE object of this department is to help the exhibitor in the construction of his theatre and to keep him posted on anything of real value in construction, decorations, etc.

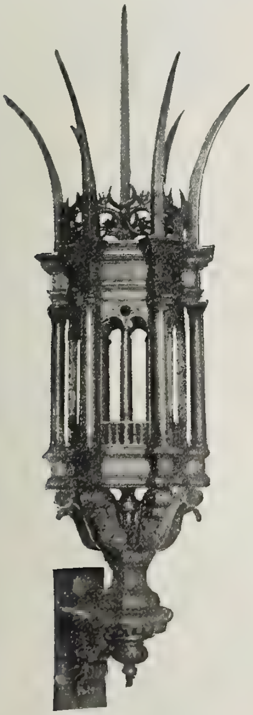

FIG. 1

It would be easy to fill pages, and this without moving from my desk, as day after day I have visitors who have something on which they want a write-up, so as to help them to create a demand. I am not here to help to promote a lot of useless or impractical devices to the detriment of the exhibitor.

While it may sound queer, I must state that the real good and useful devices do not go begging, and, to discover them, one must be all the time on the go.

I was the first man to advocate the cork flooring as the most sanitary, less slippery and noiseless floor for a motion picture theatre. While the manufacturer of this pulverized and pressed cork flooring was signing big contracts with hospitals, banks and other such institutions, he was laughing at the idea of the cheap little motion picture theatres. When I described the floor in my article on construction on April 30, 1910, the manufacturer realized that motion picture theatres offered a new and important field to work.

It was the same with the Von Duprin self-releasing exit doors, and the agents of this good invention would have never addressed the motion picture theatres if I had not called the general attention in another article on December 24, 1910.

While office buildings, banks and other institutions were equipped with the indirect lighting system, the manufacturers had no use for the motion picture theatres until I gave them a notice in my article of January 28, 1911, and placed one of their fixtures in my Chicago office, to serve as a demonstration.

It would be too long to enumerate all the good devices I investigated and described for the benefit of the exhibitor building or remodeling his theatre.

To-day, I lay a new claim. The first man to show how the exhibitor can not only save his plastic ornaments by having them coated with bronze but can greatly improve the appearance of his theatre by making all the ornaments look like solid bronze instead of retaining the dying style of the white gingerbread effects.

Theatres of to-day are no more temporary constructions to last, like the buildings of an exposition or of a fair, a few months. On account of the stability of motion pictures, the theatres of the future must be substantial constructions to last many years.

By talking of a coating of bronze, I do not mean paint, but I wish to refer to a new art, the Katholion bronze.

Katholion bronze is a perfected science of depositing metals on iron, wood, glass or plaster cores. It is a casting in every sense of the word, a tough, dense, imparted, workable metal covering of any thickness desired. Its only competitor is a copper, brass or bronze casting.

This coating is not a mere thin sheet of bronze applied on the plaster, wood, glass or any other desired material, but by an electro-plating process, the coating is made homogeneous with the surface on which it is applied.

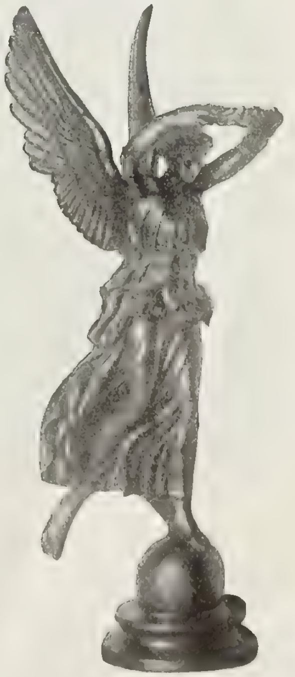

FIG. 2

Brass railings, brass easels and frames that are so hard to polish and keep polished can be made in wood or iron and coated with bronze.

We know that the poster frames are made of wood and covered with a thin sheet of brass, and we know that the least knock on said frames leaves a bad dent. These dents will not appear on frames coated with bronze, because the coating is heavier and there is no air between the wood and the coating. With Katholion bronze, any designs of mouldings can be used to make the poster frame more artistic and at same time to avoid the long flat brass surfaces so hard to keep well polished.

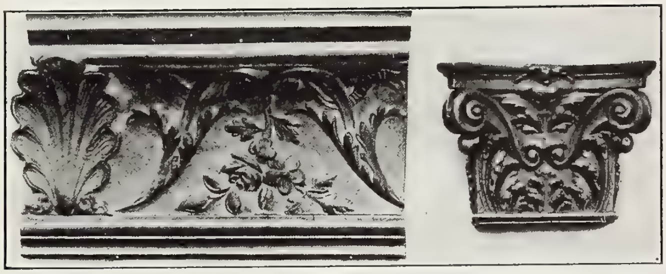

FIG. 3

Katholion bronze offers great possibilities to enhance the beauty and richness of a motion picture theatre. For instance: Instead of having the panels of the doors solid, made of plate glass with a curtain in the back, of stained glass, etc., the panels could be made of Katholion bronze.

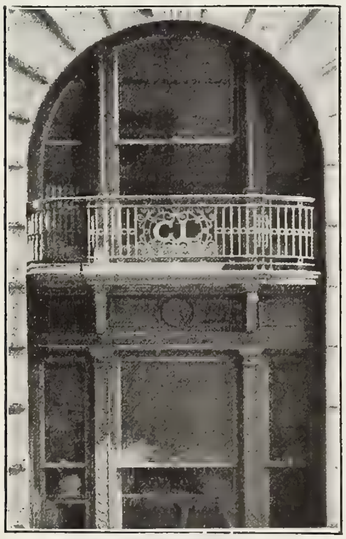

FIG. 4

A door, imitation mahogany, with the panels made of bronze and a dark red curtain back of it, would produce a great effect. Many other beautiful compositions could be made on the same order: doors, imitation walnut, with the panels of old or green bronze, and dark green curtains, etc.

Katholion bronze is not only much cheaper than bronze casting, but is very much lighter in weight.

Illustration 1 shows an outside lamp of very fine design and practical on account of its cheapness.

While the columns, cornices, dome and grill work of the ticket booth could be made of Katholion bronze, the panels of the base could be bas-reliefs of the same composition. It would be too long to enumerate all the possibilities for Katholion bronze in the construction and decoration of a motion picture theatre.

The accompanying cuts will give an idea of some of the possibilities of Katholion bronze.

Cut No. 2 shows the specimen of a statue to surmount the ticket booth.

Cut No. 3 shows a bronze cove molding for cornice, and also a bronze capital for a column.

Cut No. 4 shows an exterior balcony of bronze.

Cut No. 5 shows a wall bracket.

These illustrations are a few specimens of what can be done with the new art process, known as the Katholion bronze, and if the reader is interested in this new process, he will find that light fixtures, tablets, grille work, statues, hand-rails, friezes, bas-reliefs, fountains, etc., are fully illustrated in the catalog of the company.

The beauty with the Katholion bronze is that you can give it any desired finish—red, black, old green bronze to suit the other decorations of the theatre. For instance, if the locks and handles on the doors of the new theatre on Eighth avenue, New York, called Ye Drury Lane, had been in imitation green bronze, they would harmonize with the other old-time decorations and old lamps.

At the offices of the Katholion Bronze Company I was shown some oak leaves with acorns, lace-work, etc., coated in bronze, without altering the smallest details.

J. M. B.

Harry Von Meter, the new character man of the first American company, recently toyed with a real rattlesnake in the production of a picture in Los Angeles. Von Meter showed nerve, as a perfectly good rattler was employed. The snake lay on a table and the picture was cut just as the reptile coiled and struck. Von Meter jumped out of the way in time to escape the fangs.

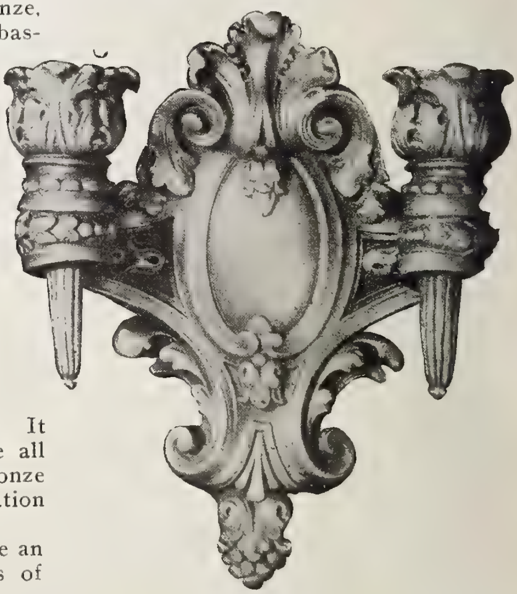

FIG. 5

HAVE YOU DECIDED
TO USE
BRASS LOBBY FRAMES?

We are making the kind you should buy.

Our Special No. 2 Easel Frame with glass front and detachable compo-board back is great for $6.00, F. O. B. Cleveland, Ohio.

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INTERESTING FILM REVIEWS

Educational—Industrial—Scenic

Birds of the Southern Sea Coast. Edison. (Oct. 6.)—Just why the camera is able to get so near birds and take pictures of them in their native haunts, without their so much as fluttering a wing in protest, the writer cannot understand fully. Many times he has tried as a kid to get near them, only to fail. The Edison Company in the picture above quoted catches the birds in all positions. The "street scavengers," alias buzzards, alias vultures, were the most interesting, and their fights right in the streets of a city were grotesque.

Along the Padas River. Pathe.—The Padas River is in the home of the celebrated headhunters, i. e., Borneo. The natives are shown at their principal labor of gathering the expensive woods which grow there. The scenery is of the tropical variety and is delightful.

Ethel Barrymore's Home. Kinemacolor.—Miss Barrymore's wonderful home in Mamaroneck, N. Y., is the mecca for all natural and artificial beauty lovers. It is one of the most delightful spots imaginable, and the visitors that daily crowd to the beautiful fountains and trees are never tired of talking of them. The Kinemacolor Company does full justice to the scenery, and the colors are exquisite. Her two youngsters are pictured, together with a number of other boy scouts, in various poses and at different labors. This is one of the series of Famous Footlight Favorites Off the Stage. Others in the set include Bessie McCoy, Anna Held, Lillian Russell, Blanche Ring, and Raymond Hitchcock.

Panorama of the Cities of Algiers and Tunis. Powers.—These cities always hold a fascination for the European, whether in fiction or in life. No white man has ever learned the intricacies of life there, and it is doubtful that anyone ever will. The only fault to be found with the Powers picture is its brevity. Not enough of the life was shown. The view of Algiers, in particular, looking from the breakwater, is wonderful, but this the camera missed. Internally, the city is awful, but its external view might be rated as the eighth beauty of the world.

Riding the Flume. Pathe.—The State of Washington, among its other acquirements, has a reputation for the number of power-houses run by water. This water is often fetched from the tops of the highest mountains in covered wooden and cement channels, called flumes. The Pathe Company has taken some splendid pictures of the Spokane Falls and the power-house run by the water in the city of Electron. The scenic effects, as seen from the railway which traverses the entire course of the flume, are excellent. The film, however, is too short for so good a subject.

A Journey Through Crimea. Pathe. (Oct. 7.)—Crimea, the cause of one of the greatest conflicts in the history of the world, has been taken by the Pathe Company as the scene for some very interesting pictures. The natural beauty of this country makes it especially interesting, but the picture lacks finish. There are mountain scenes, mosque scenes, street scenes, etc., but there are no group scenes. In the study of a foreign country, especially one so very remote as Crimea, the natives hold as much interest, or more interest, than the actual scenery. Their mode of living, their costumes and habits, their work and methods with which it is done, are what we want to see, too. The picture makes a good filler, and the photography has the usual Pathe quality.

Oxygen. Pathe.—The science of chemistry, a deep and interesting study, is little understood by the average person, who little realizes its great influence on our daily existence. That air contains 21 per cent of oxygen few know. Hence this film is an important one, and the Pathe Company has brought it out in great detail. The experiments which are shown on the screen are very realistic, the photoplay being excellent.

Plants that Eat. Pathe. (Oct. 7.) All plants "eat," viz., vegetable life absorbs the rain and richness of the earth, in order to live. But how many people know that there are plants that not only eat animal life, but digest it. The Pathe Company shows a number of these plants in Canada in the act of eating bugs, etc. The pictures are well taken.

How Mountains Grow. Pathe. (Oct. 7.)—By the use of plaster models, the audience is able to follow the growth of these mountains. That they do grow has for years been an accepted fact, but to be able to sit and watch them slowly enlarge is wonderful. Deposits from the bottom of the sea contract and force their way to some small mound, where they stick, more forming on top of them and so on ad infinitum. The great dangers to navigation resulting from the growth of these hills cannot be estimated. The Pacific is the worst field for these and coral reefs, which are similar in that they "grow."

Regular Releases

In the Clutch of the Paris Apaches. Gaumont. (Oct. 18.)—A typical French melodrama, vibrating with action and bloodshed, but possessing some new features which tend to make it most interesting. It is in four parts with good acting and splendid photography, particularly the interior scenes. Jane Mary Laurent plays the lead with her usual care for the smaller things that are so much in the make-up of the general film.

Little Marie, whose father has disappeared and whose mother has died, runs away from school and falls into the hands of the Paris Apaches, where she becomes a drudge of all work, together with a hunchback whose name is Bosco. The father returns after his long absence and receives a letter from the Apaches demanding ransom. Hs goes to their haunt, and is overpowered after he has paid the demand. The police, however, rescue him. The leader, Talmin, escapes with Marie and flees to Nice, followed by Bosco. Here, after a series of adventures, Marie is rescued and returned to her father, who adopts Bosco for his bravery. The Villa Carmen, shown in this picture, is beautiful. Apache work must pay well in Paris when they can live in such a castle as this.

Hansel and Gretel. Venus.—How many times as a kid have you read this wonderful story of Grimm's? And were you ever tired of it, or of hearing your mother read it to you in the evening when you were to be put to bed? And then in the night, didn't you dream of fairies and goblins? Well, I am sure that I can remember that time, and it wasn't long ago, either. Don't you remember the witches, and the gingerbread house? That part should never be forgotten. The story, as played by the above company, is thoroughly comprehensive, though perhaps a little "spooky" for the "wee sma' bairns." But it is thoroughly good and clean, and will be enjoyed by thousands of tots before long, I hope.

Back to Life. Rex.—A two-reel Western drama, introducing J. Warren Kerrigan and others, formerly with the American Company. The part played by him, however, did not seem suitable. Kerrigan makes a wonderful hero, if he has the part exactly fitted for him. He is best as a matinee idol, and where he performs wonders in bravery and skill. In this picture he has to become a man hated and despised by all for his alleged cowardice, until one day he kills a man in self-defense and is forced to run away. He is wounded and is doctored by the wife of a gambler whom she had left because she believed she was no longer wanted.

They fall in love with one another but the marriage vows keep them apart, until the gambler is killed. When the cowboys arrived and saw him dead they hastened away. Someone in the audience remarked that it was the first time "the boys had not lifted their hats and stood reverently near the body." But that is true. There is too much of that sentimentalism introduced and the Rex Company are doing good work in setting a precedent. The photography was very poor in places, being apparently underdeveloped.

The Rivals. Kinemacolor.—The Kinemacolor Company cannot receive too much credit for their work in placing before the public in such a form this wonderful creation of the brain of Richard Brinsley Sheridan. Although the play has been active for the last half century, it is surprising how many people there are, who, although they have read the play, have never been able to see it because of the almost prohibitive box office rates. Now there is no excuse, and the writer, who has seen both the legitimate and the production by the Kinemacolor Company, personally prefers the latter as it covers the field, he thinks, in a more complete manner than the legitimate was capable of doing. Of course the great acting of Joseph Jefferson as Bob Acres is missed. William Winter Jefferson, his son, however, carries the part through very well. The story is so well known to all that it would be but waste space to detail it. The costuming and the scenery throughout was perfect, and the acting certainly left nothing to be desired.

Cast of characters: Bob Acres, one of the rivals, William Winter Jefferson; Captain Absolute, another rival, Gaston Bell; Sir Lucius O'Trigger, another rival, Gilbert Coleman; Sir Anthony Absolute, the captain's father, George Staley; David, Bob Acres' servant, Samuel Hines; Fag, the captain's man, Dallas Anderson; Faulkland, Milton Boyle; Doctor, David Young; Mrs. Malaprop, Florence Stanley; Lydia Languish, Lorraine Frost; Lucy, the maid, Rae Ford.

Father John; A Ragpicker of Paris. World Special.—Typically a French picture, with the French love of the risque, and with a sufficient touch of spice to make it interesting and not objectionable. The character of Father John is one which enlists the sympathy and love of the audience, despite the fact that he is a hard drinker. The story opens with the adoption of Marie, who is the daughter of a bank messenger. The latter was killed by the villain, Garouse, and his money stolen.

With this money the man is able to obtain the title of Baron Hoffman and is comfortably wed. Marie has become a dressmaker, in the meantime, and is enamored of Henry de Berville, a wealthy young man, to whom the Baron wishes to marry his daughter, Claire.

In order to do this he hires a midwife to get rid of the illegitimate child of his daughter. Mme. Patard does this, but places the baby in the care of Marie, afterwards stealing it again. The police are informed, and throw Marie in prison because they think that she has killed the child. Through some clever detective work John secures a confession from the Baron and the midwife of their complicity in the affair, and Marie is freed to wed Henry. A clever picture, which will not offend the most æsthetic taste.

Cast: Father John, Mr. Duquesne; Garousse-Hoffman, Mr. Paglieri; Henry de Berville, Mr. Maupre; Marie, Mlle. Renee Sylvaire.

A Romance of Erin. Domino. (Oct. 16.)—A two-reel feature of the Mutual program, which, although possessing but a cut and dried plot, pleases everyone by the number of beautiful scenes and the clever acting. The class of audience to which sensational and melodramatic endings appeal will like this picture, which is on the lines of the old-fashioned "blood and thunder" and "penny dreadful," possessing, however, the redeeming features of real Irish wit and strategy. The story originated in the mind of William H. Clifford.

SCENE FROM "A HUSBAND'S STRATEGY"
Great Northern.

THE MESSAGE FROM THE DEAD

Eclectic, Three Reels, October 16

A corking good story, with splendid acting and fine settings. As a general thing the French are not noted for their developing, but in this case there is not a flaw. A picture that will make a name for itself.

A youth is adopted by an eccentric old man. The following night the old man is killed by his nephew with an ax, the blame, however, falling on a nearby woodcutter who was in the house that day and had left his ax there. He is convicted on the circumstantial evidence and sent to prison, while his daughter is left to look out for herself. Gaston, the nephew, in the meantime has gone away but later he returned to his old home and lives there. He meets Jean, the daughter of the woodcutter, and attempts to make violent love to her.

The boy, Philip, who witnessed the murder of his guardian, and who has the evidence to convict Gaston, has lost his mind through the shock. The woodcutter, having been freed from jail, returns to his daughter in time to prevent her being insulted by Gaston, who excites the neighborhood against the woodcutter, and as they are about to hurt him, he raises an ax in his own defence. This, together with the burning of his house later, brings back the vanished mind of the boy and he turns over to the police the proof of Gaston's guilt and the latter is arrested.

There are many strong points in the narrative which are well carried out in the drama.

A. M.

A HUSBAND'S STRATEGY

Great Northern

This is a dramatic story dealing with the quarrel, separation and final reunion of a young married couple. According to the plot, the Countess Holten invites Aileen, the wife of a rich banker, James Perrin, to help at a charity bazaar. We are next given a glimpse of this function and Aileen appears to have attracted the favor of young Count Holten, an army officer. Mrs. Perrin is a stall-holder and the count proves to be one of her best customers and pays her attention. During an intermission, the count is discovered kissing the hand of Mrs. Perrin, and later meetings disturb the peace of mind of the banker. He tries to put a stop to the flirtation, but does not succeed, and in the course of time he is served with divorce papers.

Aileen makes her home with her aunt and accepts a position as companion to Miss Clara Evans, a wealthy spinster. Mr. Perrin pays the latter a visit at a seaside resort and pretends to show her marked attention. Every moment of Aileen's waking moments is tortured by the thought of what might have been. Soon a party is organized to visit a ruin in the locality, and Perrin bribes the old caretaker to lock himself and his wife in the ruins after the others have departed. They wander through the deserted chambers, which are said to be visited by ghosts, and finally visit the battlements.

After awaiting the dawn, a reconciliation is effected, and when the old caretaker returns to his duties, husband and wife are reunited.

X.

NOTES OF THE TRADE

Two comedies from the pen of Junie McCree will be released by Reliance on October 20th, as a split reel offering. "Oh, What a Night" is the title of the first comedy, while the second, which is a vehicle for the Hippodrome mule, Pete, will be the first of a series of "mule" stories, entitled "Two Men and a Mule."

The Cleveland-Fidelity Booking Offices report great activity in that establishment last week entertaining out-of-town guests. No less than fifty managers of theatres that book attractions through those offices found it necessary to come to New York on business at this time. Of course, they all state it is only a coincidence that so many of them should have pressing engagements here during World Series week, but, nevertheless, none of them failed to attend one or more of the big games. Some of them found it also necessary to go to Philadelphia for a day or so to get their business affairs properly adjusted.

Mr. Arthur Ashley was a professional stock actor in several stock companies throughout the country before joining the Vitagraph Company, namely, Poli's Stock Company, in the East, et al. Mr. Ashley has been with the Vitagraph about six months and together with Miss Florence Dyer, who was formerly on the stage and is now with us, take parts in "The Aristocratic Penitents," which is to be released with "Wild Beasts at Large" as a special exclusive general film release.

The Lubin Film Company has sent two more troupes south for the winter. Director Wilbert Melville will locate in Los Angeles, Cal. He takes a company selected from the best Lubin players and two carloads of equipment.

F. J. Grandon and his company go to Birmingham, Ala., where arrangements for a new studio have been perfected, including quarters for the players, rough riders and horses which always figure in Mr. Grandon's pictures. This arrangement will leave five companies still at the Philadelphia plant and four in the South and Southwest.

Miss Ida Lewis and Joseph P. Swickard have been engaged to play characters in the "Ricketts" American Company. Both have had extensive experience on the legitimate stage and in pictures and their work on the screen is highly commendable.

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NOTES OF THE TRADE

Director A. E. Christie, of the Universal, is putting on a series of Westerns, as his comedies are away ahead on releases. The main office have called for more of his Westerns. He has just finished "The Golden Princess Mine," with Eddie Lyons and Ramona Langley in the leads, and with Lee Moran as the heavy. There is a tense situation when Lee is imprisoned in the mine by an Indian whom he has tried to double-cross, and who starts a rock slide which fills the face of the cave.

For the benefit of a charitable institution, the Lubin cowboys of Betzwood gave an exhibition of Western riding at the Jefferson Riding Park on Saturday, October 4th. The riders were Harry K. Loomes and George Steele, of Montana, Joe Riley, Harry Webb and Jack Wright, of Wyoming, "Kid" Bill Arthur of Texas, Miss Elsie Woodward of Dakota, and others.

The exhibition consisted of racing, lasso throwing, trick riding, breaking of bronchos, Indian and cowboy fights and stage-coach hold-ups, catching steers, sports and pastimes of fancy riding. The show was given under the direction of Harry K. Loomes and lustily cheered by over 5,500 people.

Stephen S. Norton, Harry C. Matthews' camera man, is having a good time in the East during his holiday, according to his letters to old chums here. He has not yet decided just when he will return.

Written by the author of a Broadway success and played by two stars with Broadway reputations, the Reliance regular release of October 15th is of considerable interest. Will Hough, of "A Stubborn Cinderella," writes the scenario, while Charles Dickson, who starred in "Incog," and Anna Laughlin, of "The Wizard of Oz," "The Top of the World" and other well-known productions, played the two leading roles.

V. R. Day, general manager of the Essanay Film Mfg. Co., is in the West, personally directing the activities of the taking of the "Buffalo Bill" pictures by this company. Mr. Day expects to return in about a month.

George Magie, of the Universal Film Mfg. Co., is in Chicago and will remain for some time, looking after the Universal interests here, and also to act as arbitrator in matters involving customers of the Universal exchanges of this city.

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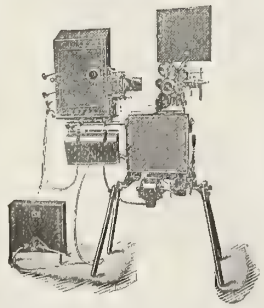

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FEATURE FILM NOTES

The Gene Gauntier Feature Players are back from Ireland with some feature productions which they made in and around the Lakes of Killarney. Miss Gauntier, while abroad, was presented with a blue-blooded Irish terrier, who, it is said, will take a leading part in a forthcoming picture.

Admirers of Shakespeare will appreciate "The Taming of the Shrew," which will be released soon as a three-part feature on the regular program.

"The Lady of the Lake" is another classic in three reels scheduled for early release.

A. Warner, vice-president Warner's Features, Inc., has contracted with the new Plaza Theatre in New Orleans, and the Crystal Theatre, Houston, Tex., for the complete program of Warner's Features. The new "Plaza" is owned by Herman Fitchenberg.

Mr. Rogers, of the Union Film Company, of Chicago, states that his company is purchasing most of the releases put out by the Exclusive Supply corporation. While this company is young, it claims a splendid business.

Mr. Spencer, of the General Special Feature Film Company, expects to take a trip to New York City very soon for the purpose of augmenting his already large program by a personal selection of some of the big pictures which are being offered in the East.

P. B. Elliott, manager of the Union Film Company, of Indianapolis, one of the foremost feature exchanges of that city, spent last Thursday in Chicago, acquainting himself with the various angles of the feature game as it is handled in Chicago.

The Ammex Company, for a long time inactive, have come back into the field as manufacturers of feature films. Their first release will be "The Barrier of Blood," the second "The Reckoning," both in two reels.

J. C. Graham, general manager of the Universal Film Mfg. Co., arrived in Chicago last week on business for the Universal and expects to return to New York City on Tuesday. His main mission was the deal which is pending between the Universal and the Standard Film Exchange. The papers in this deal are said to be prepared, but as yet no signatures have been attached. The minor differences which now exist, it is expected, will be settled within the week. This will mean that the Standard Film Exchange of Chicago and Louisville, and the Milwaukee Film Exchange will be the property of the Universal Film Mfg. Co.

The Exclusive Supply Corporation, outgrowing its suite of offices on the tenth floor of the Candler Building, 220 West Forty-second street, New York City, last week moved across the corridor to occupy Suite 1006, the offices recently vacated by the Independent Film Company and Warner's Features.

William Fox, the vaudeville magnate, has arranged with the Theatre Film Company, owners of the New York State rights to "Arizona," to show this six-part photo-drama in all of his principal houses. The production will be shown for the first time in public in New York City at the Crotona Theatre, 177th street and Park avenue, on Monday, October 6th.

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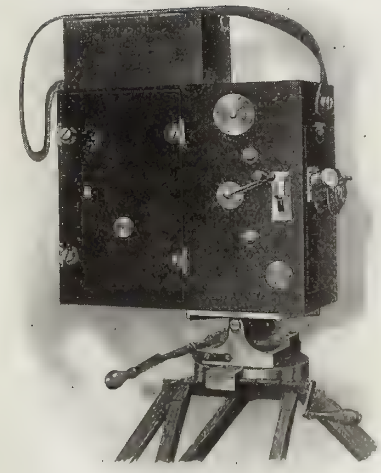

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BIG ACTS ON "POPULAR PRICE" CIRCUIT

The progressive spirit of the managers of theatres playing motion pictures and vaudeville is evidenced this season more than ever before by the number of big feature vaudeville acts that are being presented by them in preference to "singles" and "doubles," which have been the rule in former years.

W. S. Cleveland, manager of the Cleveland-Fidelity Booking Service, the largest agency catering exclusively to popular-price theatres, gives the following list of big acts appearing this week in houses represented by the Cleveland-Fidelity:

Bristol's Equine Wonders, Academy of Music, Hagerstown, Md.; the Four Lukens and Martyn's Jungleland, Collingwood Opera House, Poughkeepsie, N. Y.; Leo the Great & Co. and Davenport, Reynard & Co., Baker Theatre, Dover, N. J.; Rialto Comedy Four and the Three Paragons, Palace Theatre, Morristown, N. J.; Russ Forth Musical Comedy Co., Grand Theatre, Malone, N. Y.; Enigma, the Original Mechanical Doll, Maple Leaf Theatre, Montreal, Canada; the Dozen Dancing Dollies, Colonial Theatre, Amsterdam, N. Y.; Mlle. Dolores & Co., spectacular scenic production, New Theatre, Hoosick Falls, N. Y.; Belmonte Troupe of Society Dancers and LaMont's Musical Comedy Co., Academy of Music, Newburgh, N. Y.; Young America Quintette and Ora Cecil's Troupe of Trained Leopards, Colombia Theatre, Far Rockaway, L. I.; the Orla Troupe of Russian Dancers, American Theatre, Phoebus, Va.

Mr. Cleveland states it is his opinion that it is only a question of a short time when all the "small-time" managers will realize that a great deal larger profits can be made by playing high-grade attractions.

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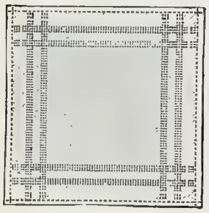

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Released Wednesday, October 15th.
"THEIR WATERLOO"
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Released Thursday, October 16th.
"A BORROWED IDENTITY."
A Western comedy-drama with unusual and interesting situations. Marguerite Clayton, the California beauty, featured.

Released Saturday, October 18th.
"'ALKALI' IKE AND THE WILD MAN."
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NOTES

The Edison Company is now issuing music cues for all Edison films. They are being prepared by a well-known orchestra leader, who has had years of experience in vaudeville and motion picture houses, and are being printed in the Kinetogram, the Edison house publication.

The Nostrand Theatre, 625 Nostrand avenue, Brooklyn, N. Y., is the first motion picture theatre built under the new New York State laws. Mr. Machant is the president of the company. The theatre seats five hundred and fifty people in plain chairs and fifty box chairs. This theatre will be equipped with a ladies' retiring room and gentlemen's smoking room. His old theatre was the leading one in this neighborhood, and was such a success that he has spent over $9,000 in alterations. The American Seating Company is putting in the seats and the Typhone Fan Company the ventilation. The house carries a widely diversified program. The opening attraction will be the four-reel feature, "The Resurrection," featuring Blanche Walsh, owned by the Unique Company, 145 West 45th street. At the opening Mr. Machant will welcome anyone interested in looking over his new house.

Willie Miller, of Edinburg, Ind., wrote to the Kleine Optical Company, stating that he was interested in theatre equipment, and to kindly forward a projection machine, drawing on the Union Trust Company, Edinburg, Ind., for the necessary funds. The machine went in due course, and in due course, also, went a sight draft on the Union Trust Company. A week elapsed, and then Manager Frank Hough was stunned by the receipt of the draft returned by the bank, with a note attached saying: "William Miller unable to make payment. Stated intention was to pay on the instalment plan. Party about twelve years old."

Carlyle Blackwell, of the Kalem Company, will be installed at the old Essanay studios between Hollywood and town next week. "Colonel" C. Rhys Pryce goes with him. He will have his own company, which will include Louise Glaum. Mr. Blackwell will produce social dramas and light comedies. Director J. P. McGown will also have a company at the same studios. He will take Bert Hadley, Chance Ward, Helen Holmes, William Brunton, G. A. Williams, Leo Maloney and others with him. By the way, this is Carlyle Blackwell's fourth year with the Kalem Company; he is a big favorite.

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FEATURES IDEALS are bringing over a four-reel subject from the Parisian studio in which Mlle. Polaire is the leading character. They have featured her particularly in this production and it is another world-beater.

Mlle. Polaire is delighted to be called the ugliest in the world. She wears a pearl ring in her nose. She says, "It is a fad I started two months ago in Paris, and when the American women try it, they, too, will wear them.

The French actress has arrived here from Europe within the past two weeks, and when the steamer reached the pier she was weeping, being troubled about the loss of her pet pig. One day, while she was holding the pig on deck, it jumped out of her arms into the sea. Around its neck was a collar studded with diamonds and rubies, but Mlle. Polaire would not say whether she was crying for the pig or her jewels.

An incomplete report published in a few trade journals tending to imply that the temporary injunction obtained by the Liebler Company against the film production of "In the Bishop's Carriage" applies to every print of this film, produced by the Famous Players Film Company, violates the spirit of the writ as in text and effect the injunction was only designed to prohibit the Famous Players Film Company from manufacturing, producing, exhibiting, or causing to be manufactured, produced or exhibited any films based on the subject during the pendency of the action, but is not intended to govern, and does in no manner restrict, the exhibition of the prints released before the issuance of the injunction.

Thomas W. Ross, who has starred in the original production of "Checkers" and who made the line "Gee, ain't it hell to be poor" a little more generally known than the national anthem, has been engaged by the All Star Feature Corporation to play the role he originally created for the photoplay production of "Checkers" soon to be made. This production will, of course, be made under the stage direction of Augustus Thomas, who acts as general director of productions for all the silent plays which are to be made by the All Star Feature Corporation.

Other engagements made for the All Star production of "Checkers" are Katharine La Salle and William A. Williams. Miss La Salle last season played opposite to Edmund Breese in "The Master Mind." Previously she was leading woman for Thomas W Ross in "The Only Son," and was seen as The Governess in "Shorty McCabe." Miss La Salle plays Pert Barlow, opposite to Mr. Ross, in "Checkers."

For leading juvenile William A. Williams has been engaged. Mr. Williams was starred in "Quincy Adams Sawyer" for three years and starred himself in "The Lottery Man" for one year.

FEATURE FILM NEWS

TERRITORIAL rights to Indiana and Illinois for the All Star Feature Corporation's production of "Arizona" have been acquired by the Famous Players Film Service, of Pittsburgh. This purchase is in addition to the rights of Western Pennsylvania, West Virginia, Ohio and Kentucky, already purchased by the same service.

The Gaumont Company, which recently purchased the right to present this great six-reel production of the famous Augustus Thomas play in the British Islands, have increased their territory to cover all the other British possessions, with the exception of Canada, which has already been sold to the Feature Film Company of Canada.

That a great success was scored when Augustus Thomas put on his own play for the All Star Feature Corporation is well proved by the buyers of territorial rights increasing their territories; more especially when the purchasers are such people as the Gaumont Company and the Famous Players Film Service.

Mr. C. B. Case, of Syracuse, will look after the business of the World Special Films Corporation in that city.

The original headquarters of the World Special Films Corporation have been found too small for the needs of the company. They have taken the offices in the rear of their present quarters, which gives them one-half of the ninth floor of the World's Tower Building. A projecting room is being fitted up.

News comes from Rome that the Cines Company has completed arrangements to reproduce the drama "Madame Tallien," written by V. Sardou. For this purpose, Director Guazzoni, the producer who made "Quo Vadis," has employed the operatic troupe of Gandusio Borelli-Hiperno, well known throughout continental Europe for its rendition of Sardou's masterpiece. It is not known at this time how many reels will be required to tell the story.

Numerous demands for bookings, orders and state right privileges have gone into the mails of the Commercial Motion Pictures Company, Inc., the past week. Every state, city and hamlet will be booked before the World's Baseball series are over. The Marcus Loew's Circuit has purchased the sole and exclusive right to show the pictures the same night of the New York games, and the next day of the Philadelphia games, in Greater New York, and a great many of their out-of-town theatres.

One day after the series are over, complete prints, measuring approximately two thousand feet, showing every game, event and important play, will be sold to exchanges, theatres and feature film men who desire to book the completed pictures of the entire series through the vaudeville and motion picture theatres of the country.

With "At the White Horse Tavern," "The Senator" and "The Vanderbilt Cup" as well as recent successes, Sidney Rosenfeld has completed a picture drama entitled "The Heart of a Rose," which will be released by the Reliance on October 22d as a single reel subject.

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FEATURE FILM NEWS

MR. E. MANDELBAUM, president of the World Special Films Corporation, has acquired the exhibition rights to "The Last Days of Pompeii," made by Pasquali in Turin, Italy. Mr. Mandelbaum is one of the pioneers in the film industry and a man well and favorably known among exhibitors. He organized the Lake Shore Film & Supply Company of Cleveland, and the National Film Exchange of Detroit several years ago, and subsequently sold out his interest in these concerns and became a large stockholder in the "Mutual." Recognizing the increasing demand for "feature" films, he recently organized with Mr. Phil Gleichman, of Detroit, the World Special Films Corporation with headquarters in New York, to handle nothing but this class of films.

Mr. E. A. Fenton, formerly of the Kinetograph Company, has been engaged by the World Special Films Corporation as manager of the Canadian offices, with branches in Montreal, Toronto and Winnipeg. These offices will be open within the next ten days or two weeks.

The Industrial Moving Picture Company is making the official motion pictures of the trip from Chicago to Minneapolis and St. Paul, Minn., of the National Paint, Oil & Varnish Association. They have just finished a series of pictures for Mayor Knotts, who will use the films in his campaign for re-election as Mayor ot Gary, Ind.

Their operator left Chicago with the members of the National Paint, Oil & Varnish Association, and will film all of the interesting events incidental to this outing. These films will be kept as a matter of record and will also be used at entertainments given under the auspices of the various Paint, Oil & Varnish clubs of the United States. The pictures taken for Mayor Knotts show Gary's Mayor in various characteristic speaking attitudes, including scenes pertinent to his political platform. This film will be used by Mayor Knotts in his impending campaign.

The Photo Drama Company's six-part production, "The Last Days of Pompeii," presented in America by George Kleine, opens at the American Theatre, Spokane, Wash., Tuesday, October 14th, for an indefinite run. This will mark the first performance of the picture in this country.

The record price of $42,500 was paid in London last week at auction for three-year rights in a film of "Antony and Cleopatra" for the British Isles. The first bid was $20,000.

The purchase price is considered a great bargain, as "Quo Vadis" has already made $15,000.

The Theatre Film Supply Company, who are handling the New York State rights to "Arizona" with other feature films, have moved their offices from 12 Union Square to 71 West Twenty-third street, New York City.

Mr. Felix F. Feist, manager of the Chicago office of Kinemacolor Company of America, was in New York this week for a couple of days and made a trip amongst his friends in the trade. One object of his visit to New York was to secure another large shipment of machines to take care of contracts he has placed in his territory.

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FEATURE FILM NEWS

THE General Film Producing Co., makers of the "HERALD FILMS," received a telegram from their photographer, who is now in Nome, Alaska, stating that he has secured some good pictures of Nome before and after the disaster that almost wiped that city away. The pictures taken before the disaster arrived in New York to-day and show the whole city, besides incidents and places surrounding Nome. They are very clear and very interesting. These pictures were made with the assistance of Governor Stone, of Alaska, and the U. S. revenue cutter "Bear," which went to the assistance of the stricken city.

Augustus Thomas, director-general of productions for the All Star Feature Corporation, has secured the assistance of Henry M. Blossom, author of "Checkers," in the staging of Mr. Blossom's novel and play as a "silent drama." Mr. Blossom dramatized his own novel in the play which made Thomas W. Ross famous as "Checkers." From this dramatization and from the novel itself a scenario has been prepared by Eustace Hale Ball and Lawrence McGill, and upon the basis of this scenario the play will be staged under the supervision of Mr. Thomas, with assistance from Mr. Blossom.

Arthur D. Gans, representing the Interstate Feature Film Company, of Baltimore, while on a buying expedition to New York last week purchased the rights on the Itala-Danmark subject, "The War Correspondents," for Delaware, Maryland, District of Columbia and Virginia. Mr. Gans has succeeded Warren A. Kline as manager of the Interstate, Mr. Kline having decided to give his full attention to his theatre interests. The Electric Theatre Supply Company, of Philadelphia, will have the exclusive rights on forthcoming Itala subjects in the territory mentioned, in addition to Eastern Pennsylvania and Southern New Jersey.

The executive and business offices of the Eclair Company in England are located at 12 Moor street, Cambridge Circus, London, W., England.

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	Reels
Blanche Walsh in Resurrection	4
Hiawatha	4
Wanted by Police	3
The Contraband	3
Gypsy Blood	3
Zigomar	3
Redemption	3
Marconi Operator	3
Unlucky Horseshoe	3
Petrosino	3
Thunderbolt	3
Trials to Victory	3
Yellow Man	3
Ninth Commandment	3
Red Falcon	3
Penalty	2
Wizard of Jungle	2
Cast Up by Sea	2
Rip Van Winkle	2
Outcast Child	2
Land of Darkness	2
Frank Merriwell's School Days	2
Frank Merriwell's Fight for a Fortune	2
Giants vs. Red Sox	1

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO
Feet

Sept. 27—Aissa's Dream (2 Parts)
Oct. 4—The Wild Guardian (2 Parts)
Oct. 11—Chopin's Nocturne (2 Parts)
Oct. 18—The Two Mothers (2 Parts)

AMERICAN

Oct. 2—The Badge of Honor (Dr.) 1000
Oct. 4—Crooks and Credulous (Dr.) 1000
Oct. 6—A Pitfall of the Installment Plan (2 reels) 2000
Oct. 9—Taming a Cowboy 1000
Oct. 11—Calamity Anne's Sacrifice (Com.) 1000
Oct. 13—Courage of Sorts (Com.) 625
Oct. 13—Making Pig Iron 375
Oct. 16—The End of Black Bart (Dr.) 1000
Oct. 18—The Making of a Woman (Dr.) 1000
Oct. 20—Hidden Treasure Ranch (Dr.) 1000
Oct. 23—The Step Brothers (Dr.) 1000
Oct. 25—In the Mountains of Virginia (Dr.) 1000
Oct. 27—In the Days of Trajan (2 reel Dr.) 2000
Oct. 30—In Three Hours (Dr.) 1000
Nov. 1—Follies of a Day and Night (Com.) 1000

BISON

Sept. 30—Shon, the Piper (2 reel Dr.)
Oct. 7—The Girl and the Tiger (3 reel Dr.)
Oct. 11—Fighters of the Plains (2 reel Dr.)
Oct. 14—In the Wilds of Africa (2 reels)
Oct. 18—Through Barriers of Fire (2 reel Dr.)
Oct. 21—The She Wolf (3 reel Dr.)
Oct. 25—The Cowboy Magnate
Oct. 28—The Black Masks (2 reel Dr.)
Nov. 1—From Dawn Till Dark (2 reel Dr.)

BRONCHO

Sept. 24—The Silent Hero (2 reels) 2000
Oct. 1—The Greenhorn 2000
Oct. 8—Forgotten Melody (2 reels)
Oct. 15—The Reaping (2 reels)
Oct. 22—The Black Sheep (2 reels)
Oct. 29—From Out the Storm (2 reels)
Nov. 5—The Veteran (2 reels)

CRYSTAL

Sept. 30—Baldy Belmont as a Roman Gladiator (Com.)
Oct. 5—The Norwood Case (Dr.)
Oct. 7—Dress Reform (Com.)
Oct. 7—Baldy Belmont Wanted a Wife (Com.)
Oct. 12—The Woman and the Law (Dr.)
Oct. 14—Pearl's Mistake (Com.)
Oct. 14—Getting the Grip (Com.)
Oct. 19—Hearts Entangled (Dr.)
Oct. 21—Willie's Great Scheme (Com.)
Oct. 21—The Turkish Rug (Com.)
Oct. 26—Robert's Lesson (Dr.)
Oct. 28—His Rich Uncle
Oct. 28—The Game that Failed (Com.)
Nov. 2—A Hidden Love (Dr.)

DE-KA-GE (Features)

June 23—Death or Divorce
June 30—The Stain

DOMINO

Sept. 25—Highland Romance (2 reels) 2070
Oct. 2—Exoneration (2 reels) 2000
Oct. 9—God of Chance (2 reels)
Oct. 16—Romance of Erin (2 reels)
Oct. 23—Heart of Kathleen (3 reels)

DRAGON
(Formerly Ryno)

Aug. 11—Sea Waif
Sept. 10—Blindness of Courage 3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)

ECLAIR

Sept. 24—A Puritan Episode (2 reel Dr.)
Sept. 28—Why Aunt Jane Never Married (Com.)
Oct. 1—Jacques the Wolf (2 reel Dr.)
Oct. 5—Private Box No. 23
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters
Oct. 8—One of the Rabble (2 reel Dr.)
Oct. 15—From the Beyond (3 reel Dr.)
Oct. 19—He Loves to Be Amused
Oct. 19—Oxygen
Oct. 22—Big Hearted Jim (2 reel Dr.)
Oct. 26—The Terrible Outlaw (Com.)
Oct. 29—Cynthy (2 reel Com. Dr.)
Nov. 2—Success With De-feet
Nov. 2—Organisms Which Inhabit Stagnant Waters

ECLECTIC

Sept. 1—Thrust of Hate
Sept. 1—Dr. Nicholson and the Blue Diamond
Sept. 8—The Voice of the Wild
Sept. 18—When Paris Loves
Oct. 2—Vendetta

FEATURE RELEASES
Feet

Oct. 3—The Fire Fly 4000
Oct. 10—A Life for a Life
Oct. 17—The Gallows of the Gods 4000

FRONTIER

Sept. 27—The Moonshiner (Dr.)
Oct. 2—The Shop Girls Big Day (Com.)
Oct. 4—A Girl of the Dance Halls (Dr.)
Oct. 9—When Father Goes to Church (Com.)
Oct. 11—Harmony and Discord (Dr.)
Oct. 16—Curing the Doctor (Com.)
Oct. 18—The Brute (Dr.)
Oct. 23—Miss Fairweather Out West (Com.)
Oct. 25—Jim's Atonement (Dr.)
Oct. 30—When Spirits Walk (Com.)
Nov. 1—His Conscience (Dr.)

GAUMONT

Sept. 30—The Doctor's Sacrifice 1000
Oct. 1—Weekly No. 81 1000
Oct. 2—Tiny Tim in Society 1000
Oct. 7—A Ballet Girl's Romance 1000
Oct. 8—Weekly No. 82 1000
Oct. 9—A Matrimonial Raffle (Com.)
Oct. 14—Snatched from Death (Dr.)
Oct. 16—Simple Simon's Grizzly Hug (Com.)
Oct. 16—The Venom Institute of Sao Paulo (Edu.)
Oct. 21—Dolly's Strategy (Com.)
Oct. 23—Tiny Tim Kidnaps a Baby (Com.)
Oct. 28—The Accusing Eyes (Dr.)
Oct. 30—Mexican Pearl Smugglers (Dr.)

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C.
Sept. 29—The Bachelor Girls' Club (Com.)
Oct. 13—The Surf Maidens (Com.)
Oct. 20—His Double Surprise
Oct. 20—A Trip Through Tunis and Algiers

GREAT NORTHERN

Sept. 27—Won by Waiting (Com.) 1000
Oct. 4—A Good Catch (Com.)
Oct. 11—Caught in His Own Trap (Com. Dr.)
Oct. 11—The Baltic Sea (Sc.)

GREAT NORTHERN SPECIAL

Sept. 30—At the Wheel 3000
Oct. 14—The Rival Brothers 3000
Oct. 20—Secret of the Old Cabinet 3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)

IMP

Sept. 27—Jolly Jottings by Hy. Mayer (Com.)
Sept. 29—In Peril of the Sea (Dr.)
Oct. 2—Bleeding Hearts of Jewish Freedom Under King Casimir of Poland (3 reel Dr.)
Oct. 4—His Priceless Treasure
Oct. 4—Whimsicalities by Hy. Mayer
Oct. 6—The Stolen Love (2 reel Dr.)
Oct. 11—Thou Shalt Not Rubber (Com.)
Oct. 13—Hidden Fires (Dr.)
Oct. 16—The Daredevil Mountaineer (2 reel Dr.)
Oct. 18—The Beggar and the Clown
Oct. 18—Leaves from Hy. Mayer's Sketch Book
Oct. 20—The Big Sister (2 reel Dr.)
Oct. 23—The Anarchist (Dr.)
Oct. 27—Jane of Moth Eaton Farm (Dr.)
Oct. 30—His Hour of Triumph (2 reel Dr.)

ITALA (Features)

Sept. 25—Unmasked
Oct. 9—A Leap of Despair
Oct. 23—Queen's Jewels 3000

JOKER

Oct. 25—The Cheese Special (Com.)
Oct. 29—The Tramp Dentists (Com.)
Nov. 1—Throwing the Bull (Com.)

KAY-BEE

Oct. 3—Loaded Dice (1 reel) 1000
Oct. 10—The Bully (1 reel)
Oct. 17—Venetian Romance (1 reel)
Oct. 24—A Woman's Wit (1 reel)
Oct. 31—Borrowed Gold (1 reel)
Nov. 7—For Mother's Sake (1 reel)

KEYSTONE

Sept. 29—Bowling Match 1135
Oct. 2—Billy Dodges Bills 1000
Oct. 6—Across the Alley—Abelone Industry 1000
Oct. 9—Schnitz the Tailor
Oct. 13—Their Husbands
Oct. 16—A Healthy Neighborhood
Oct. 20—A Quiet Little Wedding
Oct. 23—The Janitor—Making An Automobile Tire
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff

KOMIC
Feet

Oct. 2—It Happened in Haverstraw
Oct. 9—An Overall Outing
Oct. 9—Dobbs Forgot the Coal
Oct. 16—The Birthday Party
Oct. 16—Old Heads and Young Hearts

LEWIS PENNANTS

Sept. 6—Decreed to Die 3000
Sept. 15—My Boy

LUX
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Oct. 10—The New Governess (Dr.) 975
Oct. 17—Mollie's Umbrella (Com.) 555
Oct. 17—In a Granite Quarry (Ind.) 375

MAJESTIC

Oct. 11—The Ice Man's Revenge
Oct. 12—The Van Warden Rubies
Oct. 18—The Wedding Write-Up
Oct. 19—Through the Sluice Gates
Oct. 21—Always Together
Oct. 25—Revenge
Oct. 26—The Scenario Writer

NESTOR

Oct. 10—The Simple Life (Dr.)
Oct. 13—Roger, the Pride of the Ranch (Dr.)
Oct. 15—Patsy's Luck (Com.)
Oct. 17—Their Two Kids (Com.)
Oct. 20—The Brigand (1 reel W. Dr.)
Oct. 22—Under Western Skies (Dr.)
Oct. 24—Hawkeye's Great Capture (Com.)
Oct. 24—Tightwad Buys a Laundry (Com.)
Oct. 29—A Man of the People (Dr.)
Oct. 31—Curses! Said the Villain (Com.)

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.) 1000

POWERS

Oct. 10—The Pilgrim—Messenger of Love (Dr.)
Oct. 15—The Escape (Dr.)
Oct. 17—His Pal's Bequest (Dr.)
Oct. 22—The Kid (Com.)
Oct. 24—A Man In the World of Men (2 reel Dr.)
Oct. 27—Playmates (Dr.)
Oct. 31—The Bee Industry (Edu.)

RAMO

Oct. 15—The Current (Dr.) 3000
Oct. 15—The Current

RELIANCE

Oct. 11—The Rebellious Pupil (Dr.) 1000
Oct. 13—Poor Old Mother (1 reel)
Oct. 15—The Flirt (1 reel)
Oct. 18—A Knight Errant (1 reel)
Oct. 20—Oh! What a Night
Oct. 20—Two Men and a Mule (Series 1)
Oct. 22—The Heart of a Rose
Oct. 25—Hearts (2 reels)
Oct. 27—The Real Mother
Oct. 29—Two Men and a Mule (Series 2)

REX

Oct. 9—Shadows of Life (2 reel Dr.)
Oct. 12—The Echo of a Song (Dr.)
Oct. 16—Memories (Dr.)
Oct. 19—The Criminals (2 reel Dr.)
Oct. 23—The Thumb Print (2 reel Dr.)
Oct. 26—When Death Unites (Dr.)
Oct. 30—The Clue (Dr.)
Nov. 2—Jewels of Sacrifice (Dr.)

SOLAX

Oct. 8—The Hunchback (Com.) 1000
Oct. 10—Handcuffed for Life (Com.) 1000
Oct. 17—Bachelor's Waterloo (Com.) 1000
Oct. 24—Fisherman's Luck (Com.) 1000
Oct. 31—Ish Gabibble (Com.) 1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.)

THANHOUSER

Oct. 10—The Deep Sea Lair
Oct. 12—The Silver-tongued Orator
Oct. 14—A Girl Worth While
Oct. 17—A Peaceful Victory
Oct. 19—Beauty in the Seashell
Oct. 21—The Mystery of the Haunted Hotel
Oct. 24—The Old Folks at Home
Oct. 26—The Silver Tongued Orator
Oct. 28—How Filmy Won His Sweetheart
Oct. 31—A Twentieth Century Farmer

VICTOR

Oct. 10—The Winner (2 reel Dr.)
Oct. 17—The Girl of the Woods (2 reel Dr.)
Oct. 24—For Old Love's Sake (Dr.)
Oct. 27—The Restless Spirit (3 reel Dr.)
Oct. 31—The Spender (2 reel Dr.)

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BIOGRAPH

	Feet
Sept. 22—The Law and His Son (Dr.)	
Sept. 25—A Saturday Holiday (Com.)	
Sept. 25—The End of the World (Com.)	
Sept. 27—The Influence of the Unknown (Dr.)	
Sept. 29—Dyed, But Not Dead (Com.)	
Sept. 29—With the Aid of Phrenology (Com.)	
Oct. 2—A Tender-Hearted Crook (Dr.)	
Oct. 4—The Chieftain's Sons (Dr.)	
Oct. 6—His Secret (Dr.)	
Oct. 9—Never Known to Smile (Com.)	
Oct. 9—Scenting a Terrible Crime (Com.)	
Oct. 11—So Runs the Way (Dr.)	
Oct. 13—McGann and His Octette (Com.)	
Oct. 13—Aunts, Too Many (Com.)	
Oct. 16—Red and Pete, Partners (Dr.)	
Oct. 18—The Girl Across the Way (Dr.)	

CINES

George Kleine

Sept. 2—The Sign of the Black Lily (Part I & II) (Dr.)	1970
Sept. 9—The Mysterious Man (Part I & II) (Dr.)	1980
Sept. 16—High Treason (Part I & II) (Dr.)	1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.)	2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.)	2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.)	2000

EDISON

Sept. 27—A Proposal from the Sculptor (Dr.)	2000
Sept. 29—The Stolen Models (Com.)	1000
Sept. 30—A Daughter of Romany (Dr.)	1000
Oct. 1—Damascus and the Ruins of Baalbek (Sc.)	500
Oct. 1—Mr. Toots' Tooth (Com.)	500
Oct. 3—Why Girls Leave Home (Com.)	2000
Oct. 4—The Contents of the Suitcase (Dr.)	1000
Oct. 6—Birds of the Southern Sea Coast (Des.)	300
Oct. 6—A Short Life and a Merry One (Com.)	700
Oct. 7—A Wilful Colleen's Way (Dr.)	1000
Oct. 8—The Pink Granite Industry at Milford (Des.)	400
Oct. 8—Boy Wanted (Com.)	600
Oct. 10—In the Shadow of the Mountains (Dr.)	2000
Oct. 11—The Girl and the Outlaw (Dr.)	1000
Oct. 13—Bill's Career as Butler (Com.)	1000
Oct. 14—The Family's Honor (Dr.)	1000
Oct. 15—The Widow's Suitors (Com.)	1000
Oct. 17—The Foreman's Treachery (Dr.)	2000
Oct. 18—Twice Rescued (Dr.)	1000
Oct. 20—Hiram Green, Detective (Com.)	1000
Oct. 21—Reginald's Courtship (Com.)	1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.)	400
Oct. 22—His First Performance (Com.)	600
Oct. 24—Silas Marner (2 Parts)	2000
Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.)	1000
Oct. 27—Across Swift Current Pass on Horseback (Sc.)	400
Oct. 27—A Hornet's Nest (Com.)	600
Oct. 28—A Daughter of the Wilderness (Dr.)	1000
Oct. 29—The Horrible Example (Com.)	1000
Oct. 31—Janet of the Dunes (Dr.)	2000

ESSANAY

Sept. 19—The Right of Way	
Sept. 20—The Redeemed Claim (Dr.)	
Sept. 23—For Old Times' Sake (Dr.)	
Sept. 24—Love Incognito (Com.)	
Sept. 25—Days of the Pony Express (W. Dr.)	
Sept. 26—In Convict Garb	
Sept. 27—Why Broncho Billy Left Bear County	
Sept. 30—A Ray of God's Sunshine	
Oct. 1—A Successful Failure (Com.)	1000
Oct. 2—The Belle of Siskiyou (Dr.)	1000
Oct. 3—Tony, the Fiddler (Special—2 parts—Dr.)	2000
Oct. 4—The Struggle (Dr.)	1000
Oct. 6—The End of the Run (Dr.)	1000
Oct. 8—The Riddle of the Tin Soldier (2 reel Dr.)	2000
Oct. 10—Pete's Insurance Policy (Com.)	
Oct. 10—The Sea Scouts of America (Top.)	
Oct. 11—The Influence of a Child (Dr.)	1000
Oct. 13—The Hermit's Ruse (Dr.)	1000
Oct. 14—Three Scraps of Paper (Dr.)	
Oct. 15—The Vampire (2 reel Dr.)	2000
Oct. 15—Their Waterloo (Com.)	
Oct. 16—A Borrowed Identity (Com.)	
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II)	
Oct. 17—The Troublesome Telephone (Com.)	
Oct. 17—The Boston Floating Hospital (Top.)	
Oct. 18—The Railroad Detective's Dilemma (Dr.)	1000
Oct. 18—"Alkali" Ike and the Wild Man (Com.)	

KALEM

	Feet
Sept. 27—A Demand for Justice (Dr.)	1000
Sept. 29—The Atheist (Dr.)	1000
Oct. 1—The Battle at Fort Laramie (2 reel Dr.)	2000
Oct. 3—And the Watch Came Back (Com.)	
Oct. 3—Historic Boston (Edu.)	
Oct. 4—The Railroad Inspector's Peril (Dr.)	1000
Oct. 6—The End of the Run (Dr.)	1000
Oct. 8—The Riddle of the Tin Soldier (Special 2 Parts—Dr.)	2000
Oct. 10—Pete's Insurance Policy (Com.)	
Oct. 10—The Sea Scouts of America (Edu.)	
Oct. 11—The Influence of a Child (Dr.)	1000
Oct. 13—The Hermit's Ruse (Dr.)	
Oct. 15—The Vampire (Dr.) (Parts I, II & III)	
Oct. 17—The Troublesome Telephone (Com.)	
Oct. 18—The Railroad Detective's Dilemma (Dr.)	

LUBIN

Sept. 18—The Clod (W. Dr.—2 reels)	2000
Sept. 19—The Love of Beauty (Dr.)	1000
Sept. 20—Her Present (Com.)	400
Sept. 20—His Reward (Com.)	600
Sept. 22—Poker Paid	400
Sept. 22—This Isn't John	600
Sept. 23—A Mexican Tragedy	1000
Sept. 25—Self Convicted	2000
Sept. 26—Winning His Wife	1000
Sept. 27—The Great Discovery	1000
Sept. 29—The Invader	1000
Sept. 30—The Actress and Her Jewels	400
Sept. 30—The Constable's Daughter	600
Oct. 2—The Special Officer	2000
Oct. 3—The Scarf Pin	1000
Oct. 4—For Her Brother's Sake	1000
Oct. 6—The Counterfeiter's Fate	1000
Oct. 7—The Two Cowards	1000
Oct. 9—Breed of the North	2000
Oct. 10—The Drummer's Narrow Escape	400
Oct. 10—Going Home to Mother	600
Oct. 11—The Higher Law	1000
Oct. 13—The Fiancee and the Fairy	1000
Oct. 14—A Deal in Oil	1000
Oct. 16—The Taking of Rattlesnake Bill	2000
Oct. 17—The Mate of the Schooner Sadie	1000
Oct. 18—The Highest Bidder	400
Oct. 18—A Sleepy Romance	600
Oct. 20—Father's Choice	400
Oct. 20—All On Account of Daisy	600
Oct. 21—Her First Offense	1000
Oct. 23—The Evil Eye	2000
Oct. 24—The Man in the Hamper	1000
Oct. 25—Mother Love	1000
Oct. 27—The Man of Him	1000
Oct. 28—Making Good	400
Oct. 28—Giving Bill a Rest	600
Oct. 30—The Rattlesnake (2 reels)	2000
Oct. 31—A Momentous Decision	1000
Nov. 1—When the Prison Doors Opened	1000

G. MELIES

Sept. 4—A Day at Singapore (Sc.)	1000
Sept. 18—Home Life in Japan (Manners and Customs)	1000
Sept. 18—A Japanese Funeral	
Sept. 25—A Cambodian Idyll (Dr.)	1000
Oct. 2—Things Japanese (Edu.)	1000
Oct. 9—Cast Amid Boomerang Throwers (Com.)	1000
Oct. 16—Scenes of Cochin-China (Sc.)	1000

PATHE FRERES

	Feet
Sept. 24—The Secret Treasure	
Sept. 25—Glacier National Park	
Sept. 25—Sago Industry in Borneo	
Sept. 25—Pathe's Weekly	
Sept. 26—Birds of Prey	
Sept. 26—Sicily, the Picturesque	
Sept. 27—Fish with Storage Battery in its Brain	
Sept. 27—The Pearl of the Bosphorus (Constantinople)	
Sept. 29—Pathe's Weekly	
Sept. 30—Lillie's Nightmare	
Sept. 30—Deschutes Canyon (Washington)	
Oct. 1—Oxygen	
Oct. 1—Along the Padas River	
Oct. 2—Pathe's Weekly	
Oct. 2—The Depths of Hate	
Oct. 3—A Clever Story	
Oct. 4—A Wall Street Wail	
Oct. 4—Riding the Flume	
Oct. 6—Pathe's Weekly No. 56	
Oct. 7—Plants Which Eat	
Oct. 7—How Mountains Grow	
Oct. 7—A Journey Through Crimea (Travel)	
Oct. 8—The Smuggler (Dr.)	
Oct. 9—Pathe's Weekly No. 57	
Oct. 9—Two Mothers (Special—2 Parts—Dr.)	
Oct. 10—The Millionaire's Ward (Dr.)	
Oct. 11—Talkative Tess (Com.)	
Oct. 13—Pathe's Weekly No. 58	
Oct. 14—A Yankee in Mexico (Dr.)	
Oct. 14—The Petrified Forests of Arizona (Geology)	
Oct. 15—The Bullet's Mark (Dr.)	
Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II)	
Oct. 16—Pathe's Weekly No. 59 (News)	
Oct. 17—Her Hour (Dr.)	
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany)	
Oct. 18—St. Claude and Its Environs, France (Sc.)	

SELIG

Sept. 17—Tobias Wants Out (Com.)	1000
Sept. 18—The Redemption of Railroad Jack (Dr.)	1000
Sept. 19—The Rejected Lover's Luck (Com. Dr.)	1000
Sept. 22—The Young Mrs. Eames (2 reel Dr.)	1500
Sept. 22—Sissybelle (Com.)	500
Sept. 23—Bumps and Willie (Part I—Com.)	1000
Sept. 24—The Capture of "Bad Brown" (Dr.)	1000
Sept. 26—The Policeman and the Baby (Com.)	500
Sept. 26—The Taj Mahal, Agra, India (Edu.)	500
Sept. 29—The Invisible Government (Dr. 2 reels)	2000
Sept. 30—The False Friend (Dr.)	1000
Oct. 1—The Cattle Thief's Escape (Dr.)	500
Oct. 1—Rangoon, India (Edu.)	500
Oct. 2—Our Neighbors (Dr.)	1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.)	1000
Oct. 6—The Conscience Fund (2 reel Dr.)	2000
Oct. 7—The Missionary and the Actress (Dr.)	1000
Oct. 8—The Dream of Dan McGuire (Com.)	1000
Oct. 9—Saved from the Vigilantes (Dr.)	1000
Oct. 10—Ceylon Tea Estate (Edu.)	500
Oct. 10—Only Five Years Old (Dr.)	500
Oct. 13—The Bridge of Shadows (2 reel Dr.)	2000
Oct. 14—The Silver Grindstone (Dr.)	1000
Oct. 15—As a Father Spareth His Son (Dr.)	1000
Oct. 16—The Golden Cloud (Dr.)	500
Oct. 16—The Abduction of Pinkie (Com.)	500
Oct. 17—The Woman of the Mountains (Dr.)	1000
Oct. 20—The Finger-Print (2 reel Dr.)	2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.)	500
Oct. 21—Dishwash Dick's Counterfeit (Com.)	500
Oct. 22—Dorothy's Adoption (Dr.)	1000
Oct. 23—Life for Life (Dr.)	1000
Oct. 24—Destiny of the Sea (Dr.)	1000

URBAN ECLIPSE

George Kleine

July 11—The Statue of Fright (Dr.) (Part I and Part II)	1770
Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000

VITAGRAPH

Sept. 22—Daddy's Soldier Boy (Dr.)	1000
Sept. 23—Extremities (Com.)	
Sept. 23—Scenes in Singapore	
Sept. 24—The Other Woman (Dr.)	1000
Sept. 25—The Race (Dr.)	1000
Sept. 26—Bunny for the Cause (Com.)	1000
Sept. 27—Under the Daisies (Dr.—2 parts)	2000
Sept. 29—When the West Was Young (Dr.)	1000
Sept. 30—Which? (Com.)	1000
Oct. 1—The Autocrat of Flapjack Junction (Com.)	1000
Oct. 2—Salvation Sal (Dr.)	1000
Oct. 3—The Treasure of Desert Isle (Com. Dr.)	1000
Oct. 4—The Mystery of the Silver Skull (2 part Special—Dr.)	2000
Oct. 6—Ann of the Trails	
Oct. 7—A Homespun Tragedy	
Oct. 8—When Friendship Ceases	
Oct. 9—Heartbroken Shep	
Oct. 10—Cutey's Waterloo	
Oct. 11—The Test (Special Two-Part Feature)	
Oct. 13—Mrs. Upton's Device	
Oct. 14—The Ballyhoo's Story	
Oct. 15—Master Fixit	
Oct. 15—Buddhist Temples & Worshippers	
Oct. 16—The Outlaw	
Oct. 17—Matrimonial Manoeuvres	
Oct. 18—The Pirates (2 Part Special)	
Oct. 20—The White Feather	
Oct. 21—Luella's Love Story	
Oct. 22—Sleuths Unawares	
Oct. 22—Low Caste Burmese	
Oct. 23—The Doctor's Secret	
Oct. 24—On Their Wedding Eve	
Oct. 25—The Next Generation (2 Part Special)	
Oct. 27—At the Sign of the Lost Angel	
Oct. 28—In the Shadow	
Oct. 29—Father's Hatband	
Oct. 30—Bianca	
Oct. 31—Fatty's Affair of Honor	
Oct. 31—Performing Lions	

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IN THE MOUNTAINS OF VIRGINIA
Release, Saturday, Oct. 25th, 1913
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IN THE DAYS OF TRAJAN
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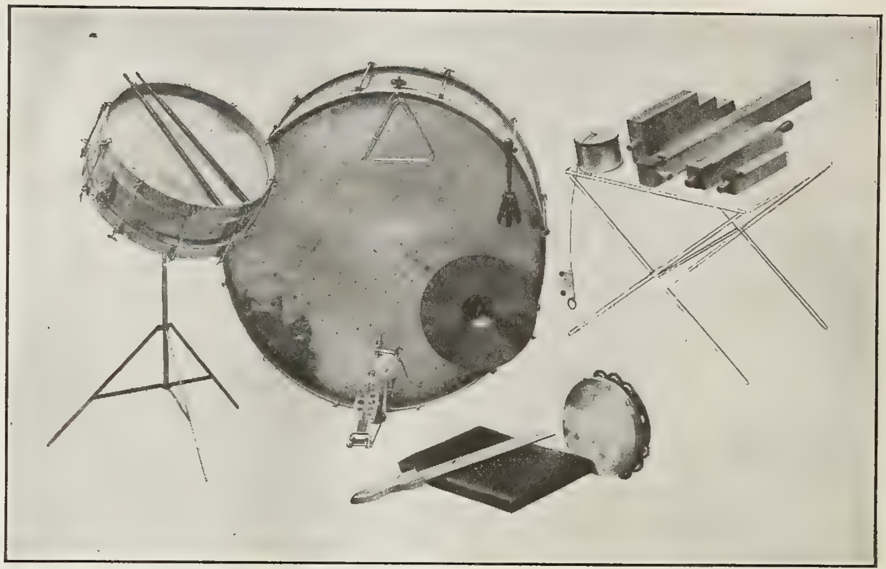

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Answer this question: How on earth can any film manufacturer in the world, especially the little fly-by-nights who are now dumping their wares on the market, the so-called "states-righters," the peddlers of foreign trash, the people who have flashy posters, but nothing back of them—how on earth can such people hope to give you real features that can compare with the features produced by the largest film manufacturing concern in the universe? **USE THE BRAINS GOD GAVE YOU!**

The Universal has the best known stars in the film business. It has the brainiest stage directors. It spends more money and gets better results than any other company in the world. It has the most extensive equipment in the whole film world. Its scenario department is now by far the cleverest in the trade. The Universal's six features every week are far better than any you can secure elsewhere, and yet some of you are still booking trash from every Tom, Dick and Harry who comes along with a flashy poster and a lengthy subject under his arm. **USE THE BRAINS GOD GAVE YOU!**

You can't succeed in the film business with half-stewed, weak-spined, warmed-over methods. You can't sit in your swivel chair and expect the nickels to roll into your jeans in the future just because you have succeeded in spite of your laziness in the past. The man who hustles, the man who watches the market like a keen-eyed hawk, the man who demands the best and sees that he gets it, is the man who is going to survive in this exhibition business. To-day, the Universal exhibitor is the only one who is using his brains. **USE THE BRAINS GOD GAVE YOU!**

I will admit that the Universal has had some rotten pictures on its program. But so has every other program. We fought and bled, and almost died to reach the point where we could shelve poor productions instead of releasing them. And we've reached that point. Those of you who are NOT using Universal films are showing several rotten pictures every week mixed in with your good ones. That's why you have to go out and book the so-called state-right stuff and give away profits that rightfully belong in your own bank account. **USE THE BRAINS GOD GAVE YOU!**

How much longer are you going to be fool enough to throw your money away? Don't you know that conditions change like lightning in this business? Just because you didn't like the Universal program some weeks or months ago is no reason for not even looking at it now. Do you know that the Universal exchanges, in spite of the fact that they offer you better films than any other exchanges, are actually more reasonable in price? Doesn't it strike you as a corking good chance to better your business and save money, too? **USE THE BRAINS GOD GAVE YOU!**

If any other legitimate business in the world—a drug store, shoe store, hardware or other store—should overlook opportunities the way YOU do; if it passed up good stuff and paid higher prices for poor stuff, IT WOULD GO BANKRUPT IN A MONTH. You've been lucky, old man, confoundedly lucky. Wait till you get some real competition. Then you'll sweat real blood and go back to the simple life and seven dollars a week! The moving picture theatre business is now a legitimate business. It must be run on legitimate business lines. The sooner you wake up to that fact, the better for your future. It is time now to **USE THE BRAINS GOD GAVE YOU!**

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It's the Average that Counts!

Almost any service gives you a good picture occasionally. But your house isn't judged by its special performances. You can't tell the public to judge you by one program and overlook another.

General Film goes on steadily producing the best single reel and multiple features that can be obtained today. Sometimes one shoots high up above everything you can remember. That kind of picture marks an epoch. We try to make them all that way. And because we do try to make them all epoch-making pictures, we never drop below an average that is consistently higher than the most spectacular and widely-heralded grand-stand plays of every other service.

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Selig. Two Reels. Released October 20.

Suppose you were a detective playing cards with a man whom you suspected of a pearl robbery. Would it occur to you to ink your cuff, brush it against his fingers and then use his cards as finger-print evidence? That's the turning point in this gripping story of two college roommates, a girl, a gang of gamblers and a great detective.

"THE WHEELS OF JUSTICE"

Cine-Kleine. Two Reels. Released October 21.

An intense story centering about the supposed murder of a successful novelist. In reality he is saved by peasants and finds the love of one of them. One episode is the falling of a bridge, plunging two men into the water. Wonderful realism in beautiful exteriors.

"A DAUGHTER OF THE UNDERWORLD"

Kalem. Two Reels. Released October 22.

A minister's adoption of an unfortunate girl whose life has been wholly vicious starts this remarkable feature. The climax comes when the girl returns to the underworld to exonerate her benefactor from a murder charge. She finds the real murderer—her brother.

"THE EVIL EYE"

Lubin. Two Reels. Released October 23.

People thought Don Alma had the evil eye, because the power of his glance had once saved him from a lion. The beautiful Sobre was warned against him, but when once she met him she found the emotion in her heart wasn't fear—it was love. A beautiful story of strong personality in a romantic setting.

"THE DEATH SONG"

Patheplay. Two Reels. Released October 23.

She was just his wife until she found she had a voice—but then she became an artiste with a career. It brought her money and fame and the love of a celebrated composer. The husband was left behind—until he realized it. What he did and how it affected the other two—that's the crux of this big, effective picture.

"THE LOVE LUTE OF ROMANY"

Essanay. Two Reels. Released October 24.

Romany—the land of romance! Its people are different from the rest of us, and when the lovely gypsy girl was thrown by circumstance between two young lovers the call of the open road led her safely out of their lives. Exquisite in conception is this idyll of love and the great outdoors.

"SILAS MARNER"

Edison. Two Reels. Released October 24.

All the resources of the Edison studios have been called into play to make this adaptation of George Eliot's novel all that it should be. The theme of the old miser awakened into a new life of tenderness and sympathy by the coming of a little girl into his life has made a masterpiece for the films.

"THE NEXT GENERATION"

Vitagraph. Two Reels. Released October 25.

A young ship-designer finds a flaw in the plans which his uncle has made for a new liner. Yet the older man, jealous of his nephew's skill, succeeds in having the great four-funnelled ship launched. In mid-ocean, with gayety at its height, the disastrous shock comes. Then panic, fighting for the life-boats. Fearful, powerful realism here.

GENERAL FILM COMPANY, (Inc.)

200 FIFTH AVENUE NEW YORK

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

18
October 25, 1913

Price, 10 Cents

Scene from "THE GAMBLER'S RUIN"
Gaumont Two-reel Feature

Volume VIII

Number 16

Published by
Exhibitors' Times Inc.
220 West 42nd Street New York

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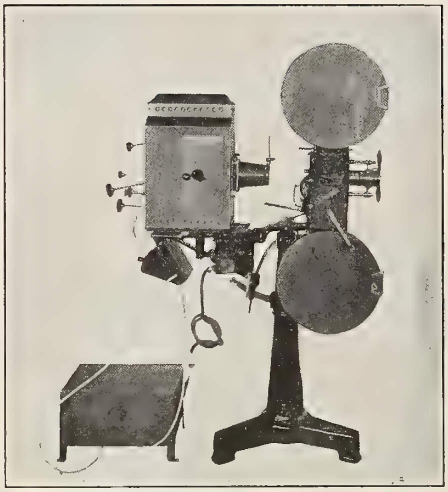

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(TWO REELS)
A PRETTY LOVE DRAMA FOR YOUNG AND OLD

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(ONE REEL)
A REFINED AND REALLY LAUGHABLE COMEDY OF THE WEST

Wednesday, October 29th: "CYNTHY"
A TWO REEL DRAMATIC GEM OF PATHOS, HUMOR AND TRAGEDY

ON ITS WAY ON ITS WAY

A Four Reel Paris ECLAIR Feature Film with the World's Celebrated French Actress, Mme. Polaire, known as the ugliest woman in the world, in the Leading Role. The Artiste who wears a ring in her nose, and about whom more press and public comment has been invoked than any performer in the world.

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In Six Parts, arranged in three acts of two parts each
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As Presented in Amreica By

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Through the Beautiful, Idle, Slumbrous City of Pompeii. Following closely the thread of a Love Tale Idyllic, Lord Bulwer's mighty story sweeps on to scenes of almost preternatural power!

The destruction of Pompeii—the mad scurryings of the demented thousands amid a hail of smoking cinders and blasts of flame—the falling of great pillars—the collapse of temples—make one feel that his ears ring with the shrieks of the terror-maddened multitudes of the stricken city.

These scenes of Pompeii's last day with their mighty dramatic effect run for fifteen minutes—almost a thousand feet of awe-inspiring thrills.

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The GIRL OF THE

4 REELS OF EXQUISITE PHOTOGRAPHY,

RELEASED OCT. 25

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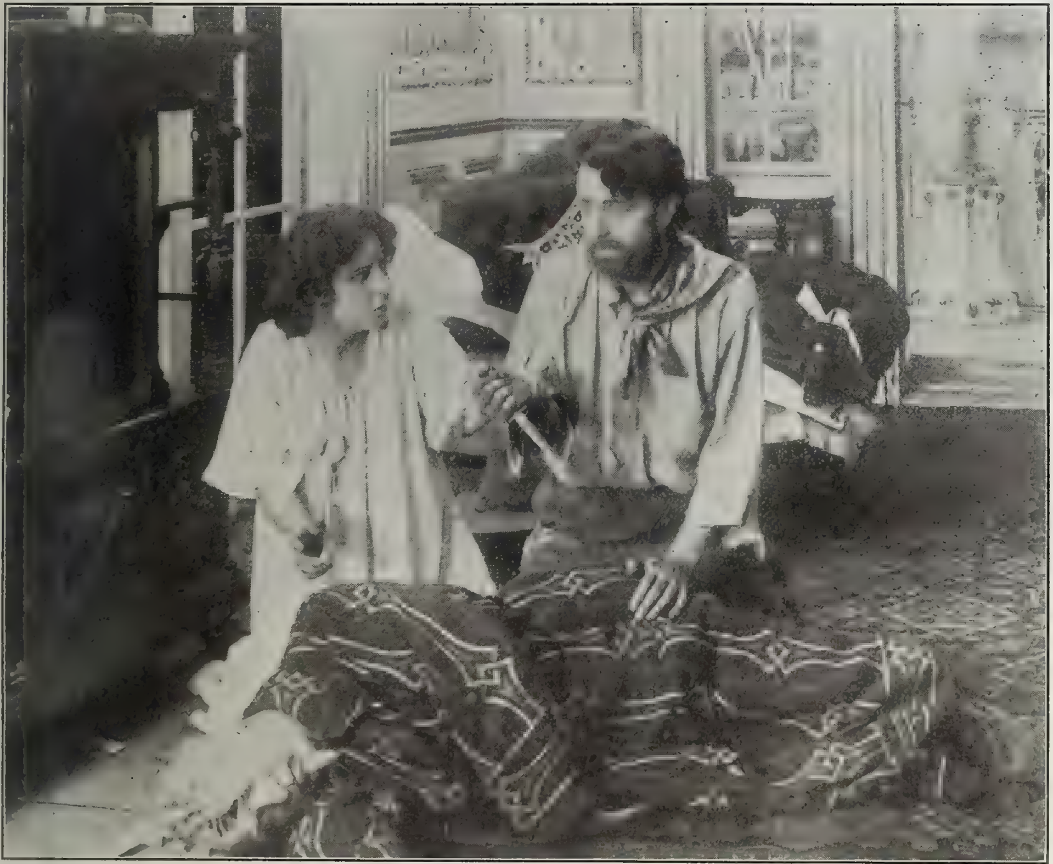
THE AMERICAN KINETO CORPORATION

COLUMBUS FILM

SUNNY SOUTH

ACTING, STAGING AND EXCITEMENT

OF THE YEAR



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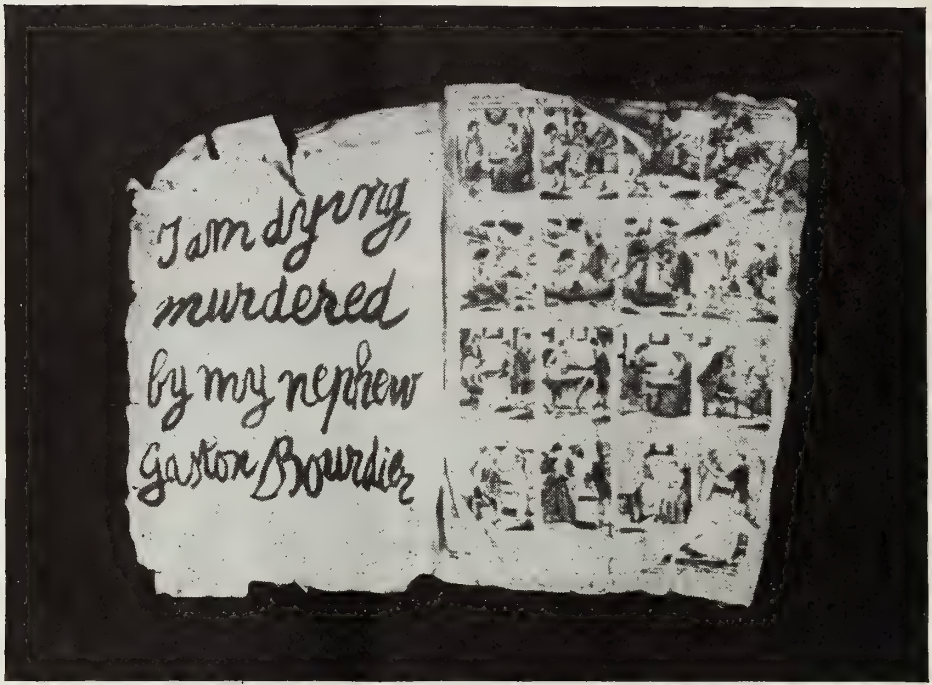

The letters of blood appeared like an avenging spirit.

The Message of the Dead

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FROM the beginning to the end is one round of tragic and hair-raising events. A story full of pathos. A boy's mind, shattered by a series of terrifying happenings, is restored years later by similar acts. Through circumstantial evidence, an innocent man suffers for another's crime. The guilty one is convicted ten years later by his victim's dying accusation, written in blood.

In Three Parts **Ready Oct. 16th**

One, three and six sheet posters; heralds; lobby-photos; cuts.

We Release a Multiple Reel Feature Every Other Thursday

A Few Territories Still Open. Write For Contract

ECLECTIC FILM CO.

110 West 40th St. New York City

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"

The Doom of the Ocean

(Copyrighted)

In Three Parts Hand Colored Ready Oct. 30th

Helpless and despairing, the captives await their fate.

HERE'S a powerful and gripping story of intrigue that will thrill you with its tense and exciting situations. A cowardly wretch, scheming to get control of a large fortune, imprisons the heiress and her son in an abandoned lighthouse from whence they escape by a daring and thrilling slide for life.

One, three and six sheet posters; heralds; lobby-photos; cuts.

Every Other Thursday We Release a Multiple Reel Feature

A Few Territories Still Open. Secure Your Contract Now

ECLECTIC FILM CO.

110 West 40th St. New York City

"THE CREAM OF THE EUROPEAN MARKET SELECTED FOR AMERICA"

WARNER'S FEATURES

INCORPORATED

Mr. Progressive Exhibitor:—

ISN'T it a fact that your patrons are *demanding* three reel feature productions? What plans—if any—are you making to meet this growing demand? Before the 1000-foot subject made its appearance, you ran 500-foot pictures and made money. Next, you showed the single reel; then the two part film.

Now the Public Demands the Three Reel Feature

WARNER'S FEATURES INCORPORATED is a highly specialized organization having under contract recognized screen stars and experienced directors producing exclusively QUALITY FEATURES. Doesn't your common sense tell you that we can supply the very features you need?

Three Superb Features Weekly

—A Genuine Feature Service. It is being handled by twenty-one branch offices (others opening) to make it easy for you to secure our program on time.

Our Reputation Is Your Guarantee

that this service of three superior three reel features weekly cannot be beaten.

An Exclusive Franchise Is Yours

for the asking. No long term contracts to sign. Once an exhibitor of WARNER'S FEATURES you will never show any others.

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WARNER'S FEATURES

INCORPORATED

126 WEST 46th STREET, NEW YORK CITY

BEST DRAWING CARDS

FOUR ACES

DRAW THESE
CARDS AND THEY
IN TURN WILL DRAW
FOR YOU

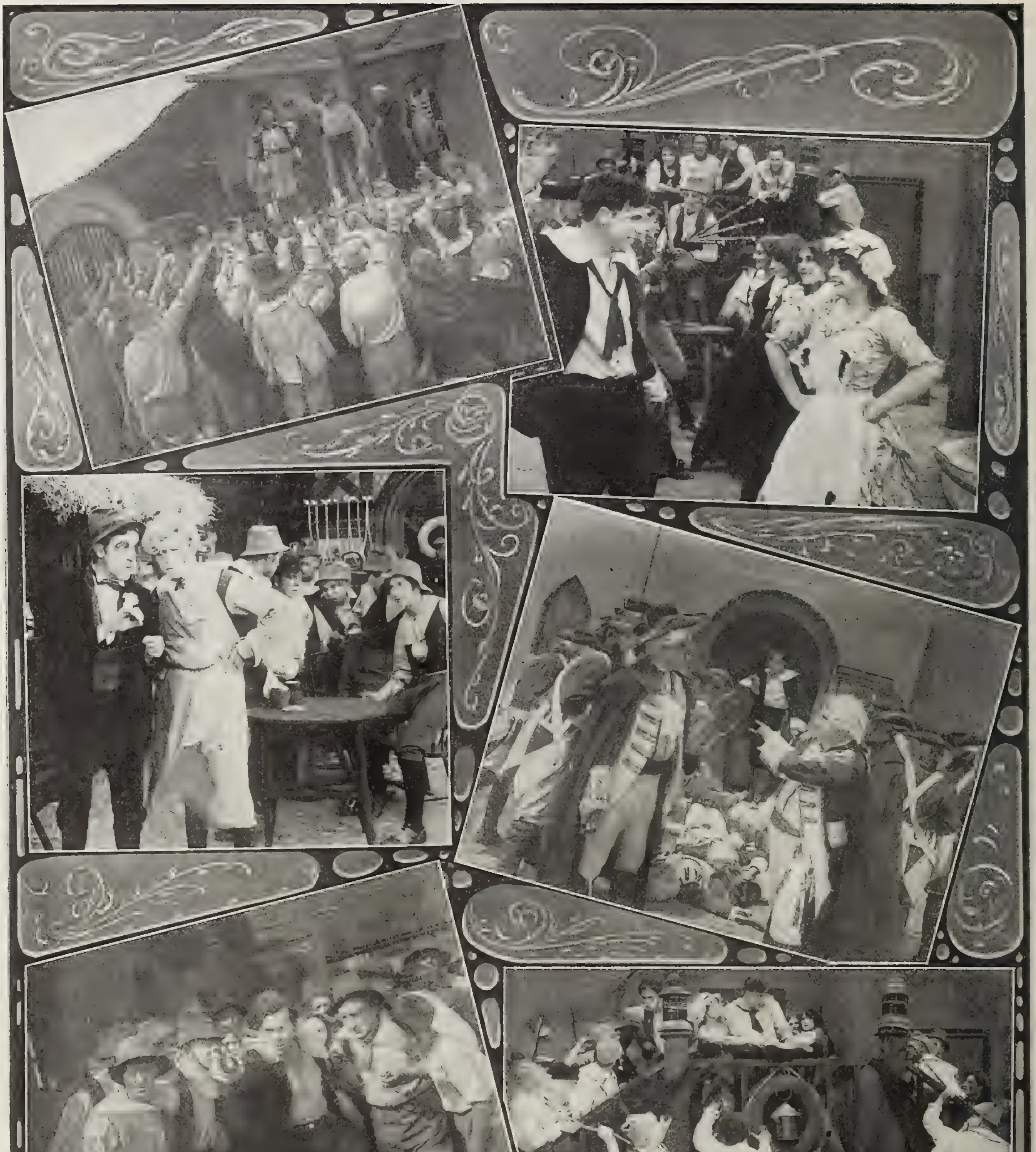
NO MISDEALS
EVERY CARD
DRAWN FROM THE
TOP OF THE DECK

THIS WEEK'S RELEASES

KAY-BEE One Reel	BRONCHO Two Reels	KEYSTONE One Reel	DOMINO Three Reels
OCTOBER 24 A Woman's Wit	OCTOBER 22 The Black Sheep	OCTOBER 20 Two Old Tars OCTOBER 23 A Quiet Little Wedding	OCTOBER 23 Heart of Kathleen
The Gambler, having Ned in his toils, induces him to leave his safe open, so that he might rob it of his employer's money. Ned's wife, discovering Gambler at the safe, shoots him. Ned gets a new start in life.	When it came to a test the Black Sheep showed he wasn't all dross. By one good action his sobriquet was dropped and he assumed his appointed place in life.	THE ABOVE ARE KEYSTONE COMEDIES (ENUF SAID)	Loyal sons of Erin, armed with shillalahs and blackthorn sticks, arrayed against musket and sword of Britain's mighty beef-eaters.

NEW YORK MOTION PICTURE CORPORATION, 42nd St. & B'way, New York City

MUTUAL PROGRAM EXCLUSIVELY



SCENES FROM RECENT "DOMINO" RELEASES, "THE HEART OF KATHLEEN" AND "WIDOW MALONEY'S FAITH"
New York Motion Picture Company—Mutual Programme.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII October 25, 1913 Number 16

AUGUSTUS THOMAS

An Appreciation of "Arizona's" Author

"WOULD you rather make motion pictures or be an ambassador?" I asked Mr. Thomas, as we sat talking pictures after the usual introduction. My victim started. He was obviously unprepared for such a question, and, of course, I meant him to be. He knew practically nothing of me, but I had a clear outline of his career for the last twenty years in my mind when I put this question. Yet without hesitation, and with a slight smile, he replied: "I would rather make motion pictures." There were many paragraphs in the newspapers not long ago stating that President Wilson had offered Mr. Thomas an embassy in Europe. Paris and Brussels were mentioned as likely places.

AUGUSTUS THOMAS

The personality of Mr. Thomas is extremely agreeable. He does not convey to you the idea of having anything to do with stage matters. He is a type of the well-bred man of affairs, affable, cultured, easy in manner, and, above all things, sure of himself.

He has evidently caught the *virus picturitis.* He talked to me with real enthusiasm of the details of the making of "Arizona." He is a practical man. He discovered that in picture-making the chiefest asset is time, and that time is wasted more lavishly than money. So he invented a simple detached leaf system of charting the movements of all the characters in his films, indicating how long they were on in a scene, what they wore, and so forth. He is a veritable Bertillon of the film. "If every little movement has a meaning all its own," it also, in Mr. Thomas' philosophy, has a financial value. It should not be wasted, it should be made in the proper place; recorded, kept tab of. In the making of a motion picture, every movement must count. For the first time in my experience, I had encountered a personality of a mathematical nature in the making of motion pictures.

Mr. Thomas has large plans for the future. He is carrying them out, I perceive, mathematically. He is a good business man, and has good business associates. On the evening when I met Mr. Thomas he had an appointment. I hinted to him that it would be a delight to me to sit with him and look at his picture "Arizona." He incon-

(Continued on page 16)

The
Motion Picture News

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AN ACKNOWLEDGMENT

THE logical growth of The Motion Picture News into its present form has brought us numerous words of congratulation and encouragement. These have been freely expressed by word of mouth to all members of the staff, and they have also taken form in many letters addressed to the individuals whose names are printed on the top of this page. We take this opportunity of gratefully acknowledging these appreciative words. They are an encouragement to us to adhere as closely as possible to the policy that we outlined in May last, namely, to stand for the best interests of the motion picture art and industry.

Will all those, therefore, who have written us on this subject or have spoken to us, accept the thanks of the staff of The Motion Picture News for their compliments and encouragements?

The highest aspiration of The Motion Picture News is to represent the art and industry of the motion picture in a dignified, honorable and progressive spirit. The editorial policy of the paper is animated solely by principles of justice allied with a determination to promote the interests represented in these pages to their best possible advantage. As proximate time progresses, it will be seen that these pages will manifest a literary value, artistic finish and consistency of policy not excelled by any other publication of the kind in the world.

IS THE SHORT LENGTH FILM DOOMED?

WEEK by week, as we study the motion picture press of the world, we find that this theme is constantly to the fore. At the moment of writing we have French and English publications in which the subject is discussed. It is a serious matter for the manufacturers to consider. A great deal of nonsense is said and written about feature films. Feature films, as we pointed out in these pages many weeks ago, only respond to a desire on the part of the public for longer and better pictures. For that matter, every film is a feature film if it is good enough and long enough.

Mr. Paul Kimberley, representing J. F. Brockliss, of London, was in New York last week. He is a shrewd, intelligent young man. He gave us a concise survey of the conditions of the London market—that market which is the principal centre of the art and industry in the world. On that market at the present time, short length films, that is, half-reels and one-reels, as made in this country, are becoming useless. They are not wanted and they don't sell. They must be superlatively good if they do. Mr. Kimberley named many alleged American brands of films which won't sell. In mercy to these manufacturers we suppress their names.

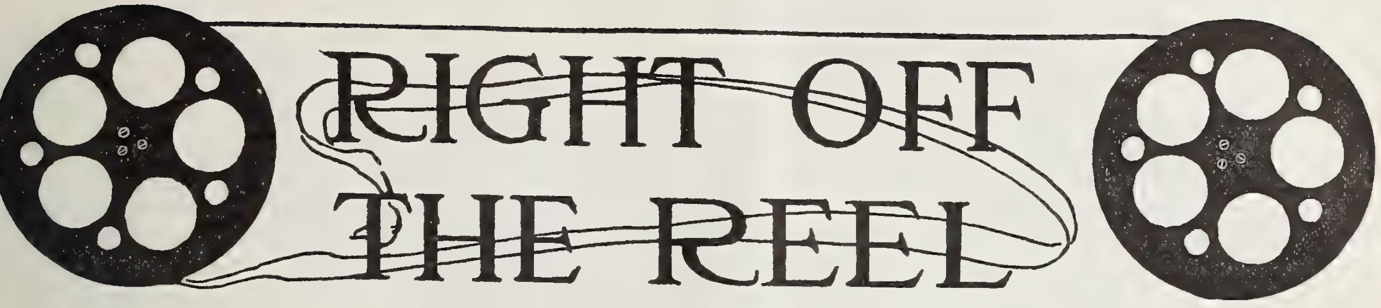
All the evidence tends to show that the answer to our question is in the affirmative. Better and longer pictures, not too long, are needed. Careful study of the situation persuades that the unit of the future is likely to be the five-reel picture. The two-hour-and-a half-entertainment — the two-hour-and-a-half net — is the one that practice has proven out to be the need of the public. The motion picture public is rapidly manifesting its needs, in the way that the theatre-goer manifested its needs. Those needs as they are making themselves apparent seem to supply other and additional affirmative replies to the question heading this article.

The picture is at its transition stage in every possible one of its many aspects and features. Prominent state right men and others tell us that these small-length pictures, half-reel and one-reel, are doomed. These state right men should know. They are probably correct.

A MOTION PICTURE COLLEGE OR INSTITUTE

IN another part of this week's paper, an enthusiastic young correspondent whom we personally know to be interested in the scientific progress of the motion picture, makes a suggestion to which we extend our cordial endorsement. It is this: that there should be founded a society for the study of the

(*Continued on page* 16)



RIGHT OFF THE REEL

By J. B.

BENJAMIN ALTMAN, who died the other day, was a man after my own heart. He had the loftiest possible ideals. His beautiful store on Fifth avenue, the splendor of its administration, the loving care extended to his horses, excited my keen admiration when I first made the acquaintance of these marks of high-mindedness. I reasoned it out that the man at the head of these enterprises must be a virtuoso—a sincere lover of the best things in life. So it proved to be. Mr. Benjamin Altman has shown himself great in his death. He died bequeathing to this city one of the finest art collections ever gathered together by one man. In respect of being a collector he transcended the late J. Pierpont Morgan, who as a collector was too acquisitive, too eclectic, not sufficiently discriminative. Discrimination was the *forte* of Mr. Altman.

* * * *

MR. ALTMAN'S munificence is bound to have a great effect (strange though this may read) on the future of the motion picture. For the more you study good "still" paintings or pictures of any kind, the more you are likely to be able to understand and appreciate good motion pictures. The motion picture, as we in this paper are constantly insisting, is an artistic product. Mr. Altman got together some of the greatest artistic representations in the world. These pictures are of an educational nature. As Thomas Constable is alleged to have said, "A good picture is seen at a glance." Now if you look at good still pictures, whether they are photographs, paintings, etchings, or what not, they will lead you to appreciate cognate or allied qualities which you see in pictures which have motion.

* * * *

WOULD you be surprised to learn that, in my humble opinion, Mr. Andrew Carnegie is taking a course which, although he probably has not so calculated, will operate by helping the great cause of the motion picture? This is the endowment of the Palace of Peace in Europe and the support of the peace propaganda. I can imagine the reader screwing up his face and saying something like this: "What on earth has this to do with the motion picture?" It has a great deal to do with it, friend reader, as you will concede by the time you get to the end of these paragraphs.

* * * *

TALKING about pictures with a friend from a distant part of the world a few days ago, he interjected thusly: "For goodness sake, don't send us any more military pictures. We are sick and tired of the blues and grays—the Civil War subjects. The people that go to theatres don't want them. Tell the film makers not to make any more." I pass on the advice, dear brethren. Take it. It's good; it's sound sense. The public is sick of war subjects on the screen, just as the public is sick of war between nations.

* * * *

THE bravest soldiers hate war. General Sherman is alleged to have called it "hell." Kitchener and Roberts, the British generals who have years of conquest in all parts of the world to their credit, who have been miscalled butchers, are two of the kindest-hearted men I have met and they hate war. But war is their trade, and they ply their trade as I am plying the pen that writes this paragraph because it is my trade. The difference between Roberts and Kitchener and me is that I like my trade, though it does not make me a General or get me medals or glory.

* * * *

MR. CARNEGIE is a shrewd man. He has been shrewd in business, and although he is laughed at for many of his theories, he can foresee the time when universal peace will prevail on the earth. It *must* prevail. War will become so costly that no nation or two nations will be able to afford the money to play the game. So he has backed up the peace propaganda and built this Peace House for the purpose of teaching the lesson that war is waste of money. We of the general public have not yet got to Andrew Carnegie's advanced stage of thought. I am writing generally. But it is a distinct sign of progress when you have evidence forced upon you that the millions and millions of people who go to motion picture theatres are sick of wars on the screen. They are sick of the Spanish-American War, they are sick of the Civil War, they are sick of the Boer

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AUGUSTUS THOMAS

(*Continued from page* 13)

venienced himself to the extent of some hours in order to give me the double delight of looking at a picture of which the author and maker sat by me. This is the kind of enthusiasm that I like.

Mr. Thomas saw the whole of his play, as his mind conceived it, in film form. For the first time he and his friends heard and saw some of the effects referred to the play, but which were neither shown nor illustrated in it.

A man of Augustus Thomas' type is a strong addition to the all too-short list of motion picture makers. Besides being a scholar, a man of refinement, ideas and ideals, he studied graphic art in his earlier years. He knows how to compose a picture. Were he a photographer, he could take a well-composed group. If he took a single photograph, he would see that the figure would be correctly posed. If he painted, drew or sketched, he would do so in compliance with the canons of composition. He knows the value of light and shade.

Then, above all this, he has the innate aptitude for the work. Not all the scientific knowledge in the world can explain the reason for the indefinite, indefinable, "something" in the individual which makes for artistry. *Poeta nascitur non fit*—the poet is born, not made—so is the painter, or the sculptor, or what not. So, it appears, is the motion picture maker. Mr. Thomas has a natural aptitude for making pictures, whether they be stage pictures, motion pictures, colored pictures. He is what we conventionally call an artist. He has temperament and style. I am told that his rehearsing methods are simple. He gets his effects, he gets his actors and actresses to do things, by simple, persuasive directional powers. Some directors shout, others scream, others go black in the face. I have seen them do all this. Mr. Thomas knows what he wants, when he wants it, why, where and how he wants it. And knowing all this, he gets what he wants by mental rather than by physical means. He directs by the powers of his mind rather than by the power of his lungs and arms. He does not get mad.

Directors vary very much in their methods. Nothing to me is so fascinating as to watch a director making a picture, especially if I am familiar with the story or have acquainted myself with the recognized requirements of the story in action. One of these days I would like to see Mr. Thomas direct his pictures.

In the All-Star list of coming subjects you will find the names of many popular stage successes which are to be turned into pictures. These will succeed in virtue of their reputation with the public. Take, for example, the story by Richard Harding Davis which is being made this very moment in Cuba. This will probably be a good picture, and it will succeed largely because the book and the author are known.

But what I want to see, what many of us want to see, are motion pictures made by men of the caliber of Augustus Thomas on *original* stories. The process of exhaustion is going on rapidly. Old themes, old stories are being adapted for the stage, and the wonder is frequently expressed, "Where will you get your stories from in the future?" In fact, this question has been addressed to me personally many times within the last three weeks by students of the photoplay. My reply is "From brains." If men of the type of Augustus Thomas will sit down and write *original* stories for the motion picture, then an advance will have been made.

Meanwhile, the Director-General of the All-Star Company is to be congratulated on his rapid success. His methods deserve commendation and they deserve study. If you want to see a well-acted American film, study the acting of the story of "Arizona" in that film—study the groupings, settings, light effects. Study the scenario as it is presented in the film. "Better men and methods." This has been the cry of those of us for years who realize the possibilities of the picture. Augustus Thomas is one of the men and his methods are some of the methods that we have aspired after. He and they are here, he and they should be studied. For while there is only one Augustus Thomas, there is room in this business for very many of his type.

I hope as I think that this little appreciation, for such it is, fits the picture of the man which is here shown. Mr. Thomas is a fluent and convincing speaker. He is agreeable to listen to. I hope some day he will talk in public on the making of motion pictures. I hope to have the pleasure of hearing him, and that many others will join me in the pleasure. The Lambs Club should bear this hint in mind.

T. B.

A MOTION PICTURE COLLEGE OR INSTITUTE

(*Continued from page* 14)

science and art of motion pictures. We say there is need for such a body, there is room for it, and we propose to take steps to hasten its formation.

The motion picture has its associations of manufacturers; here in this country it has its Screen Club. It recently held an exposition. In Europe there are congresses and manufacturers' associations devoted to the motion picture, but there isn't any one society anywhere devoted to the study of the picture, as an artistic, scientific, industrial product. Take any other art, science and industry, and you will find they have many societies which are in existence for these purposes. Let us select photography, upon which the motion picture is based. Here in the United States there are over 100 societies, conventions and the like meeting throughout the year, devoted to the advancement and study of still photography.

Of course, the motion picture has its exhibitors' leagues, but so far these bodies have done absolutely nothing to advance the art and science of the motion picture. They have not added to our knowledge.

What is needed here in New York is a society where those interested in the motion picture can meet and discuss the optics, chemistry, physics, art and manipulation of the motion picture; how it is made from beginning to end; how the picture is exposed, printed, developed; how it is toned, fixed, and the like.

Only this week, with the appearance of this publication in its final and permanent form as The Motion Picture News, we have been personally asked by many enthusiastic young motion picture men when we shall be able to find space for scientific articles dealing with the actual making of the picture. These will come soon.

Meanwhile we give the idea of this proposed society for the study of motion pictures our hearty support. At an early date we will see that a meeting is called so that the initiatory steps can be taken. We think that such a man as Professor E. J. Wall, who is professor of photography and motography at Syracuse University, might fittingly be the first president. Mr. Wall is experienced in society work, and his name at the head of the proposed society would be a good one, and one carrying considerable weight in the world of art and science.

RIGHT OFF THE REEL

(*Continued from page* 15)

War, all wars, in fact, excepting now and then a Waterloo or Gettysburg battle.

* * * *

"PEACE hath her victories no less renowned than war." The motion picture theatre is still in its infancy. Now, fellows, don't throw things at me. Read more carefully. I say the *motion picture theatre* is still in its infancy. Other people, you know, don't include the word "theatre." They stop at "picture." The motion picture theatre can more or less directly be made the focal point of all the best teaching and human knowledge that can be obtained — progressive teaching, uplifting teaching, teaching which influences the human mind for the better and the best. However, these military pictures, if they have disgusted people, have proved of negative advantage here and there.

* * * *

I AM not arguing against military pictures, but let's have fewer of them. Let us have pictures of military life by all means, but not war or carnage. Military training is good for the manhood of the country, and therefore good for the country as a whole. The Boy Scout movement, which is spreading around the world, is military in its theory. It will make good men of the boys, strong men, physically and mentally. We all ought to be able to bear arms and build ourselves well in body as well as in mind. Self-preservation is the first law of nature. War will probably not be abolished in the life-time of anybody on this globe; but if in addition to a realization of the costliness and the horrors of war, we also get by physical training and development to appreciate the fact that war is a useless waste of valuable human lives, then there will be another argument in favor of Mr. Carnegie's foresight. Prosit, Andrew!

* * * *

AGAIN I come around to my old theme; it is the women and children who hate war. They suffer the most. The men don't suffer; they fight and die. It is the widows and orphans made by war who suffer. Men don't suffer by fighting; it is just brutal sport to them. According to the evidence there is very little real bravery in war, very little. Mark what I write—bravery. There is plenty of savagery, which is a different thing to bravery—savagery actuated by brutal passions (and sometimes Scotch whiskey).

* * * *

THE bravest man I ever knew, however, was a soldier. He narrated the instance of his bravery to me with the modesty of a true hero. He was in a review of troops when Mr. Roosevelt was President. My friend had to stand in line with his hands by his side on a blazing hot day in July. The temperature was 116° in the sun. The rays beat down upon the head of my military friend as a big fly settled on his nose, sat there, stuck there, and stung him, as the President passed and repassed. And yet my friend dare not lift a hand to remove the torturing insect! Well, if that is not bravery, it is something better. It is endurance. And it takes a brave man to endure torture—especially torture at 116 degrees in the sun.

IMPORTANT NOTICES

In future, and commencing with this issue, The Motion Picture News will be dated one week ahead, e. g., this number bears date October 25th.

Owing to extreme and sudden pressure on our space, several articles are held over till next week, including "Construction Department," and other interesting communications.

"FEATURE FILMS": WHO FIRST USED THIS PHRASE?

At a moment when so many are writing and talking of feature films as new, it is interesting to note that the Columbia Film Company advertised "Feature Films" in the News of December 25, 1909. Can anybody antedate this?

Challenge to a Noted Judge Inspired the Latest Big Feature Picture

"A Boy and the Law" the Result of an Editor's Dare

BY WILLIAM W. YOUNG

Manager, The Youth Photoplay Co.

THERE is an unusual photoplay story back of the new five-reel feature, "A Boy and the Law," that it strikes me is worth telling. That film is the result of a challenge—a challenge to a noted judge.

Last spring, as editor of The Publishers' Guide, I asked Judge Willis Brown to contribute an article on "Soul vs. Sensationalism in Newspapers," and the burden of his article was a plea for a squarer deal for the boys and girls of the country in the daily press. He pointed out that the only times our young people get into the papers are when they commit crimes or get into serious trouble of some kind. In the article he said that in his personal experience as judge he had almost daily come across child stories of an uplift character that would make excellent newspaper copy, and that no moving picture scenario writer ever could imagine stories half so good, so thrilling, so heart-appealing as some he mentioned.

That led me to invite Judge Brown to write another article, on the subject of motion pictures. It was headed "True Sensationalism in Motion Pictures," and rang so true, was so convincing, that I was pleased to see it reprinted in The Exhibitors' Times, with favorable comment by the editor.

In that article Judge Brown urged the supplanting of vicious productions with a better, more wholesome kind that would please the larger portion of motion picture patrons, tend to gain new patrons, and thereby increase the profits of the exhibitors. He pointed out that schools, settlement houses and churches are putting in motion pictures and demanding a higher type of subjects which, while entertaining, will educate, and better human conduct, and he declared that to him it seemed utter silliness on the part of motion picture producers and exhibitors not to awaken to the apparent demand of the very people to whom they must owe their future business. Among other things he said:

"As a former youth, and in behalf of the growing citizenship, I plead for common sense to enter the business of motion pictures and that at least a portion of the vast business be given to the proper exploitation of youth, and that some recognition be given the children, who, in their impressionable age, take and hold what the eye witnesses and what the story tells far more than the fixed adult.

"To dignify youth and youth achievement, to make work and goodness of heart attractive, to instill patriotism in the boy of this day, mean but to delight both youth and manhood and to grow prosperity. The money-maker in the motion picture business will be the man who plays his business to ALL, not a half or a still smaller percentage, of the people.

"If I ran a motion picture house I would consider that my greatest profit would come by inducing those who do not now visit motion picture houses to come to mine. I would get after the stay-at-homes. In pleasing them I would still hold the present patrons. I would make patrons desire to have their children see the good, pleasing and helpful things rather than have numerous parents keeping their children away from the show."

That is where the challenge of which I spoke came in. After reading the manuscript, and before publishing it in the August Publishers' Guide, I went to Judge Brown and challenged him to produce a scenario for a motion picture production that would meet the requirements stated in his article and yet would be of sufficient popular interest to appeal to the present-day motion picture theatre manager.

He accepted the dare and soon brought to me the scenario of "A Boy and the Law." It is the real life-story of Willie Eckstein, one of the many wayward boys whom Judge Brown encountered in his court and in whom he has maintained a parental interest.

So human, so thrilling in parts, so instructive and so comprehensive was this story that I immediately saw in it all of the elements of a wholesome popular photoplay, with the result that a company was organized for its production and exploitation, and for the production and exploitation of other photoplays with youth and youth achievement as the basic ideas.

I did not rely solely on my own judgment, either, but took this scenario to several noted educators, ministers, social workers, and, what is more to the point, several experienced motion picture producers and theatre owners, and all agreed that Judge Brown had in this story met all the requirements stated in his article and had outlined a photoplay that would go in any theatre on its merits and entertain as well as instruct and uplift.

I have known Judge Brown for several years and have watched his wonderful work with misunderstood boys, and I felt quite confident of the outcome of my challenge. No man has had a better opportunity to study child life than he. He is the originator of the Parental Court idea; he wrote the Juvenile (Parental) Court laws of Utah, Indiana, and other states, and is the author of the Federal "Parental and Educational Courts Bill" recently introduced into Congress by Representative Richmond P. Hobson. He was the first judge of the Juvenile Court in Salt Lake City, and later of the Parental Court of Gary, Indiana, and he organized the first Boys' City, the famous Boys' Farm near Gary, and the more famous Boys' City in Michigan. Also, he is chairman of the National Youth Achievement Committee.

Besides, he is not unfamiliar with photoplay requirements, for I have it on good authority that one of the most successful—financially and otherwise—special features that Selig ever put out was "A City of Boys," which was nothing more than a series of scenes depicting the life of the hundreds of boys in Judge Brown's Boys' City. That was merely scenes, mind you, with no plot, while in "A Boy and the Law" the activities of the boy municipality are shown as incidental to a remarkably interesting story.

This real life-story of Willie Eckstein is acted throughout by the young man himself, and Judge Brown personally appears in all of the scenes of which he was a part in real life.

The story begins ten years ago in a town in southern Russia, the early scenes showing vividly the persecution of the Jews in that country. Willie's father is prosperous, providing well for his family, consisting of a wife, little daughter and two boys, of whom Willie is the elder.

While Willie is away in school an edict is issued by the governor of the state in which his parents live to the effect that all Jews who came to the state subsequent to 1886 must leave before a certain date. Failure to do so means that all property of those remaining will be confiscated. Willie's father is among those who must leave. Willie receives a letter from his mother describing the occurrences and telling him of their new humble home in a distant state. A number of other boys also receive word of the persecution of their people by the Russians.

Willie is persuaded to join the Eneckva, a secret society, meeting in the basement of an old church in the outskirts of the town. He makes an impassioned address and immediately is recognized as a leader in the society.

In the meantime his parents are experiencing still worse persecutions in the village to which they go, and finally his father is killed by Cossacks. The grief-stricken mother writes the sad news to Willie. On receipt of the letter he is greatly excited, and at a secret meeting of the Eneckva he stirs the boys to great enthusiasm, urging them to do something against the officials who persecute, plunder and kill their parents.

Officers ransack Willie's room and find law-defying literature. Willie and two other boys are arrested and taken to jail, from which they escape in a thrilling manner down a high, rocky cliff. Willie, eluding searchers, makes his way to the home of his mother, and tells her he must flee from the country. His mother hides his student uniform and gives him a peasant's suit, and he starts for America, where he arrives after many days of anxiety for fear he might be apprehended by the police. After days of fear of deportation, Willie finally is permitted to land in free America and make his way to Salt Lake City, where his uncle is in business.

His conception of law and authority, formed in a land of persecution, making him look upon all legal restraint as oppressive, soon leads him to protest against school rules, the authority of the teacher, the dictation of his uncle and aunt, to say nothing about defying community-made laws. He finally leaves home and becomes a newsboy, a street wanderer, a frequenter of poolrooms, and a member of a rough gang of boys.

The principal of the school writes to Judge Willis Brown, of the Juvenile (Parental) Court in Salt Lake City, telling him that Willie is beyond her control and must hereafter come under the jurisdiction of his court.

The first meeting of Judge Brown and Willie occurs on a street corner. Willie is smoking a cigarette in defiance of the state law. The young gangster is surprised that the Judge does not exercise the authority he possesses, but instead talks to him in a friendly manner. He has continually refused to accompany his aunt to see the Judge, and this striking illustration of the Judge's methods greatly puzzles the boy. Finally Willie, with a crowd of boys is found in a poolroom, and all of the boys, together with the proprietor, are taken to Judge Brown's office. The scene of the Judge punishing the poolroom proprietor for debauching boys and encouraging them to disobey law; the surrender by the boys of all their tobacco, and their frank confessions to this Judge, of whom they were not afraid and to whom they would not lie, is a matter of great interest and surprise to Willie.

Judge Brown interests progressive women of Salt Lake City in the need of moral education for boys rather than punishment in a reform school. The women respond liberally and present to him an 800-acre farm to be used as a place where boys might have an opportunity to grow right—one of the most practical reform institutions ever founded in the United States.

The Judge gathers up eighteen of these misunderstood boys, Willie among them, and drives with them to the farm where they will build the City of Boys. And now comes the building up of this boy-run municipality in the Western canyon; the making of a real Boy City, and the running of a boy farm. Willie Eckstein is elected Mayor—the first Mayor of the first Boy City.

What happens to the boy that will not work, the real conduct of the farm, the payment for labor and for board in real money actually earned, the business of the bank, the amusements, the unusual real life which actually happens in this first Boy City, adds greatly and instructively to this true story.

Willie's development, his changed attitude toward law when he is put in the actual game of living, is so marked that Judge Brown sends him to an Eastern college. Later, in the State University of Missouri, Willie takes up the agricultural course. One day he receives a letter from the Judge informing him that he has purchased a farm and that as soon as the University term ends he may have the position of manager. Willingly he accepts. Then comes naturalization. Willie becomes a full-fledged American citizen and voter.

During the period of Willie's development into American citizenship his mother is struggling along in distant Russia. The boy assists her as much as he can from his scanty funds, after he has learned the wisdom of leading the better, law-abiding life. One evening, alone in his room in the country residence of Judge Brown, Willie writes to his mother, encloses the fortnightly money-order, and with it is sending his photograph. With satisfaction he rests in his easy chair and beholds a vision of the mother in the little home in far-off Russia, with the children about her, anxiously waiting for the letter from the absent boy across the sea. He imagines he sees the postman come, bringing the letter with the loving message, the money-order and the picture of the young American citizen—her boy.

The door opens and Judge Brown enters. Unheard by the dreaming young man, the Judge quietly approaches and places his hand on Willie's head. The Judge presses the boy's hands and tells him that trust and love and a square game will always win, and that his mission should be not only to live squarely because of those depending on him, but as an example for other boys; yes, and even for men and women who have not "found themselves."

That is the big point in all of Judge Brown's wonderful work with boys. That is the big point in this true life-story, with all of its excitement, its drama, its comedy, a really uplifting and thrilling true motion picture. It teaches people, boys and girls especially, how to find themselves, and that playing square and living fair is the only true road to happiness.

Above all, it is a story of youth achievement, and youth is the one thing of universal appeal in art, in literature, in drama, and most of all in moving pictures.

James Neill is producing "The Passer-By," by del Ruth, with J. Warren Kerrigan in the rôle of the Passer-By. He comes unheralded and goes unknown, and in between whiles he manages to complicate matters and straighten out some tangles. Warren Kerrigan has a part of which he makes the most.

MISS GENE GAUNTIER

Who has just returned from Ireland, where she produced a number of notable Irish three-part features which will be released through the programme of Warner's Features.

For the Love of a Toreador

Kleine-Cines

THIS two-reel Cines production is scheduled for release on November 4th. It is an especially delightful picture, because it deals with a fiery-blooded race in two of their native games, love-making and bull-fighting. The Cines Company some time ago invaded Seville, Spain, for the making of this picture. Spanish actors are employed and Spanish scenery is evident throughout it. The scenes, situations and effects are all worked out differently than we have been used to witnessing them, undoubtedly according to the Spanish principle. They have all the fire and atmosphere of this Southern country in them, and assist to tell a convincing story. The dancers and toreadors are of the type that are thoroughly convincing. A very splendid view of the arena in which the bull-fight is held is given, showing its thousands of people, also the streets peculiar to Spain and also the houses of this country, with their barred windows, along which white roses twine their course. The picture is well acted and tells an interesting story.

Pablo, the famous toreador, meets Lola, a Spanish dancer, at the dance-hall, and immediately he captivates Lola by his manliness and wit. Micaele, a Spanish belle, who is at the dance, extends an invitation to Pablo to call. Paquello, another toreador, very much in love with Lola, is jealous of Pablo. A quarrel is the result of this jealousy, and the two part bitter enemies.

A short time before the great bull-fight, so widely advertised throughout Seville, Spain, Pablo calls on the pretty dancer, Lola, and she, seeing a rose pulled carelessly through his sash, accuses him of his love for Micaele, pulling the rose from his sash in her jealousy and stamping on it.

Pablo visits Micaele, whose father is keeper of the bulls. He is so pleased with the six fine animals selected especially for him that he promises Micaele to sacrifice a bull in her honor in the ring. Paquello, hearing of this, calls upon Lola and arouses her jealousy.

The day of the great fight arrives, and the two toreadors saunter into the ring under the admiring eyes of the thousands. The fight follows, and Pablo succeeds in killing a huge bull, which, amid the plaudits of the multitude, he gallantly offers to Micaele. Suddenly the shouts of the crowd are arrested by the appearance of Lola, who, knife in hand, seeks to stab the smiling Micaele. Leaping forward, Pablo receives the blow intended for her. In the excitement Lola escapes.

The conscience-stricken girl, several days later, her anger cooled, goes to the home of Micaele, where Pablo lies injured, to ask his forgiveness. The hot-tempered Spainard refuses to overlook her action and tries to drive her from the house. Pleadingly, her hands upraised, Lola falls before a burning holy candle and an instant later the house is aflame. Lola is then arrested and taken away to a merited punishment.

C. J. V.

A Family Mix-Up

Great Northern

THE trials of Mr. Newlywed and his wife form the plot of this Great Northern comedy. Newlywed asks his wife to stop at the jewelers to get his watch which he had left for repairs. On her way she pays a visit to a young girl friend who is soon to be married, and before leaving she borrows a magazine which she has picked from the library table. In this is a note from her friend's fiancee making an appointment for the same evening.

Newlywed finds the magazine, and likewise the note, and follows her out when she visits the house of her girl friend. Here Mrs. Newlywed borrows a raincoat and is not recognized by her husband. But when her girl friend emerges, hubby mistakes her for his wife, and sees her meet her admirer. In reality Jack is taking Doris to the home of his parents to introduce her as his future wife. In the midst of the rejoicing hubby rushes in and declares that "your son's sweetheart is my wife." Matters are rather complicated until Mrs. Newlywed enters and explanations follow. All is well that ends well, and the assembled company toast the future bride and groom.

A FAMILY MIX-UP

Tiny Tim Kidnaps a Baby

Gaumont, October 30

One cannot divest himself of the idea that Tiny Tim is at times a naughty little boy. His latest escapade, though ending happily, for a while troubled two happy parents and subjected a baby to rough handling. Madame Lillie is the proud mother of a dear little girl of six months. Neither the mother nor the father can do too much to brighten its life, and the nurse is as anxious as they are to deck its path with roses. While in this mood they hear "Tiny Tim" singing in the street. The wandering minstrel, standing beneath the window, sings:

"I give thee all—I can no more,
Though poor the offering be,
My heart and lute are all the store
That I can bring to thee."

So plaintively does he warble that he touches the hearers' hearts, and is invited into the house to sing to the baby. Smitten by her charms, he tries his very best, and leaves loaded with acceptable presents. Such an impression has been made upon his susceptible heart that he returns the following day to see the baby. Julie, the nurse, does not view his visit with favor, and hustles him out. With a wry face he goes. Suddenly a daring idea seizes him; he determines to carry off the baby.

Stealthily he walks through the rooms until he reaches the nursery. He pops the baby in a sack and makes off at full speed. Nor does he stop until he feels he is safe from pursuit, and, with the child still in the sack, lies down and goes to sleep.

Julie, meanwhile, has been assisting in the packing of the luggage, as the family are off on a holiday. Then she goes for the baby, making the astonishing discovery that she has disappeared. Events now move with lightning rapidity. The distracted parents send for the police, and Inspector Richardson arrives with his trained dog, Nick, of Barrow-on-the-Hill. The sagacious animal is given a garment to get the scent, and realizes at once what is required of him. Even before the parents have finished their explanation, Nick is out of the house and pelting away in the track of "Tiny Tim."

He finds the missing pair, and, concluding that the baby is in the sack, seizes it in his mouth and rushes back. Within a few minutes of his departure the dog places the sack at the feet of the Inspector. The baby is found to be none the worse for its strange and unexpected outing. The dog, however, concludes that his task is not finished, and, returning to the spot where "Tiny Tim" is asleep, unceremoniously drags the culprit to the house.

Nick has proved his ability, and, incidentally, the value of the police dogs bred at Barrow-on-the-Hill. But "Tiny Tim" is forgiven. All concerned realize that it was love for the child that led him to cause so much anxiety, and in the last scene we see the baby, Nick, and "Tiny Tim" a happy and contented family.

Prisoner in the Harem

Blache Four-Reel Special

(Featuring the Countess de Marstini)

A picture that undoubtedly has a very favorable future. It is a "corker," that not being the best Websterian English, but it is expressive, and in this case suits the subject. It is not often that we have a real, live Countess to pose for a picture. We have them on the legitimate stage, and we have a dancer in vaudeville who is the daughter of an Earl, but there are few who act in the motion picture dramas. This is also one of the very best animal pictures ever shown, there being lions supernumerary and a tiger, who seems to know more than the plain rudiments of "acting."

COUNTESS DE MARSTINI

Toru, a miser's daughter, is sold to the Rajah (the story being laid in India) for a bag of gold. This is much against her will, and Akbar, her lover, decides that he will help her all he can. While he is prospecting his chances, he comes across a tiger, who has the proverbial thorn in his foot, and this he removes and thus makes a friend. Together they proceed to the palace, where the tiger so scares the eunuchs that Akbar is able to get inside the palace and rescue the girl. The settings inside the palace are wonderful, and the Blache Company must have spent a great deal of money and time in fitting out the reception room.

They are caught again, and the lover is brought to the palace, where the Rajah orders him to be thrown into a cage with his tiger to be eaten alive. This not working, the lions are also let in, but the tiger protects his friend. The lions are excellent. Their actions are most realistic. When this scheme fails, the Rajah decides to kill Akbar himself. He is, however, killed by the tiger. Toru is to be sacrificed as the Rajah's widow, but at the moment that the flames are about to reach her, the English soldiers, headed by Akbar, arrive and rescue her. There is a battle and the Indians are defeated.

Countess de Marstini is undoubtedly a most beautiful woman, but she does not possess great skill as an actress, the action, however, covering her weakness. Why does not the director of the Blache films allow someone to be killed in their war scenes? In this picture it is some time before any of the shots tell, although there are three cannon in use. A. M.

The Barbary Coast

A "Progressive" Feature

THE "Barbary Coast," the famous "tenderloin" in San Francisco, where originated the turkey-trot, grizzly bear, Texas Tommy, bunny bug, and other "modern" dances which have revolutionized dancing and relegated the old-fashioned two-step and waltz to the obsolete class, is closed. But before its day ended, caused by the revoking by the San Francisco Board of Supervisors under pressure of public opinion, a motion picture archive of it was taken which, as a film showing the underworld, is probably unexcelled.

This film, made by the Progressive Film Producing Company, at the head of which is Sol Lesser, active principal in the Golden Gate Film Exchange and the newly formed Northwestern Film Exchange, was taken on the last days and nights of the old régime on the "Barbary Coast." Taken with the aid and assistance of the Chief of Police of San Francisco and under the protection of his men, it records accurately a merry, sinister life.

Fifty thousand slummers, it is estimated roughly, crowded four blocks of sidewalks during the last hours of wide-open license when Carnival was indeed King. Of poignant interest are these camera views of the crowd which, knowing that their tenderloin was to be no more, were determined to make the most of it while it lasted.

The night views are photographic masterpieces, taken as they were under the strongest of innumerable arc lights.

The Midway cafe, its name derived from the Cairo thoroughfare, where 500 dancing girls were employed, is one of the places taken both exteriorly and interiorly. There are also intimate film glimpses of the interesting "characters" which swarmed in the notorious district, including tatooers, street fakers, slummers of all social degrees, dancers of varied respectability, etc.

The film will be sold as a feature. Its length very nearly approximates 1,400 feet.

STANLEY TWIST

From Dopester to Picture Maker?

Mr. Stanley Twist, who was for a considerable period identified with the Selig Polyscope Co., of Chicago, Ill., is no longer connected with that organization, and proposes at an early date initiating, so far as we can learn, a film proposition of his own. Mr. Twist is a young man of great acquirements both of education and temperament. He belongs to that young school of motion picture men which perceives the artistic possibilities of the picture and is animated by good ideas in respect, not merely of the making of the picture, but also as to its publicity end. He can make good artistic ads. As a scholar he is full of progressive ideas. We shall watch Mr. Twist's career with interest. It is constantly said that new and better men are still entering this primeval business. Mr. Twist is one of our rising hopes.

A PERILOUS RIDE

Taking a recent photoplay entitled "A Perilous Ride," Wilbert Melville, director of the Lubin studio at Los Angeles, required a small isolated-looking railroad station close to the track, with an old-fashioned chimney built against the outside. Miles and miles of adjacent country were searched but no such structure could be found. Realism not only in acting but in atmosphere is Melville's hobby. He would have the real thing and no makeshifts. A piece of the Salt Lake railroad track was rented and the Lubin director built himself a complete depot of the primitive persuasion, inside and out, signal tower, platform, telegraph connections and every detail necessary. Rude as the structure was, it cost over $1,000, all just to take one scene in the picture which the director insisted must be right or nothing.

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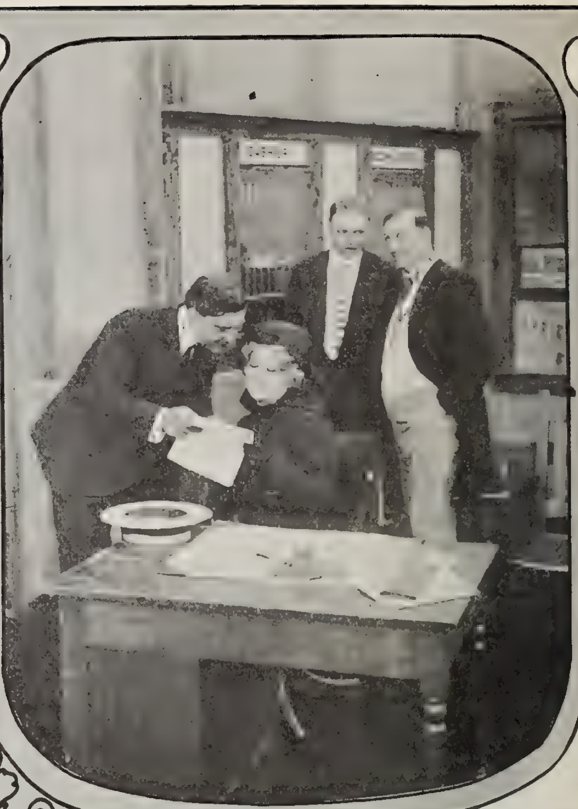

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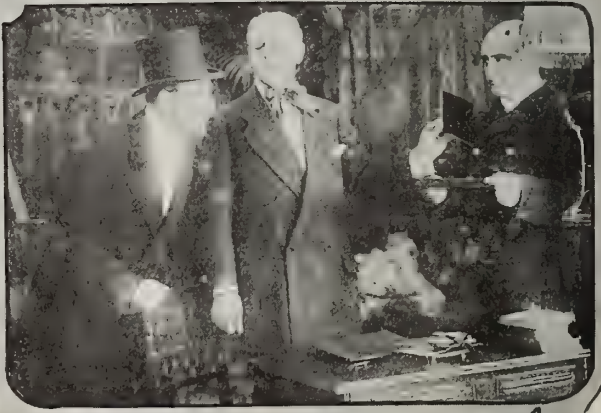

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CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY, (Inc.)

1. Janet of the Dunes.—Edison.
3. The Pendulum of Fate.—Selig.
5. The Rattlesnake.—Lubin.
2. The Toll of the Marshes.—Essanay.
4. The Rajah's Diamond Rose.—Kleine-Eclipse.
6. The Next Generation.—Vitagraph.

Motion Picture Exhibitors' Association of Greater New York

THE largest attendance of New York exhibitors took place at a meeting of the Motion Picture Exhibitors Association of Greater New York, held in their rooms, No. 136 Third avenue, on Thursday, October 9th, Samuel H. Trigger presiding.

When the meeting was duly opened and the secretary's report had been read and adopted, Mr. Grant W. Anson, treasurer of the above organization, stated that the profits accruing from the exposition amounted to $8,295, out of which $2,750 had been sent to the National League to pay the railroad fare of the national vice-presidents who attended the New York convention, at the rate of five cents a mile one way.

Two hundred and sixty dollars ($260) in cash and checks had been paid to Mr. Clem Kerr and Mr. Lou R. Thomas, and one hundred and fifty dollars ($150) counsel fees, the balance of $5,135, was paid to the New York Local, out of which a check for $2,567.50 had been paid to Mr. Davis, state treasurer of the New York State Exhibitors Association, and another check of $600, being the per capita taxes due to the State Association by the New York City Local. Here Mr. Anson stated that the New York Exhibitors during the year that we had been associated with the National League, had paid to that body over four thousand dollars ($4,000), and asked what we had received in return? This question, however, was dropped as we are not desirous of having any controversy with that body.

After the treasurer's report had been accepted as read, the following resolutions were unanimously carried:

Whereas, our business necessitates our utmost assistance in electing a Mayor who is not, and never has been, opposed to the working class, but has dealt fairly towards all, and whose character has always been above reproach—a man with liberal ideas who can give us a liberal administration, therefore, be it

Resolved, that a letter be sent to each exhibitor throughout Greater New York asking for their co-operation and assistance to elect the Honorable Edward E. McCall for Mayor at the forthcoming election.

The following resolution was also adopted:

That a campaign committee composed of one hundred and fifty exhibitors representing every assembly district in Greater New York with Harold W. Rosenthal as chairman, be appointed for the purpose of visiting every picture theatre and having the slides of Mr. McCall displayed upon the screen at every performance and also procure speakers for those theatres to give a three-to-five-minute lecture daily.

That whereas the fire risks in a picture theatre has become practically nil and the insurance rates retained for same are a higher percentage than those of any other business, be it

Resolved, that a committee wait on the Board of Fire Underwriters and endeavor to adjust matters so that we may have an equitable and just rate as compared to other lines of business. Committee appointed: Mr. Hollander, Mr. Landau, Edward Valensi, Frank Tichenor, J. A. Koerpel, Mr. Tisch.

That whereas the old block system of procuring a program whereby the exhibitors had a full knowledge of what reels they were to receive a week or ten days in advance, and whereas the said block system has not been in use by a number of exchanges, and there are quite some petty annoyances in a number of the exchanges owing to the exhibitors being unable to secure their programs in time to open their theatres, be it

Resolved, that a committee wait on the managers of all exchanges and endeavor to have a system inaugurated whereby all reels can be collected at night and they can then be ready for delivery early the following morning, and also to ask said managers whether or not the old block system would meet with their approval as we consider it very essential to our business and mutually beneficial to both manufacturers, exchanges and exhibitors. Committee appointed: Mr. Lee A. Ochs, Mr. C. R. Martineau, Mr. Bauerenfreund and Mr. S. H. Trigger.

Following the passage of the above resolutions, the chairman of the Ball Committee, Mr. A. Coleman, stated that he had sold over one thousand tickets and several boxes for the ball to be held December 15th at Terrace Garden.

Mr. William Brandt, chairman of the Program Committee, reported progress to the extent that over one thousand dollars worth of ads had been received to date, and that estimates for our souvenir programs would be in by next meeting, at which time a vote would be taken as to which printer should receive the contract.

The meeting was then adjourned.

East New York Branch Meeting

A meeting of the East New York branch of the Motion Picture Exhibitors Association of Greater New York was held at the Empire Theatre, No. 11A Sumpter street, Brooklyn, on Monday night, October 13th; Mr. William H. Hollander in the chair.

There were forty-five local members present and the following speakers were given the courtesy of the floor and spoke on the forthcoming municipal campaign and the effects it will have on business in general and the motion picture industry in particular. Mr. Frank Mann, candidate for Assembly, Sixty-fifth Aldermanic District; Mr. Thomas L. Ingraham, candidate for Assembly, Twenty-third Assembly District, and Mr. Joseph Monahan, Democratic candidate for Alderman of the Sixty-third Aldermanic district.

Mr. Philip Kaplan, of the Theatre and Motion Picture Review, spoke on the educational advantages of the motion picture.

A committee appointed at the last meeting to report on all East New York theatres in reference to number of reels run and the admission fee, stated that all exhibitors in that section were running four reels of pictures for five cents, and on Saturdays and Sundays were running five reels for ten cents, and that the whole of the Eastern New York organization were working in harmony and unison.

"Checkers" to Be Produced by All-Star Feature Corporation

"CHECKERS," with Thomas W. Ross in the title rôle, is definitely announced as the next release of the All-Star Feature Corporation, whose first release, "Arizona," was put on the market about three weeks ago.

As a novel by Henry M. Blossom, Jr., "Checkers" first came into popularity some ten years ago. Its story had to do with racing, and the novel had also a strong love interest. Stirred by the great popular success of his novel, Mr. Blossom dramatized it, and it was produced in 1903 with Thomas W. Ross, who will appear in the photoplay version, as the star. The play met with immediate and immense success, and certain of its speeches have passed into slang which is still preserved in the speech of the street. There are few theatregoers who have not a keen recollection of the scene in the Arkansas grocery store where Mr. Ross as "Checkers" says: "Gee, ain't it hell to be poor." And there are few who have forgotten the great betting ring scene with its exciting "Come on, Remorse." The play was used as a starring vehicle by Mr. Ross for two whole years, when it was done on the popular price circuits for two more years, after that passing into stock, where it has been a great favorite ever since.

From the play a scenario has been prepared by Lawrence McGill and Eustace Hale Ball, and working from this scenario the new production for the camera has been staged under the personal supervision of Augustus Thomas, director-general of productions for the All Star Feature Corporation. The photoplay will be in six parts and will contain more than two hundred scenes. The race track scenes were staged at Havre-de-Grace and at Laurel, Md., during the race meetings there, and in the great betting ring scene there were employed hundreds of actors. The cast of principals was selected personally by Mr. Thomas and contains many well-known Broadway names. Playing "Pert Barlow," opposite to Mr. Ross is Katherine La Salle; and William A. Williams will be seen as "Push Miller," the race horse tout.

The staging of "Checkers" was completed by Mr. Thomas just in time for him to catch the steamer for Santiago, Cuba, where he is now putting on "Soldiers of Fortune" for the All Star Feature Corporation; this play being the third release scheduled by the All Star and reported as due about December 1st.

A SOCIETY WANTED

New York, Oct. 13, 1913.

To the Editor:

Sir:

The rate of growth of the motion picture industry is so great that it seems to me that if a society could be organized for the purpose of advancing the science of motion pictures it would be a great benefit to the inventors as well as the manufacturers.

This society should be organized at an early date and, having monthly lectures on the various motion picture apparatuses by the different authorities, the advantages derived by becoming a member of such an organization are manifold.

You are assured of my co-operation with you in the forming of this organization. Wishing you every success, believe me to be,

Respectfully yours,
SAMUEL WEIN,
51 East 98th Street,
New York City.

Miss Clara Kimball Young appears in the two-reel feature, "The Test," with Harry Northrup, which will be released in October. It is considered one of the Vitagraph's best dramas.

Standard Exchange Sold

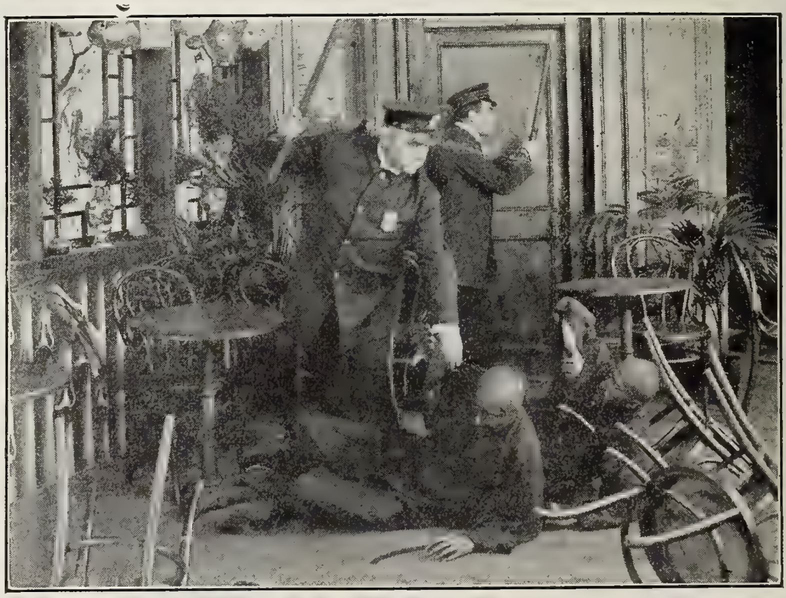
THE selling of the Standard Film Exchange, of Chicago, owned by Joseph Hopp, to the Universal Film Mfg. Co., which has been pending for the past month or more, was consummated on Saturday, October 11th. While the papers were signed on this date, the actual date of the Universal ownership was October 6th. By this deal the Universal has added another exchange to their large list, and gives them absolute control of Chicago from the standpoint of the booking of their program. Although the Laemmle Film offices are still under individual ownership, a harmonious working agreement is in effect between the three offices that is equivalent to Universal control. In view of the fact that Carl Laemmle is president of the Universal, and one of its biggest stockholders, the Laemmle offices will remain as they are until other exchanges buying the Universal program are purchased, as it is the aim of the Universal Film Ffg. Co. to either own or control the exchanges.

The purchase of the Standard Film Exchange, of Chicago, included the branch office at Louisville and also the Milwaukee Film Exchange, of Milwaukee, Wis.

Mr. George Magie, who has been in Chicago for some time, looking after the interests of the Universal Film Mfg. Co. in the purchase of the Anti-Trust Film Service Co., will make Chicago his headquarters, with offices in the Standard Film Exchange. Mr. Magie will act as a district manager, controlling and overseeing the business of the Universal throughout the Middle West. There will be no changes made in the working force of the Standard. Mr. Will Hopp will continue as manager and Mr. Harthill as assistant manager. Mr. Joseph Hopp will stay with the exchange for several weeks in an advisory capacity.

Mr. Joseph Hopp has an interest in the Union Film Co., of Chicago, Cleveland, Des Moines and Detroit. He states, however, that he will not take an active interest in this company, but will leave the direction to other hands. He states that he has no definite plans for the future, as four good offers in a manufacturing and importing way have been presented him. He has not decided his course for the future, but states that he is going to remain in the motion picture business in one of its branches.

Mr. Hopp is listed among the best known exchange men in the business, and is known by practically everyone connected with the industry. He has had a very successful career in the film business, starting some seven years ago with very small office room in the Unity Building. Of course, like everyone else who has made a success, it was predicted that he could not put it over. He certainly put it over, and put it over big.



SCENE FROM "THE LURE OF NEW YORK"
(Four-reel Feature Film New York Film Company)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

By William Lord Wright

Good Things Coming

WE have arranged for a series of chats with the editors of Universal, Eclair, Kinemacolor, etc. These communications are not glittering generalities but contain some "hot stuff" calculated to help the script writer in his work. The two-reel script, author's credit, technical form, etc., will be touched upon by these ladies and gentlemen. Don't miss any of these goldmines of practical information.

Persona Non Grata

Fake correspondence schools and writers known as "school graduates" are persona non grata in these editorial offices. Kindly take notice:

Universal Film Manufacturing Company.

Selig Polyscope Company.

Eclair Film Company.

Lubin Manufacturing Company.

The Selig Policy

The Selig Polyscope Company, of Chicago, through Editor J. F. Pribyl sends the department the following interesting and meaty statement: "Will say that we do not encourage the so-called correspondence schools for scenario writers, and rarely purchase manuscripts sent out by photoplay brokers. We aim to do business direct with authors and read all manuscripts submitted to us by free lance writers. Occasionally we make a 'find,' and encourage such writer in every way possible. We favor crediting authors of meritorious scripts on both screen and poster, and are now following this rule. We like all our scenarios written fully, with a comprehensive synopsis. Usually scripts are edited before submitting to producers, and we endeavor to have our producers follow the scripts as closely as possible. Wish you every success." That the Selig editorial department likes all scripts written fully will be interesting news to many writers. This means that Selig editors are willing to give the author reasonable latitude in developing his ideas and will appreciate all suggestions, references, etc., embodied in the script that will tend to make clear the original idea. Synopsis need not necessarily be confined to 300 words, but we are of the opinion that a story can be readily described in that number. We believe the time is coming when editors and producers will look kindly on the more fully written script; we think the technical form of plot presentment is slowly being altered. More of the successful authors are shifting from the bare outline of action to the more complete detail which is necessary sooner or later, if the real idea and the atmosphere meant by the author is to be completely retained by the director. Miss Justice, who has written some very acceptable stories for Selig, writes out her plots fully and freely, and is not chary of writing in suggestions and hints which she believes will be useful to the producer. Bannister Merwin and some others write scripts full of minute detail, and we are always guilty of the trick unless completely frowned upon by editor and producer. We repeat, that with multiple reel stories in demand, the more detailed story will become essential. This does not mean a verbose script teeming with petty dialogue and useless words. It does mean a script the action and story so fully written out by the author that there will be no opportunity to escape his honest inspiration.

NED FIRLEY
Of the Vitagraph Players as a North Carolina mountaineer

As to Story Rights

A New Orleans photoplaywright wishes a list of the concerns which permit authors the fiction rights on stories sold. There is no such list. It is possible that the editor buying the pictureplay plot may consent to surrender the fiction rights, but this question should be taken up with the purchaser when the author's release form is received. The correct method to obtain a copyright on a novel or short story is to comply with the provisions of the Copyright Act of March 2, 1913. The full name, address, street and number of the copyright claimant should be furnished in the case of each application sent to the copyright office for registration of a claim to copyright. Address your application to Thorvald Solberg, Register of Copyrights, Library of Congress, Washington, D. C. Your postmaster will frank this application if you so request. In return you will receive complete application cards and other instructions.

The Work of a "Graduate"

The following is a verbatim copy of a scenario received at the editorial office of the Universal Film Manufacturing Company, the author mentioning in his letter that he is a graduate of the National Authors Institute:

SYNOPSIS.

In a swell restruant May Cummins and Wm Dallan seated eating enters her lover opposites she sees him gets excited soon exit Collins mad.

Next eve at her home Collins enters wants his engagement ring she begs forgive ness at last he forgies next day Collins enters her home in automobile. He raps at door she exit ready they exit. In forrest they stop sit in shade he begs her to be true she promises he lays head on her lap she kisses him they get up embrase and make out for weddin.

Later in her home guests arrive also minister pair gets married they have supper. Later husband leaves her for the day pair very happy that eve enters an automoble to her home Wm Dallan asks her to go along she goes along they enter a theatre husband in the gallery

COLONEL JOSEPH SMILEY
Director, Lubin Stock Co.

sees pair mad. He gets a revolver exit to them pointed gun wife exited police sees it enters dodges revovlver he exit pair ahead Collins also to police station chief pardons Mr and Mrs Collins police exit with Dallan to lokup. Husband exit wife after. On pavement she enters husband demands forgiveness he refuse how ever to go home together year later wife in bed baby in crib. Husband in hotell drunk makes racket gets put out next morn wife making breakfast husband enter wants money wife refuses he strikes her over she exits he thinks over it also exit after wife lying under a tree road side he wants to make up she refuses but gets her home. That eve they go to hotell husband at bar orders a drink for wife waiter exit with drink to parlor Wm Dallan also at bar sees waiter going he sneaks after. Husband sees Dallan but waits waiter serves exit. Dallan enters wife make love she on his lap waiter enters tells to quit huggin husband enters grabs Dallan and kicks him out. He tells wife to exit she refuses but goes at last.

Wife in bed baby in crib. Husband enters at bed, looks at her sorry looking he enters bed rurns away. Wife exit bed looks cross she lays on floor. Soon husband turns. Sees wife on floor. She gone he sits up looks for her he exit bed he finds her on floor he takes her in bed. Wife awake sits up husband demands her love for him she refuses shakes herself lays down. He looks sorry enters bed. Next morn. Sitting room Mr. Collins sits very sick. Medecine before him. Wife enters with waiter he drinks he watches her with his eyes she pats him on head she sits in his lap he fells better she kisseshim that day they go to store with bady enter baby cloth dept. They buy the finest coatMr Collins fits baby. Back turned to wife in distance enter Mr Dallan stops he winks at Mrs Collins sees him she throws many kisses to DallanDallan exits backward cannot part at last he exit wife watches. Mr Collins done. They exit wife last. Sorry. Sorry full-looking deep thinking.

THE HALL OF FAME

Roy McCardle, the humorist, wrote the first moving picture plot about fourteen years ago.

Editor C. B. Hoadley, Universal staff, is now collaborating with Captain Peacock on some fine stories, after enjoying a well-earned vacation in Connecticut.

George Hall, well-known author, has gone over to England to write stories for Director Herbert Brenon.

Horace Vinton, well-known script editor and author, is in Texas this winter as director for a prominent feature film company.

Harvey Gates, late of the Dramatic Mirror, and a versatile chap, has become an associate editor of the Universal Weekly.

Harold Hoadley, youngest son of "Pop" Hoadley, and a chip off the old block, is making good as a script writer. He comes by the writing germ honestly and just cannot help it.

Jack Byrne, as clever a writer as he is a director, has joined Warner's Features and will go south to write and direct his own pictures.

Walter MacNamara, one of the standbys in the Imp studio, is the latest entrant among photoplaywrights to turn out librettos. He is also going to take the stump for Mitchel, New York candidate for mayor. Truly, we are becoming a versatile bunch!

The thousands of admirers of Giles R. Warren, author and director, will be interested to know that he is turning out some exceptionally good "Juno" features for the Whitman-Warren Film Co. The first release will be awaited with interest.

George Tucker is just another case of a script man making good as a director. He is being assisted by Walter MacNamara. George L. is visualizing some wonderful pictures at present and his many friends are glad.

A Word to Miss Jessie Kinerock

Miss Jessie Kinerock—never mind her address—asks if it is strictly essential to one ambitious to become a motion picture actress to "graduate from a course." She believes that if "graduation" is not essential for success that she will journey to New York City and engage in the "lucrative profession." Jessie says she understands that the work is "easy and attractive."

Jessie, remain with your mother. The great big city of New York is no place for a friendless girl. In your town you probably have a sweetheart, and we will bet something that he doesn't wish you to become an actress. The advertisements you read in some publications, Jessie, about "colleges for motion picture actresses" are fraudulent. First, the art cannot be successfully taught by the correspondence route, and secondly, the supply of motion picture actresses and actors far exceeds the demand. There are many capable actors and actresses, having years of dearly bought experience, now on the waiting lists of the various motion picture studios. Do you think there is an opportunity there for an inexperienced girl? When you read those misleading advertisements, do not be deceived. Take our word for it, Jessie, there is nothing they can teach you,—we know. Continue to enjoy the work of your favorite motion picture actors in the "Idle Hour" at home. You would probably break your mother's heart were you to steal away to New York as your letter intimates you might do. And, Jessie—your own heart would, maybe, be broken before you returned home.

From "Pop" Hoadley

"Pop" Hoadley, friend to the script writer, stops work on a two-reel Christmas feature he is rounding into shape long enough to say something of interest to you: "The crying need just now with Universal is for animal stuff in which an elephant, tigers, lions, camels, snakes, a chimpanzee, and other varmints can be featured. The lions and tigers are comparatively wild, but the elephant and the 'monk' are well trained. The company is going to film a series of pirates and sea stories. Scripts dealing with political intrigue will be considered—big, gripping themes with plenty of action-melodramas preferred—that are up-to-date with a metropolitan atmosphere. We are in the market for stories of the Jews and Russians, but the stories must ring true and the writer must thoroughly understand his subject. The two-reel story to be considered by us must have several 'wallops,' not a single-reel plot padded. I would advise the novice to stick to the short story that can be told in 1,000 feet. The most of the extra reel scenarios are written by men on the staff. King Baggott, home from England, will surely work in two and three-reel pictures. George Tucker may direct, and stories for a strong male lead will be in demand. Stories for Florence Lawrence will be considered. They must be written for a woman lead, of course. She will appear in only multiple reel pictures, and the stories must be strong ones. Harry Solter, who is directing her productions, likes society dramas with a strong and unique plot with the bulk of the work cut out for his star. He is a fine judge of a story and difficult to please. Stories must be exceptionally good for him." Remember that in submitting plots for Universal stars that exceptionally good work is essential, just as it is for any of the other first-class concerns. Universal is paying satisfactory prices for acceptable scripts, and we can assure writers that they will receive courteous and prompt treatment.

Trouble for Eugene B.

Eugene Berry Watt, operating "The National Authors' Institute," in a small office in the Gaiety Theatre Building, this city, is the first of his kind to be reached by the postoffice authorities. This is a good work merely begun. The postal secret service men say that Watt and his associates have obtained about twenty thousand dollars in a couple of years through their system of treating would-be playwrights. The "Institute" has advertised extensively in magazines and newspapers (not the Motion Picture News) soliciting the submission of manuscripts and promising immediate fame and fortune to all "clients." Fees, ranging from $2 to $20, have been required from the ambitious and inexperienced writers who have "fallen" for the game. The complainant in the specific case in which Watt has been arrested is a cook in Paterson, N. J. She has been paying a large part of her small savings to have the "Institute" place her "dramas." Watt was arrested and convicted in 1908 on a charge of using the mails for fraudulent purposes. On account of his youth he was paroled from the Federal prison at Atlanta. One week after his release he is said to have opened the "National Authors' Institute." Here is Watt's ad:

WRITE AND SELL

Motion Picture Plays

Send at Once for a Free Copy of Our Book on

"MOVING PICTURE PLAYWRITING"

It explains the only right way for you to enter this fascinating and profitable profession. Tells how you can quickly, and at almost no expense, learn to write and SELL Photoplays —how people without experience or marked literary ability are writing and selling plots—how the NATIONAL AUTHORS' INSTITUTE is selling plays for people who "never before wrote a line for publication"—explains how and why we can sell YOUR plots and help

YOU EARN $50 OR MORE WEEKLY

We conduct a SALES DEPARTMENT for the purpose of marketing Photoplays.

Nearly all the big producers are located in or near N. Y. City and we have a tremendous advantage over agencies situated elsewhere. If you can read, write and THINK, you need only technical knowledge to succeed in this profitable work. The film manufacturers want more good plots—want them every week in the year—they MUST have them—and we'll gladly show you the technical secrets.

Send Now—This Minute for a Complimentary Copy of Our Illustrated Copy

NATIONAL AUTHORS' INSTITUTE

209 Gaiety Theatre Building, New York

SCENES FROM "THE GIRL OF THE SUNNY SOUTH"

(Adapted from the play by Travers Vale and released by the American Kineto Corporation.)

1. Betrothed.
2. Shot as a deserter.
4. He lives!
3. The fugitives.
9. Wreck at sea.
5. Circumstantial evidence.
6. Off to the war.
10. The escape from prison.
7. Good-bye!
8. The proposal.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

WHY is it that an orchestra can cue a vaudeville act, no matter how silly it might be?

Why is it that the very same orchestra cannot cue a good motion picture?

To solve this sort of problem I visited a number of vaudeville theatres of late. The Lincoln Square Theatre, Sixty-fifth street and Broadway, New York, offered a program which gave me a good chance to make a fair comparison.

When I reached the theatre an amusing Essanay film was on the screen; I did not see the title but it was depicting some fun at a summer beach. The orchestra went along without any attention to what was taking place on the curtain.

The Essanay film was followed by the Macks in a dancing and song act.

The orchestra started its work. When the Macks would sing, the musicians would play the music of the song; no matter how many songs the Macks had, the orchestra was there on time with the goods. It was the same for the different dances; the orchestra followed them as correctly as did the songs.

Why, then, was the orchestra able to follow the antics of the Macks in their vaudeville act, and could not play the picture of Essanay?

The worst had to come. The act called "The Princess Minnecome," a sort of Indian affair, appeared on the stage and the orchestra did some very clever work. This Indian act is excellent and is worth the whole admission on account of the good singing, and the old Indian chief shows himself a great master of the guitar. His playing called for several encores. I can truly state that never before have I heard such wonderful guitar playing.

The orchestra did not go on a wild rampage while the Indian was playing his guitar, but the musicians had the common sense to stop entirely, to listen and enjoy this great guitar playing.

During the act "Princess Minnecome" the orchestra followed correctly both the songs and the dances. It was clever work on the part of the musicians, and this excellent music, with the beautiful settings and light effects, enhanced the beauty of the act.

On top of the "Princess Minnecome" came a Western picture of Pathe Freres, "The Secret Treasure."

The orchestra, most likely tired of having paid such constant attention to the vaudeville act, neglected themselves. The musicians started on a selection, and without the least respect to the picture on the screen they kept to the same tune.

When the miner, wounded in a fight with the Mexicans, is brought to his cabin and dies in the arms of his daughter. When the faithful Indian servant is captured and tortured by the Mexicans. When the Indian saves the gold of the dead miner and refuses a reward from the daughter, etc., the same music was played all the time. No slow movements, no hurry-up music, no plaintive tones according to the scenes, but the same thing as if the music had been furnished by an automatic musical instrument. No sound effects, no firing of guns, trot of horses, crackling of flames when the cabin is destroyed by the flames started during the attempt of one of the Mexicans to assault the girl.

This Pathe production was butchered by the orchestra, while it could have been made a hit like the vaudeville act, "Princess Minnecome," if the musicians had been willing to pay as much attention to the picture as they did to the act.

The reason is very simple. If the orchestra had butchered the vaudeville act like they did the picture, the actors taking part in the act would have raised much fuss; as this act, "Princess Minnecome," is their bread and butter and is booked in other theatres, it could not stand for a fiasco at the Lincoln Square Theatre.

On the other hand, both the Pathes and the Essanays are very indifferent as to the music given with their productions. As they never make a complaint the orchestra does not care, and as long as there is no one to knock, why should the musicians tire themselves to try to enhance the beauty of a picture by giving it the proper music?

Someone will answer me: "Vaudeville acts are changed twice per week, while the pictures are changed daily, consequently, when the orchestra has to play the same vaudeville act from three to four days in succession, the musicians can give it more care than when they have to cue new pictures daily." While this answer would not be out of place in certain theatres, as I fully realize that it is hard work on the part of the leader to cue new pictures, it is not the case with the Lincoln Square Theatre, where the pictures, like the acts, are changed twice per week.

Theatrical booking agents have no standing orders with the vaudeville artists as our film exchanges have with the manufacturers. A booking

L. B. CARLETON
Director Lubin Stock Co.

agent will find engagements for good artists, but he does not sign contracts with poor artists to palm them off on the vaudeville managers, while the film exchanges, with their standing orders, have to force bad and good films on the exhibitors.

A bad film, like a good one, must make its round, must yield so much money in three months to pay the expenses and profits of the film renter. Consequently, no matter if a good production is enhanced by some appropriate music, the said film follows its regular route just the same and does not earn more money to the exchange; same as a bad film, butchered with some noisy music, follows its route just the same without decreasing the profits of the renter.

The exhibitors and musicians say to themselves: "If good music does not prolong the life of a picture and if noisy music does not shorten the rental power, why waste time, money and energy to try to play the picture?"

Vaudeville is different. The same act can fall down in a couple of weeks on account of bad music, while it can be made the success of years if properly accompanied.

If the vaudeville artist is going to see that the orchestra is going to do the right thing, to keep the reputation of the act, the film manufacturer is quite indifferent, as the quality of the music does not change his standing orders with the film exchanges, nor does it change the number of his releases.

I am pleased with my visit to the Lincoln Square Theatre, as I had a chance to see two Western plays in succession, one in a vaudeville act, the other in motion pictures, enabling me to make a just and impartial comparison.

When in 1910 I reviewed the "Penitent of Florence" at Mr. Geo. Kleine's offices, Chicago, I asked Mr. Sam Levin, manager, and Mr. W. E. King, leader, of the Orpheum Theatre, to see the film and to prepare some special music. These gentlemen took my advice and prepared the most elaborate and appropriate musical program, including organ, mandolin solos, choir voices behind the curtain, etc. The film and show were much advertised. It was an immense but ephemeral success. Mr. G. Kleine did not sell more prints, the exchange did not yield more, because on account of the daily change the "Penitent of Florence" had, like all other films, to follow its scheduled route.

Next week I will be pleased to state how the Bijou Dream, of Boston, and the Colonial, of Norwich, are making a success with their music.

J. M. B.

THE SCARLET LETTER
Kinemacolor (Three Reels)

In dealing with such a subject as the "Scarlet Letter" it is very necessary that gloves should be used, so that the prudish feelings of a number of people may not be injured. The "unwritten law" has ever been a ticklish subject, both in literature and in drama, and especially in motion pictures, where there is not the chance to twist words and phrases.

Hawthorne, in writing this masterpiece, was able to twist his phrases so that the effect, though not diminished, was not as bald as it must necessarily appear in pictures. But the strength of the piece lies in the fact that although we know that the Minister and Hester are thoroughly wrong, that they are not deserving of our sympathy, if all the ethical rules are right, we nevertheless feel for them at the end with furtive eye-wipings. They are indeed strange objects for love.

How the Minister, knowing the terrible punishment in the eyes of the world that awaits him, will not confess his complicity in the affair, letting the girl take all the public blame. How he brands himself, and how the husband, returning, knows him to be the man, and how finally before the whole world he takes the blame, is clearly and wonderfully told. The story is in every way a truthful production of the original; the costuming and settings are truly wonderful. The photography is of the usual good quality. The beautiful moonlight water scene which acted as a finale was superb in its splendor. A truly notable release. The Rev. Arthur Dimmesdale was played by Charles Perley, and Miss Linda Griffith played the girl. The "Scarlet Letter" as a theme is perennially popular with film makers, and the latest effort does entire justice to the subject.

A. M.

A Message from Mars
(United Kingdom Film)

THIS is the first production of this company in the United States, and one cannot but predict a prosperous future when such good taste is shown in their primary choice. "A Message from Mars" has been played in the legitimate form in this country by nearly every stock company, but I cannot remember to ever have seen it in the "cinematograph version," as our over-seas cousins call it. Charles Hawtrey is playing the leading part in this latest production, the same as he played in the original. The story seems to be too well known to need any retelling; suffice it to say that in this version many parts have been added, though none of the original lines have been greatly altered. There are a number of new scenes, but there is the same old story told in four parts. The first part introduces the messenger (C. Holman Clark) leaving Mars, having been banished until he shall reform some mundane person. He is met again in Horace Parker's house, where he starts his cure of the latter's selfishness. The next part follows his cure, and shows how it is working, and in the last he is seen to leave Horace and reenter Mars in peace with all. The settings are especially remarkable for their fitness, and the photography is good. As to the cast, the simple fact that Mr. Hawtrey has the lead is sufficient recommendation. The scenario adaption is by J. Walter Waller from the original text by Richard Ganthony. The whole production abounds with trick work and "fade-outs," with a few double exposures for good measure. Mr. McEnnery is the local representative; his address is the second floor of the Heidelberg Building.

A. M.

PILLORY SCENE FROM "THE SCARLET LETTER"

On the Road

SPRINGFIELD, MASS. In a previous issue I made the remark that few theatres had appropriate names. I have found a new example in Springfield, Mass. There is a theatre called the "Globe," but its proper name should be "Alhambra," on account of its front being very much on the Moorish order. It is a very fine front, and I would have been pleased to secure a photograph of it for the benefit of the readers of this paper if too numerous posters had not been in the way of the camera.

The "Lion," also displaying too many posters, has nothing ferocious about it to warrant such a name. It is a plain square store arch, practically minus ornaments. The only lion in the place may be the manager, who tries to capture all the business of the main street by offering, as he calls them, "Bargain Days—Ten (10) Reels for 5 Cents." Two reels for one cent is certainly enough of an alluring proposition to enter the cave of the lion.

The "Bijou." No better and no more appropriate name could have been found for such a beautiful and refined theatre. The name Bijou is not new, on the contrary it is rather common, as it has been used without discernment. Bijou is a French name, the translation of which is "Jewel," and the Bijou Theatre, of Springfield, is a real jewel in the crown of cinematography.

For more particulars of this cozy theatre I refer the reader to the Construction, Advertising and Appearance departments of our next issue.

The "Princess" is an old small house on the main street, but entirely remodeled, redecorated and under a new management. The Princess is doing a good business and there is a reason, as the picture is well projected on a new Mirroroide screen. While the exterior of the Princess Theatre is rather pretentious, it is a good design, and the lobby is not disgraced by an abuse of posters.

While the New Broadway Theatre is not a motion picture house, it is a fine specimen of theatrical architecture. It is imposing, yet simple and of good taste. At night it is a beautiful sight, with the numerous lights in the cornices.

The "Edisonia" is a new house, with about six hundred seats. Everything is new and fresh and looks very attractive. The Edisonia is owned and managed by Mr. R. F. Smith, who also owns the "Mirror." The name Mirror was given to the theatre because Mr. Smith is a great believer in the merits of the Mirror screen, and while he is waiting for a new Mirror screen from Shelbyville, Ind., for his new Edisonia, he is using the one he had in his old house, the Princess.

The "Plaza" is a pretty good-sized theatre, about 800 seats. The exterior is of good design, with a fine electric sign. The Plaza is combination vaudeville and pictures, under the management of Mr. John M. Carney, and owned by the Goldstein Bros. It would be well for the doorman of the Plaza to go to a military school or be a member of the local militia, to find out that cuffs are not allowed on trousers, especially when they are so high as to show the ankle, and that military discipline wants the uniform coat buttoned.

The Reel, Pictorial Subway, Lyric and Gaiety complete the list of theatres of the main business section of Springfield.

The "Nelson" (Fox's house), Court Square, Gilmore and Poli's are, like the Broadway, regular play-houses, not much interested in motion pictures, except to show a few reels once in a while.

Worcester, Mass.

Worcester had the reputation of being a very slow and conservative town, worse than old Philadelphia.

I have not been able to ascertain if the above opinion is still in force in general business lines, but as to motion pictures I can state that Worcester is far ahead of other cities, both in beautiful theatres and in deceptive schemes.

The "Pleasant" Theatre is unique, and if I use this word it is because the Pleasant has features of its own, unknown in other places.

While it is the simplest theatre, it is in its great simplicity a most beautiful and refined motion picture house.

The admission is 10 cents and 15 cents, and I will surprise the reader in repeating the statement made by Mr. E. W. Lynch that his business has greatly increased under the advanced rates. In other words, an advance in the price of admission has decided many members of the better class to patronize motion pictures, who in former days would not visit the small and cheap dumps.

Mr. Lynch fully admits that he had to offer something extra to warrant the advance, but he did not follow the foolish notion of the foolish exhibitors of adding to the programme. The extra inducement offered by Mr. Lynch is in the shape of the most refined theatre and of the most courteous service.

For the details of this beautiful theatre, I refer the reader to the Construction and Appearance departments of this issue.

The other side—the deceiving game—is very discouraging, as it seems that while the Pleasant Theatre is doing its best to uplift motion pictures and place them on a higher plane, the Family Theatre is doing its utmost to pull down the industry with a programme of eleven (11) reels for 5 cents. Such an announcement works well. There is a rush for the ticket office, where you are told that it is 5 cents general admission and 5 cents extra for the seat. A neat little game, but as you do not wish to look cheap, you pay the extra nickel.

What is the result? You pay 10 cents to see eleven reels run at such a speed as to hurt the eyesight, while for 5 cents you could have enjoyed a shorter programme, it is true, but of a better selection of pictures, better projected and with more comfort at the Majestic.

The law of Massachusetts, requiring an intermission between each reel, is a good thing for Worcester, as no human being could stand the bad flickerings of the eleven reels at the Family without an intermission of at least a couple of minutes between each reel. Same with the ventilation. No one could remain in such a poorly ventilated theatre for a show of eleven reels if the ushers were not to throw open the exit doors during the intermissions.

After two reels at the Family Theatre I had to walk out, as my eyes could not stand for much more flickers, and with a rather mucky day on the outside, the interior atmosphere was too overcharged for me to enjoy the show.

Worcester is not rich in motion picture theatres. A few doors below the Family Theatre is the Majestic, a smaller but very neat, clean, well-managed house. The projection is very good, practically free of flicker; the attendants are very courteous, and the ventilation excellent. On account of its small seating capacity, 325 chairs, the Majestic cannot follow the foolish policy of long programmes, and suffers much from the unscrupulous competition of the Family

The New Park and the small Bijou are the other houses devoted to motion pictures. The Poli, the Plaza, the Franklin, are regular vaudeville and road houses. The Worcester, the opera house of the place, is showing Geo. Kleine's "Quo Vadis."

Boston, Mass.

I was not much impressed with the motion picture show business of Boston.

While some theatres of Boston have taken up the fad of posters, most of them are moderate in their advertising, one of them, the Bijou Dream, using no posters.

The theatres in general did not appeal to me; they are not inviting, they look a good deal like the narrow, crooked streets of good Boston. Most of the theatres show vaudeville, or have many poor singers, and this is done to satisfy the law, which requires an intermission between each reel. As the cultured class does not care for cheap vaudeville acts, this may explain the reason why Boston, with streets overcrowded with shoppers, has not a larger number of good houses for the real lovers of motion pictures. The theatres of Boston seem to be patronized by the common people and not by the residents of the celebrated Back Bay. It is true to add that the good folks of Boston, who are so strict on the observance of the Sabbath, are not so particular as to the work done during week days. For instance, too many theatres follow the fad of the Family, of Worcester; they announce a big show at 5 cents, and you have to pay extra for a seat. The would-be honest managers have signs in front of the ticket offices reading: "All Seats Free."

When I saw a sign in front of the Washington Theatre reading, "The Finest and Best-Equipped Theatre in the United States," I thought that the sign was worth the admission. I am sorry to state that it was a deception.

A good architect could have used the too much width of the auditorium to provide small stores on busy Washington Street, and could have added to the length of the place by taking several feet from a too large foyer.

If the reader will turn to the Construction department he will find that the arrangement of the curtain of the Washington Theatre does not deserve the name of being the finest and best-equipped theatre in the country.

The projection is good, as they have a direct throw by having the operating booth located at the end of the main floor.

At the Beacon Theatre the ushers seem to know their duties. They are alert to show seats, to memorize the vacant places, to ask the patrons to rise so as to allow other persons to pass, etc. It was a pleasure to see them work. On the other hand, the ushers do not seem to be posted on the military style, as they keep their uniform coat opened at the neck, because they want to wear turn-down collars.

The Beacon Theatre has, like the Pleasant, of Worcester, the screen on the back of the stage, with the sides or wings of the stage forming a shadow box. This shadow box has too much bright gold and light colors, and as the heavy frame of the screen is already of a too bright gold, the picture is not shown to the best advantage. The screen proper is too large for the size of the auditorium.

In the Construction department I give a diagram of the sidelights of the Beacon Theatre. They are regular clusters of five bulbs each, throwing too much light on the side seats and shining in the eyes of the spectators.

The Olympia is the big theatre, giving an extra long programme (vaudeville and pictures).

The owners of the Olympia are erecting a new theatre to be called Olympia also. This new house will seat 3,200 persons, according to an immense billboard covering the whole front of the new place. The billboard states also that the theatre will be provided with escalators, or moving stairs, fountains of sparkling ice-water, big shows, small prices, a full orchestra with a $150,000 pipe-organ, etc. As many persons may doubt the cost of such a pipe-organ, I repeat the figures ($150,000) to show that it is not a typographical error.

Like many other men I have been opposed to giving the vote to women. To-day I am compelled to change my views, because from my own experience in the motion picture game I can safely say that if women would put as much common sense in the management of state or municipal affairs as they do in the motion picture show business we would have cleaner politics and less taxes to pay. In the motion picture field women seem to have more brains than men, and less of this terrible petty jealousy which is creating such great havoc in many centers. Women are more charitable than men, more patient, more conciliating and less spiteful.

Out West I had the pleasure of being acquainted with a number of ladies who were very successful in the management of theatres. In the East I am getting acquainted with such ladies. One of the most pleasant chats I ever had on motion pictures was with Miss L. Montgomery, of the Hippodrome Theatre, of Passaic, N. J., when she gave me her views on the pictures in general, and as I then stated at the time, her argument was the best and most concise that I ever heard.

Mrs. J. Clement, of the Bijou Dream, of Boston, has been another revelation to me.

Suppose that I should advertise as follows:

THEATRE FOR SALE—Frontage on street about 10 feet; no plastic ornaments; theatre is located on second floor; no posters are used; no full orchestra; no pipe-organ, but a single piano; managed by a woman.

No one would pay any attention to such an advertisement, but consider it a losing proposition. The idea of a theatre on a second floor, without a lobby, without space to display posters, without the present fad of a full orchestra or pipe-organ, etc.!

(Continued on page 38)

IN THE SHADOWS (3 PARTS)
Warner's Features with Gene Gauntier in the title role.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

IN the Advertising department of this issue I say that the Bijou Theatre, of Springfield, Mass., draws the best attendance because the manager does not deface the front of the theatre with a lot of sensational posters. While it is my strong belief that sensational posters keep away the cultured class, I must state that other features in the management of a theatre must be taken into consideration. For instance, a clean and inviting lobby will not draw if the attendants are dirty and uncourteous.

The success of the Bijou Theatre is then due to the able management of Mr. E. L. Knight, who is particular on all the details and wants everything to work in perfect harmony.

Mr. Knight believes in little things that often work better results than the big displays. The cut flowers at the Bijou Theatre do not only please the eye, but give an appearance of refinement to the place and at the same time are an attention greatly appreciated by the ladies.

Because flowers are cheerful, they are found a little everywhere, in the reception rooms, on the dining tables and even in the automobiles.

Mr. Knight has not only potted plants on and near the stage of his Bijou Theatre, but he has each day fresh-cut flowers placed in glass holders around the lobby. These cut flowers, with courteous ushers in attendance to take up the tickets and show seats, create such a favorable impression on the patrons as to predispose them in favor of the show.

Everything is in perfect harmony at the Bijou Theatre, from the sidewalk to the back of the stage. No sensational posters to mar the good appearance of the theatre, no tough, unkempt and uncourteous attendants to offset the effects of the cut flowers. The same atmosphere of refinement reigns all over the place, even in the private office.

The attendants at the Bijou Theatre, of Springfield, Mass., are uniformed, but instead of wearing the military style, they are dressed in black trousers and tuxedo coat, spotless white stiff-bosom shirt, clean collar, black necktie, well-polished shoes, etc. They are clean-cut fellows of natural good appearance and manners, and very courteous.

It is this great attention to all the small details that makes of the Bijou the most refined and most successful motion picture theatre of Springfield.

We know that cheap vaudeville has a tendency to cheapen motion pictures, and for the sake of the industry I have fought the cheap vaudeville until few theatres use it. I am, then, pleased to repeat the words of Mr. Knight: "Discontinued vaudeville and singers over a year ago and business increased at once."

Good manners are not taught; they are a gift; they are born with the man. You can educate a man to be polite and courteous, as we can silver a brass spoon, but as the brass will show as soon as the spoon is rubbed, so will the bad manners, ugly temper, vulgar talk of the man who is called down or when he gets excited.

A man can keep clean even working in a factory, while another man cannot keep clean in the best equipped office. A man can wear old clothes and look still a gentleman, while another man can wear the finest clothes and remain a bum.

Mr. Knight is a born gentleman of manners, and everything around him inspires confidence.

Mr. E. W. Lynch, of the Pleasant Theatre, of Worcester, Mass., is a gentleman of the same type.

The attendants of the Pleasant Theatre are neatly uniformed, are very attentive to the work and courteous—a great item in the success of the place.

Mr. Lynch, like Mr. Knight, believes in plants and flowers, he has a number of potted small trees around the ticket office and at the foot of the elegant marble staircase.

The uniform is getting popular. The managers seem to believe that the uniform is as important as the picture or the posters, in other words, that they cannot open a theatre without having uniforms for the attend-

SCENE FROM "THE LOVE LUTE OF ROMANY"
(Essanay 2-reel Dramatic Subject)

ants. While I do not wish to discourage this belief, I am sorry to see that in too many places they do not know how to wear the uniform in the proper military style. The managers allow their employees to turn up the trousers to show some fancy hosiery, or allow them to keep the coat unbuttoned to show a flashy necktie. The trouble is that managers do not furnish the military standing collar with the uniform and allow the attendant to wear any style of turn-down or soft collar.

This has been my general remark during my trip through some of the New England States. To the exceptions mentioned in these pages, I have to add the Bates Theatre, of Attleboro, Mass., where Mr. John F. Patten is particular on general appearance. His men present a neat appearance and wear the uniform correctly.

J. M. B.

ESSANAY TIME-TABLE

Don Meaney, advertising manager, has put over another one. This time his originality takes the form of a time-table scheduling all the releases of the Essanay Film Manufacturing Company for a month in advance. The front and back cover of this folder, which conveniently fits the pocket, is artistically designed with a blue background and white and red decorations. The October issue of this folder has the pictures of Broncho Billy and Ruth Stonehouse on its covers.

Mr. Meaney designates the road over which these pictures travel as the Fast Service Route, leaving General Film Stations. He employs railroad terms in the descriptions of the releases. The Western releases he terms Niles Special and the California Sunset. He uses the word dispatched instead of released, and in many other ways has made this folder interesting and attractive.

We have handled this time-table with feelings akin to that of the individual contemplating a pleasure trip to distant and picturesque parts.

POWER'S CAMERAGRAPH AT CARNEGIE LYCEUM

Hugh O'Donnell, the well-known lecturer, delivered a lecture on the Panama Cannal at Carnegie Lyceum on Sunday, October 12th.

A large audience enjoyed the wonderfully clear pictures which were projected by a Power's Cameragraph and dissolver.

Edison Players Publicly Welcomed

THE recent departure of the Edison players from Searsport, Me., was the occasion of a remarkable demonstration. They have been in Searsport all summer, and during that time have made personal friends with many people in town.

Photographer Kugler has been a regular member of the church choir, and others had identified themselves with the life of the town to such an extent that the people had come to consider them more than mere visitors. This was apparent when, on the Sunday before their departure, the minister made them the object of his remarks, emphasizing the fact that their stay in Searsport had done much to dispel the ill-founded prejudice against theatrical folks, and have shown them to be serious people with an honest purpose. On the day of their departure the entire population turned out, the school children all carrying flags bearing the legend "Good-bye, Mary," while over the main street stretched a huge banner reading "Good-bye, Mary Fuller."

When a line of automobiles had drawn up before the hotel, Judge J. B. Black as spokesman made a complimentary farewell speech, in which he expressed the pleasure of the people of Searsport at having the Edison people in their midst, and sincerely hoped that the next summer would find them back in town again. Judge Black closed his remarks by presenting to Mary Fuller a bound copy of the history of the Twenty-sixth Maine Regiment, of which he was a member.

Walter Edwin, director of the company, made a short reply, in which he expressed the appreciation of the players at the courtesy which had been shown them during their stay in town. Then, while the Searsport band played "Auld Lang Syne," and the crowd cheered, the autos started for Belfast with the players and their baggage.

Included in the company, besides those already mentioned, were Bliss Milford, Elsie MacLeod, Augustus Phillips, Frank McGlynn, Richard Neill, John Sturgeon and Harry Beaumont.

The people of Searsport did not confine their enthusiasm to speech-making and brass bands, but when "Joyce of the North Woods," the Edison two-reel film made at Searsport, was released, those who were fortunate enough to own automobiles motored sixty miles to see it run.

Industrial Motion Pictures

How Marshall Field & Co. Use the Motion Picture

The well-known house of Marshall Field & Co., Chicago, issue the following circular to their customers:

MARSHALL FIELD & CO.

A Special Feature for "Made-in-Chicago Week."

OUR EDUCATIONAL MOTION PICTURE EXHIBIT

Every Morning from 10:30 to 12 and Afternoons from 2:30 to 4.

HANDEL HALL

27 East Randolph Street, Marshall Field & Company Block.

THE PUBLIC IS INVITED

These pictures—taken in our own mills—are wonderfully instructive. They mark the most comprehensive effort ever made in showing all the processes of Cotton Textile Manufacture. The pictures are marvelously clear—each step in the manufacture of every product may be as easily followed as if those seeing them were standing before the great mills. Children especially should see these films.

The complete series will be exhibited each day. The morning exhibits will show the preparation of cotton yarns and the making of Valmore and Utopia Ginghams and Lakeside wool-finished Cotton Blankets. In the afternoon exhibits will be seen the manufacture of Zion Laces and Lace Curtains, Burlington Hosiery and Athena Underwear.

We have five sets of films as follows:

Making yarn from raw cotton, time required 18 min. This film precedes each of the following exhibits:
Making Zion Laces 12 min. Lace Curtains 17 min.
Making Lakeside Wool-finished Cotton Blankets 21 min.
Making Valmore and Utopia Ginghams 18 min.
Making Burlington Hosiery 12 min. Knit Underwear 15 min.; also the above four in one straight exhibit.
Total time required 2 hours.

The Sievers Amusement Co., of Peoria, Ill., has under construction three new houses. The Hippodrome (1,400 seats) will open October 20th with pictures and vaudeville. The Duchess (600 seats) is expected to open December 15th, and the Crescent (over 1,000 seats) early in 1914. The latter two will run straight pictures. Mr. D. Robinson, local manager of the Sievers Amusement Co., will then have almost a corner on the market in the down-town motion picture business of Peoria, for he already operates two houses, the Empress and Princess.

Illustrated Songs Slides For Rent
We ship your entire week's Program in one Shipment
WRITE FOR OUR 1914 LIST, ALSO RATES
CHICAGO SONG SLIDE EXCHANGE 6th FLOOR, POWERS BLDG. N. E. Cor. Monroe St. & Wabash Ave., (Station M) **CHICAGO, ILL.**

Advertising the Picture

I HAVE fought the posters. I am still fighting them, and for this reason I am getting the ill-will of many persons, including the poster printers.

I am not advocating complete abolition of the posters, but I am against the ugly, sensational posters and the abuse of posters.

Artistic posters would improve the business of both the exhibitor and of the poster printer. It is true that there would be less posters used, but then the theatres would improve in appearance, and the printer, able to charge more for high-class posters, would make up in quality what he would lose in quantity.

While single hand-painted card signs cost money, theatres ordering from three to four card signs daily can obtain them at about 50 cents per sign.

A sign painter of Montgomery, Ala., was very clever. In making his scrolls he would invariably reserve a space in which he could paste the portrait of the leading actor or the trade-mark of the manufacturer.

I do not see why the designers of posters do not use their imagination to uplift the industry by composing artistic advertising sheets, instead of wasting their time and energy trying to make the film more sensational and more repulsive to the public.

If the artist would draw the title of the film, the name of the manufacturer, copy the trade-mark, reserve a space in the center for a photograph of an actual scene, or a couple of spaces, and, as the painter of Alabama, reserve a small space in the scroll-work for the portrait of a leading actor, he would produce a very artistic poster that would sell at a higher price, a poster that would uplift the show business, give a better appearance to the theatre and be less objectionable to the neighboring stores.

All managers must do some advertising. Those who refuse to display the sensational posters and go to the expense of having show cards painted would gladly appreciate real artistic posters and save themselves the trouble of having to paint their own advertising sheets. The managers who conduct first-class theatres know by experience that while the patrons like to see the titles of the pictures to be shown, the names of the manufacturers and of the leading actors, they object to the ugly sensational posters. Patrons do not care to see an exaggerated illustration of the film, but as they all have a fancy for certain trade-marks and certain actors, all that they ask to see in front of a theatre is the title of the picture and the trade-mark of the manufacturer. Some lovers of motion pictures want Biographs, Vitagraphs, others want Kay Bees, Keystones, still others want Bisons, Nestors. Some of them will not miss a show where Maurice Costello, King Baggott, G. Anderson, Florence Lawrence, etc., appear. The names and trade-marks of the best manufacturers and of the leading actors are better drawing cards than posters.

Springfield, Mass., is not yet addicted to the fad of an abuse of posters. While a few theatres, like the Lion and the Globe, have a rather too large display of posters, the other theatres of the main street are more moderate, and the Bijou has none.

When I called on Mr. E. L. Knight, the business manager of the Bijou Theatre, I had to congratulate him on the absence of posters and on the excellent appearance of his lobby. Congratulations were reciprocal, as Mr. Knight was pleased to find a paper with broad-minded views advocating the suppression of the highly sensational posters, which in his mind cheapen the appearance of any theatre displaying them. Mr. Knight agrees that an abuse of posters not only defaces a lobby, but is a disgrace to the community, and is strongly objectionable to the various stores having the misfortune to have a motion picture show as a next door neighbor. Mr. Knight claims also, and in this case follows my views, that a large display of ugly and sensational posters keeps away more patrons than it brings trade. Evidently Mr. Knight has some very strong ideas on general appearance, and he believes that the money spent in posters can be spent more judiciously in making the place more attractive and more refined.

The only advertising in front of the

SCENE FROM "ZUMA THE GYPSY"
Kleine-Cines Release.

Bijou is neatly painted card signs, giving the names of the pictures and of the manufacturers, and occasionally a few photographs from actual scenes.

The experience of the Bijou is worth noting, as, although the seating capacity is one thousand chairs, at 8.15 p. m. standing room was at a premium, while the other theatres of the main street, with less seats, were not overcrowded.

Mrs. J. Clement, of the Bijou Dream, of Boston, Mass., has the same views. The advertising at the Bijou Dream is made through neatly framed card signs and a few occasional photographs.

Mrs. Clement claims that an abuse of sensational posters acts a good deal like the supposed feature films and extraordinary inducements. These posters can, and generally do, bring a crowd, a crowd that cannot be accommodated and that overtaxes the employees of the theatre and makes everything unpleasant for everyone, even the patrons. Then the next day, unless you can advertise a couple more of sensational features or offer more inducements, your business falls flat, and the manager has to work high and low to find more sensational posters and more inducements to try to keep up his business.

Mrs. Clement is not after the rush of one day; she wants a steady and regular patronage, and, while the lady cannot brag of days with crowds blocking the sidewalk, she has the satisfaction of knowing that day after day, week after week, she has good-sized houses of regular, satisfied patrons, who know where to go to see carefully selected pictures, projected correctly and accompanied with the proper music.

When I called at the Bijou Dream Theatre at 11 a. m. I noticed a minister coming down Washington street, and without looking at the advertisements he took his place behind me at the ticket office and followed me to the auditorium, via the escalator. No minister of the gospel would like to be seen entering a theatre hidden behind a lot of sensational posters, while a minister is not ashamed to visit Mrs. Clement's place. It is the same story with the better class, and this is why Mrs. Clement is so successful.

Providence, R. I., is not yet following the fad of too many sensational posters, but then there is practically no competition, as seven places showing motion pictures (three of them big vaudeville houses) is not much for a town of over 200,000 inhabitants.

As an advertising scheme the "Nickel" Theatre has a number of extra large portraits of the leading men and women of the best manufacturers. These portraits, about 18x22, are neatly framed and arranged on the walls of the lobby.

J. M. B.

THE EXCLUSIVE PROGRAM

BY INGVALD C. OES

(Abstracted)

AS a pioneer Independent in the film business, I can say safely that the Exclusive Supply Corporation has been more successful, has made greater strides toward progress than any other organization during recent years, considering the short space of time that it has been in operation. The reason for this success beyond question of doubt must be attributed to merit. The manufacturers connected with the Exclusive are among the best firms, and are, perhaps, in better position, due to their exceptional facilities, to produce the highest class of product with which to maintain the lead of quality in the realm of features. These companies have long maintained supremacy in the feature field, and are continually striving to improve upon previous efforts. Hence Exclusive features are more in demand and more profitable to the exhibitors than are any other features.

The motion picture business has been one of steady advance from the beginning, and, to my mind, the introduction of the feature has contributed largely to the thriving condition of the industry. When one stops to consider that it is little more than two years ago that the Great Northern Film Company placed upon the market the first feature film, the strides that have been made since then are little short of marvelous. The company which I represent was the first to realize the possibilities of multiple reel subjects and the industry was not slow to look into the future through the same telescope.

The most recent achievement of the Great Northern Company is a nine-reel production of Gerhart Hauptmann's stirring novel "Atlantis." It required considerable persuasion and a substantial money offer to gain the consent of the distinguished German author, winner of the $10,000 Nobel literary prize. It was only with the distinct understanding that the subject must be given with the magnitude that the story requires that Hauptmann consented.

I am going into these details briefly in order to show the spirit and enterprise of a firm that undertakes to make a nine-reel feature. The first move of the company was to charter one of the Scandinavian-American steamships of 12,000 tons, and with her officers and crew she steamed into the North Sea to give realism to the story. Another steamship to be sunk was bought outright, as was the ill-fated Roland in the Hauptmann novel.

Camera men were sent to the four points of the compass to carry out the author's wishes. It is estimated that the production will represent an outlay of $60,000 when ready for presentation. The sinking of the Roland and the rescue of only fifteen of the passengers and crew is a real feature endeavor, proving the strides made in this industry.

Madame Orloff will be seen in the principal female leading role. She is an actress of renown in the European capitals; and Unthan, who was Hauptmann's inspiration for the part of Arthur Stoss, the "Armless Wonder," will be seen in his original part.

Another of our multiple reel series in the near future will be "During the Plague," in which Rita Sachette, the famous dancer and actress, plays the principal female role. Betty Nansen, acclaimed as the "Bernhard of the North," is another who has been engaged to appear in a feature series which already has been begun.

It is enterprise such as this that is calculated to lend strength to the feathe program and impress the trade with the importance of selecting the best.

KLEINE ENLARGES OFFICES

In addition to occupying practically the entire third floor at 166 North State street, Chicago, and a large suite of offices in the Long Acre Building, New York City, General Manager McCarahan has been compelled to rent a number of other suites on the fourth floor, despite the fact that almost all the available space on that floor is already occupied by the various departments of the big Kleine organizations. An entire six-story building at 20 East Illinois street is given over exclusively to the photographic department and the storerooms of the Kleine Optical Company.

THE EXCLUSIVE SERVICE OF THE GENERAL FILM CO.

The announcement made last week by the General Film Company that Exclusive Service would become a fact on October 13th was received with enthusiasm.

Over three hundred letters of request for rates and information were received at the offices of the Exclusive Department at 71 West Twenty-third street the sixth day following the publication of the Exclusive Service advertisement in the trade papers.

The idea seems to be popular with the big and little exhibitor, the former seeing in it a means of enlarging and holding his patronage, and the latter rejoicing over the prospect of having the "regular" program all to himself.

The Exclusive program will be made possible by the manufacturers turning out additional new material.

An interesting development of the General Film's new scheme, as evidenced by the character of the letters received to date, is the interest which it has aroused in the ranks of the so-called "legitimate" theatres.

Managers of every variety of theatre —from opera house to vaudeville—have responded to the call. It is said that one of the most prominent booking managers in New York has asked for prices on a circuit of 250 theatres which he is prepared to swing over to pictures if he can be assured of absolute protection against competition.

This seemingly sudden determination on the part of the "regular" managers to go over to pictures may probably be attributed to the falling off in business in the majority of "circuit" houses last season, to a woeful lack of even passable road attractions with which to fill up booking for the current season; to the fact that, for the first time in the history of the game, it will be possible to secure a regular service of high-class picture programs that can only be seen in one house in each district for a period of ninety days.

Under the new plan of the General Film Company a manager will be able to advertise his picture program as extensively as he pleases and to put over the same amount of publicity as he did for his "dramatic" attraction, with the positive assurance that the business thus created will not be divided with any other house which may be showing pictures.

Junie McCree, who has made everybody in the world laugh at least once, is writing some new comedies that should receive a royal welcome. More about Junie's visit to the Reliance later.

Rodman Law has had another lucky escape. But the pitcher that goes frequently to the well takes a chance once too often.

Trade Notes

IN "Back to Life," J. Warren Kerrigan has a part after his own heart, a romantic Western rôle. He impersonates a man who is dogged by misfortune, and who finds comfort in a sick woman whom he is able to help. The woman in the hands of Pauline Bush was a beautiful creation. The story is by De La Parelle and Allen Dwan and the producer James Neill.

"Being a heroine in a motion picture drama is no sinecure," says Miss Marion Tanner, "especially when the part calls for a twenty-foot dive into chilly water and a struggle with two perfectly horrid men."

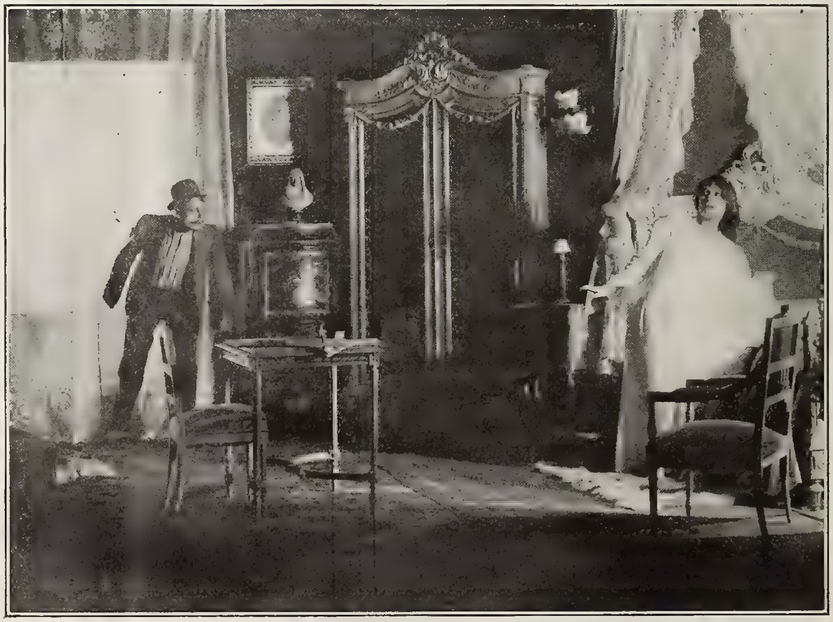
Miss Tanner was engaged by the Mittenthal Film Company to play the heroine's part in a drama entitled "The Auto Bandits of New York." In one scene she is chased to the edge of a pier on the Hudson River and dives off, followed by two bandits who struggle with her in the water. The men were instructed to put realism into their work—and they did—but with disastrous results to Miss Tanner, who swallowed water enough to render her unconscious for fifteen minutes.

"The Auto Bandits of New York" in three parts, is the first of a series of melodramas which will be released by Warner's Features, Inc., to the theatres using their feature service. It will be followed shortly by "Sir Highwayman of Death Valley," a dramatic story well known to the older generation of playgoers.

Charles Clary, formerly leading man at the Selig Company, Chicago, who made his first appearances under the auspices of the Selig Company in photoplays in Chicago, in association with Miss Kathlyn Williams, in a vivid transcript of African life in "Back to the Primitive," "Captain Kate" and "Lost in the Jungle," has, after several years, gone back to this association in a medium that promises superior results. Mr. Clary was transferred to the Edendale Studio in Los Angeles, and has since been advanced to the leads in the big new studio in the Selig Zoo at Eastlake, and will appear in the the series of daring, diverting and spectacular plays from the romances of Harold MacGrath.

A pipe organ costing $40,000 is one of the features of the new theatre to be erected at 227-229 West Forty-first street by George Kleine, Sol Bloom and others, for the purpose of showing only spectacular Kleine photoplays. An unusual contract let in the construction of this mammoth picture theatre was that covering the making of scenery. Appropriate scenery will be made for each photo drama.

Will Hough, author of "A Stubborn Cinderella," has written a clever photoplay entitled "The Flirt," which will appear as a Reliance offering about the middle of October.



"THE GAMBLER'S RUIN"
(Gaumont 2-reel Feature)

TRADE NOTES

The principal objection to Kinemacolor has always been the extra expense of installing two machines to project black-and-white and the natural-color motion pictures, which require special projection apparatus. Formerly the Kinemacolor machines were all imported from England, but now the Simplex people are turning out a special machine which will project both monochrome and colored pictures. Accordingly, the Kinemacolor Company has mapped out a very unique plan and scale of prices, so that exhibitors in small towns will be able to use the natural-color pictures as an added feature to their regular programs. This class of service is a genuine novelty to exhibitors, and the prices will range as low as $20 per week, the idea being to show Kinemacolor in places where it has never been seen.

Another radical departure for the Kinemacolor Company is the selling of machines, which could formerly be obtained only under a leasing contract. By a novel but simple mechanical contrivance, the Kinemacolor machine can be transformed into a black-and-white machine, and perfect projection guaranteed for both natural-color and monochrome pictures. The price of this machine has been set at a comparatively low figure, so that exhibitors who have room for only one machine may secure this combination projector.

The principal reason for the sale of Kinemacolor machines is that the company may be able to meet the demand for booking of the special features that will be released from time to time, such as Weber and Fields' plays, Maeterlinck's "Blue Bird" and the Panama Canal pictures, for which latter there is a renewed demand. Under the former system it was necessary to transport the projecting outfit from town to town, like a theatrical road show; but with general installation of machines capable of projecting Kinemacolor pictures, the problem is reduced simply to shipping the reels, while the expense and time of setting up the machines will also be eliminated.

Robert Leonard is producing "The Primeval Test," a novelty. In this play a young husband gets advice from an eccentric old doctor regarding his wife's affections, and resorts to the ways of primeval days. Bob Leonard takes the part of the husband and Margarita Fischer is the wife, and both have wonderful acting parts. Reese Gardner, a new-comer, is the man who interrupts the serenity of married life, and John Burton takes the part of the eccentric doctor.

Many handsome new moving picture theatres that have been built under the 600 seating capacity ordinance are installing Kinemacolor as a special feature worthy of their standing in the amusement field. Among these the Empress Theatre, at 181st street and St. Nicholas avenue, New York, and the Arena and Marathon theatres in Brooklyn, begin service next Monday.

The new Duffield Street Theatre, in Brooklyn, which, it is claimed by its builders will equal if not excel the beautiful Regent Theatre in New York, has contracted for Kinemacolor as one of the features of its opening season. The Bedford, another Brooklyn picture theatre which ranks as one of the finest of its class in the East, has also contracted for Kinemacolor service.

RELIANCE
MOTION PICTURE MACHINES AND ACCESSORIES
Repairing All Makes
Powers, Edison, Lubin
New and Second Hand Machines *Bought and Sold*
CHAS. H. BENNETT
50 North 9th Street, Philadelphia, Pa.

Calehuff Supply Co., Inc.
CHAS. A. CALEHUFF, Pres. and Mgr.
50 North Eighth Street Philadelphia, Pa.
Largest Leading Supply House in America
No Junk or Fake repair parts.
Only Genuine parts made and guaranteed by the Manufacturers.
Jobbers in Edison, Powers and Motiograph machines and parts.
Headquarters for the greatest screen in the world
MIRROR SCREEN
Write for information on anything pertaining to the Motion Picture Business.
WATCH FOR OUR NEXT ANNOUNCEMENT

ON THE ROAD

(*Continued from page* 31)

Yet with all the above mentioned drawbacks, the Bijou Dream is the refined motion picture theatre of Boston, with a constant regular patronage.

The success of the Bijou Dream is due to the able management and good common sense of its manager, Mrs. J. Clement.

Mrs. Clement has the courage of her opinions. She does not believe in posters, as with her good taste she claims that posters cheapen the appearance of a theatre, so she has banished posters from her theatre. The programme is advertised by means of neat card signs and a few photographs occasionally.

While Mrs. Clement is a good musician herself, she claims that a pipe-organ or a full orchestra cannot follow the picture in all the quick and constant jumps, and to her the only appropriate music is a single pianist who can play the picture. To this effect, Mrs. Clement pays a high salary to a very competent pianist; she changes her piano twice a year and has same tuned every week. The results are that Mrs. Clement has the reputation of having the picture played correctly, and even the great lovers of music of Boston prefer the single piano of the Bijou Dream to a full orchestra or pipe-organ to accompany the pictures.

Mrs. Clement is very particular on the selection of the pictures, and because she always offers a well-balanced programme she has made the reputation of the Bijou Dream, and made of this theatre the refined motion picture show of Boston. J. M. B.

Last Monday the Indianapolis News held a free exhibition of "Quo Vadis" for the students and inmates of the various state schools and benevolent institutions of Indianapolis. Among the hundreds of interested visitors were three hundred children of the State School for the Deaf. A curious phase of the affair was the presence of one hundred blind children, who listened interestedly to the incidental music and the description of the picture by their teachers.

Miss Helen Gardner and her company of feature players will hereafter release their three-part productions through the program of Warner's Features, Inc.

Miss Billie West, formerly with the American Film Co., has joined the Majestic Co. to play leads under the direction of Mr. Albert W. Hale, and she is doing some excellent work in a coming Majestic release called "The Wedding Write-Up,"

A Statement from Cleveland Exhibitors' Press Committee

WE regret the necessity of this statement, which we submit to our fellow exhibitors in explanation of our action since the New York convention, and up to present date of writing.

As the strongest local in Ohio we have supported Mr. Neff to a man in all things, at all times, except on the censorship question. Upon that question we have differed with him at all times as a matter of principle only. It is conceded by Mr. Neff's best friends that the loyalty of Cleveland delegates saved him from defeat for re-election for president at the last National Convention, for with a divided state delegation he would have had no chance.

Since then the Ohio State Censor law has gone into effect and as a result our loyal members, while submitting to the law's decree, have been desirous of making a friendly test of the constitutionality of said law. Upon this we are a unit, the result of two special meetings recently held. We were in hopes that whatever the outcome we should naturally be a harmonious unit after the courts' final decree, but we regret to report that our fellow members on the State Board of Censors have shown no desire to act impartially, but on the contrary have stirred up a newspaper controversy which has been unpleasant for local exhibitors.

The climax came when Mr. Neff caused to be published an article in which he condemned and ridiculed our entire local membership.

Our most conservative members consider this extremely humiliating and uncalled for, and they resented this action on the part of Mr. Neff by voting at our meeting on October 1st to return our charter and withdraw from the M. P. E. L. of America. The matter was again brought up for final action at a special meeting to-day which resulted in our withdrawal as a League local.

The best of feeling prevailed at the meeting and after dissolving as a League local all present unanimously voted to reorganize temporarily as the Cleveland Exhibitors' Association.

We are perfecting plans for a solid local organization wherein every motion picture theatre will be represented upon our roster, and as Cleveland has been the central battleground of attack from "cranks" of all kinds, we shall be well prepared to meet all comers this winter as usual.

Fraternally yours,

A. MAHVER, SAM BULLOCK,
W. J. GLIMMS.
Press Committee,
Cleveland Local No. 1, M. P. E. L. of A.
October 8, 1913.

The Eclectic Film Co. and "Les Miserables"

THE Eclectic Film Company has disposed of the state rights for "Les Miserables" for the territory comprising the entire State of New York to the Gordon Olympia Company, 658 Washington street, Boston, Mass. The Gordon Olympia Company is the biggest exhibitor operating in New England and upper New York. When seen recently, Mr. N. H. Gordon stated that the company had purchased a ten-thousand-dollar organ which is to be used in connection with the presentation of "Les Miserables." This adjunct, for which a suitable musical program has been compiled, should prove a salient feature. The resources of the purchasing company guarantee that the proper exploitation of this film will be given in the territory just acquired.

The state rights for "Les Miserables" for Western Missouri, Kansas and Oklahoma have been purchased by Mr. William Sievers, of the New Grand Central Theatre, St. Louis, Mo., who already controls the rights for this production in Illinois and East Missouri. At the presentation of "Les Miserables" at Mr. Sievers' theatre in St. Louis, the film created such a sensation that people were turned away by the score. At Orchestra Hall, in Chicago, Ill., where "Les Miserables" had been showing for some time past, it met with the same reception.

The entire country has now been sold out for "Les Miserables," with the exception of Western Canada, west of Port Arthur and Fort Williams, and three territories in the States, namely, Nebraska and Iowa, Texas, Minnesota, and North and South Dakota. The Eclectic Film Company has decided not to sell the state rights for "Les Miserables" or any other of their features in the territory consisting of Arkansas, Louisiana, Mississippi, Tennessee, Alabama, Florida, Georgia, North and South Carolina.

PATHE ANIMAL PICTURES

Mr. J. A. Berst, general manager of Pathé Frères, has just closed contracts which assure to that company a new and interesting field for the staging of Pathé plays.

One contract was for a large number of wild animals which will be shipped by rail, Saturday, October 11, to St. Augustine, Fla., there being seven carloads in all. Among the animals are 2 elephants, 2 camels, 2 ostriches, 10 lions, 2 tigers, 6 leopards, 6 bears and 2 kangaroos, in addition to monkeys, birds, snakes (one of them a python 18 feet long), pumas, hyenas, zebras and various kinds of deer.

A large farm has been rented near St. Augustine, and an open-air studio will be erected at once. Big features only will be produced at this studio, three and four reels.

A company of experienced players will leave for St. Augustine about the 20th of the month, there being over twenty people in the company. Among them will be Miss Lillian Wiggins. The company will be under the direction of Mr. Fred Wright.

Three 60-foot baggage cars are being sent express, and a special Pullman car will take the players. The transportation bill alone will amount to $5,000.

There was some difficulty experienced in the matter of shipment of the animals, as the steamship lines refused to take them.

GUNBY BROS. MOVE UP-TOWN

The well-known firm of Gunby Bros., Inc., have removed their offices from 199 Third Avenue, where they have been located for a number of years, to larger offices in the Exchange Building, 145 West 45th Street. Mr. Gunby, Jr., is in charge, and is turning out work on film titles, developing and printing at short notice, as has been their policy heretofore.

Francis Ford has just finished a virile drama entitled "Diamond Cut Diamond," by Grace Cunard. In this Francis Ford and Grace Cunard match their wits as wrong-doers, who eventually regret the wrong and right it. The story is a capital one, and is forcefully acted by Mr. Ford and Grace Cunard, with Harry Schumm, E. M. Kellar and Tony Jeanette in support.

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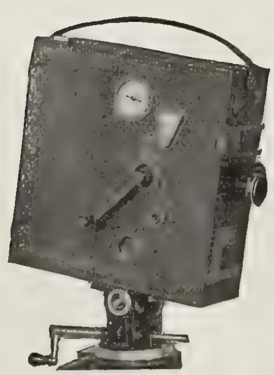

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FEATURE FILM NEWS

WHEN Philip Klein, treasurer of the All-Star Feature Corporation, sails for Europe on the Mauretania next Wednesday (October 22nd) he will go prepared to spend some busy weeks in England and on the Continent.

Primarily, Mr. Klein's trip is undertaken to secure some of the works of noted foreign authors for film production by the All-Star Feature Corporation. He will also treat with some of the distinguished dramatic stars of England and the Continent regarding their appearance in feature films to be made by the All-Star. With both authors and stars negotiations have already been opened. Of peculiar assistance to Mr. Klein in this part of the diplomatic mission is the fact that his father, Charles Klein, now makes his home in London.

While in England Mr. Klein will assist the officials of the Gaumont Company in exploiting to the British public "Arizona" and the forthcoming productions of the All-Star Feature Corporation, to which productions the Gaumont Company has purchased the rights for England, Ireland, Scotland and Wales.

The Exclusive Features, Inc., of which Harry Samwick is secretary and treasurer, have contracted for the entire Itala feature output for Greater New York and Northern New Jersey, beginning with "The Gypsy's Kiss." The Exclusive Features now also have standing orders on all Eclectic, Lewis Pennant and Eclair features for the same territory, giving the Exclusive Features two new subjects weekly.

Among the sales of Itala features during the week have been that of "Unmasked" to the Wolverine Feature Film Co., of Detroit, for the Michigan territory; Exclusive Features, of Cleveland, for Ohio; European Feature Film Co., of New York, for Greater New York and Northern New Jersey.

The Itala Film Company of America announces that it is in no way connected with the Italian-American Film Company, whose offices are supposed to be in the Columbia Theatre Building, where the Itala offices formerly were. Much confusion has arisen on account of the similarity in the names. The Itala Film Company of America now has its offices in the Candler Building, New York City, and all communications should be sent to that address.

"From Dusk to Dawn," which exposes the struggle between capital and labor, introducing Clarence Darrow, the champion of labor, in a reproduction of the "conspiracy trial" at Los Angeles, has been booked with the Loew Circuit of theatres in Greater New York. A number of companies presenting this five-reel feature has been sent out on tour and the picture is doing a splendid business.

Kaiser Wilhelm of Germany has not been slow to recognize the educational as well as the permanent pictorial value of motography. King Alfonso of Spain, who is up-to-date in all his desires and employments, from the automobile to the aeroplane, is also interested in animated photography, and his children have appeared on numerous films and been shown for the edification of his loyal subjects. The cable last week stated, as a royal joke, that King Christian of Denmark played a striking though involuntary part in a cinematograph drama off the coast of Jutland. The King, on seeing a cinematograph camera in another boat, was much amused at his mistake and ordered the yacht to stop so he might watch the rest of the play. In a few minutes the beautiful heroine jumped into the water and began to swim ashore, but near the royal yacht she gave a cry of exhaustion, and was evidently in difficulties. The King hurriedly ordered one of the yacht's lifeboats to be lowered, and himself directed the operation. Modern Kings are popular in the ratio of their versatility.

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FILM REVIEWS

The Hour of Triumph. Imp. (Oct. 30.)—One of the best productions of the Imp Company. G. L. Tucker, the director, deserves commendation for the admirable casting of the parts. William Shay, who played the lead, knew just what was expected, and did it. Jane Gail, who played opposite him, carried her part well. Throughout the support was good, and the scenes perfect. A reporter-playwright has his drama refused, but the manager realizes that he is a great actor and casts him for a part in another production, for which he has been unable to find a leading man with sufficient strength. The new leading man has a sickly wife, who, unless she gets from the city, will die of the white plague. Consequently he works very hard. The night of the production comes and the first act is very poorly played, and the rest of the cast are in despair. But in the last scene he rallies and carries so much strength into his part that the play goes through and he is "made." As the curtain drops he receives the news that his wife has died, and from that moment on he is incapable of animation. Both reels are great, that being a vulgar but most expressive adjective in this case.

The Black Sheep. Broncho. (Oct. 27.)—Although the story possesses no really new features, it is thoroughly good all the way through, the acting especially being well interpreted. The son of a farmer is angry at his father because of a rebuff received, and goes to the West. Here he passes through many adventures, finally becoming an outlaw because of his inability to control his temper. He kills a deputy in self-defence and rides away. He receives a letter from his mother telling of his father's death and determines to return. He prevents some Indians from robbing a stage-coach by warning the sheriff at the risk of his own liberty, and is rewarded with his freedom and marries the girl who has come from home to hunt him. Great attention has been paid to details in this picture, and the scenery and photography are splendid.

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Taming of the Shrew. Jupiter. (Oct. 27.)—Shakespeare's immortal comedy of the above title is far too well known to everyone to necessitate the telling of the story. The work of the Jupiter, alias Ambrosio Company, in getting this before the public in such a form is most commendable. It has often been said that if one were to try and produce Shakespeare without his wonderful wording it would undoubtedly fall to the ground. But this is disproved, for Sothern and Marlowe, with all their art, could not have produced anything more intelligent than this, nor could they have pleased the same audience more.

The Van Warden Jewels. Majestic. The first reel of this picture is a little weak, and spoils the effect, as the story really possesses some strength. It is a detective story, of the usual kind, not having anything sufficiently original to recommend it. The Van Wardens are society people and while they are entertaining week-end parties their jewels disappear. The audience is kept in doubt as to who the thief is, the son being blamed as he is known to be heavily in debt? The real thief is caught after some clever work by a friend of the brother. He is one of the house guests and an adventurer. There is a pretty love story interwoven in the yarn. A. M.

THE LIFE OF ST. PATRICK

(Condensed story of the film. For illustrations see next week's issue.)

The "Life of St. Patrick" is historically interesting to all to whom the patron saint of Ireland is but an iota of more importance than a name.

This reproduction of some leading incidents in the life of the saint has been prepared by Mr. J. Theobald Walsh, with the co-operation of a large number of Irish peasantry, working for the pure love of the cause, and the scenes have been all prepared on Irish soil as near as possible to the places where history and tradition tell us the actual events took place.

We are shown the baptism of little Patrick; how at the age of five he receives at his mother's knee his first knowledge of the story of the Crucifixion.

Later we are shown how he is captured and taken away to Ireland. He lands at the Giant's Causeway, and is sold as a slave to King Milcho, an Irish King.

For six years he tends his master's sheep. Then there appears an angel, who bids him return to his native land to prepare himself for a great mission. As the chronicler puts it: "He left Ireland a fugitive to return a conqueror."

He studied under his uncle, St. Martin, of Tours, and began to preach Christianity among the Gauls. A vision appears to him calling him to Ireland. He sets sail, is driven from the Irish shore by hostile Pagans, and at last lands among a friendly community.

He interests his hosts in his mission, he is invited to their religious ceremonies, where he so impresses his listeners with his definition of the Trinity by utilizing the shamrock-leaf as an object lesson that he converts a large number of the audience.

Then we are shown how the missionary was imprisoned, released by an angel, and immediately set forth to attempt the conversion of his former master, King Milcho. Later on, at an enormous gathering, met to celebrate the Baal festivities, Patrick performs miracles, drives the reptiles from the land, and destroys the altars of the idolaters.

He lived to a great age, and his death was mourned by the entire Irish nation.

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The Test. Vitagraph. (Oct. 11.) The name "The Test" does not seem to be the most appropriate that might have been chosen out of the many available. In this case "The Test" means little, as it refers to such a small part of the drama. Dick **tests** the man that is flirting with his wife and finds that he is wanting in nerve, and yet he leaves them together. That is where the title fails to enlighten. However, the name, in this case a small item, is the only fault to be found, while there are many things to recommend it to public favor.

One of these is the wonderful emotional acting of Clara Kimball Young as the misguided wife. Her disguise as a native was also good. The story offers nothing brand new. It tells of the jealousy of a woman of her husband, which is entirely undeserved. His brother officer and friend betrays his confidence and plants in her head mischief of all sorts.

The test comes when the husband discovers the truth, and cuts the cards with Larry Gordon to determine who will stay with Eleanor, and who will leave for the plague camp in the interior of Africa. The husband wins, but goes in Gordon's place as he thinks that is what the girl wishes. She, however, repulses Larry and in disguise joins her husband and nurses him back to life. Great attention is paid throughout to details, and the scenery is excellent.

PATHE WEEKLY No. 57

It is one thing to pick up the daily paper—one that specializes in foreign news will only serve in this case—and to read through its pages, analyzing and getting a mind picture of the most important items, but it is quite another thing to see them as plainly as though you were right on the scene. That is the duty of the various manufacturers who are placing "weeklies" before millions every day. And it is not the easiest thing in the world by a long way. Their photographers are as keen reporters as any star on a New York daily, when it comes to ferreting out the important news and getting it.

No. 57 of the Pathe Weekly covers many countries, opening with pictures of Travers Island in New York, where they show the amateur athletic sports, following with the unveiling of the Harry D. Thomas monument at Cleveland, O. The youthful King of Spain, who has miraculously escaped assassination so many times, makes an interesting picture. The strike of 7,000 miners in Colorado is followed by the giving away of many bushels of apples in Denver of that state, by the Governor, to poor worthy citizens. "Steeplejack" Wilson is pictured in Jersey City in some of his dangerous work, then a journey to Paris to see the Sultan of Morocco, then back to the National Park in Montana, then to Nebraska, and then after a lengthy and interesting trip, we finish in Washington, D. C., and are greeted by Oscar W. Underwood, who is responsible for the recent tariff bill just passed. Surely a pleasant trip!

PATHE WEEKLY No. 58

The truth of the few lines which precede the foregoing story must surely be evident to all. What a wonderful thing it is when we come "right down to tacks" to be able to sit in one spot and see the world in motion before our eyes, but, unlike the reading of the news of the day, we are sure to see it absolutely authentically, and not with the tampering that ofttimes accompanies stories in the press. We read that a nine-hundred-year-old turtle has been caught, and that it weighs fifteen hundred pounds, and that it is to be stuffed and placed on exhibition. But to be on the spot, almost, and see the turtle is most realistic.

(*Continued on page* 48)

Trade Notes

JOHN J. CAULLET, manager of the Lyceum Theatre, East Orange, N. J., reports capacity business for four consecutive weeks with Kinemacolor featured at the top of a personally selected program of monochrome photoplays. "We have a cultured and rather fastidiuos clientele who regard the ordinary sensational photoplay with scorn, but respond enthusiastically to artistic or educational motion pictures, especially if they have real dramatic value," said Mr. Caullet. "Therefore I make it my business to come to New York and personally select such programs as I believe will appeal to our patrons.

"Kinemacolor subjects are very attractive, because of their intelligent selection and the artistic manner in which they are produced. We know that they are real 'drawing cards' because people visit the box-office several days in advance to inquire about the coming Kinemacolor pictures. Scenic and scientific features are greatly in demand, and the Panama Canal pictures are still the talk of the Oranges. Features like "Jack and the Beanstalk," "Steam," "Nathan Hale," "The Scarlet Letter" and "The Rivals" bring out the "S. R. O." sign nightly, and our people are anxiously awaiting the promised Kinemacolor series of popular players in their hours of ease."

In addition to the Kleine-Cines stock companies now working at Lake Como, the several engaged at the central studio in Rome, and the company now operating in Sicily, Cines have sent a large company of their well-known "leads" to Seville, Spain, where the proper atmosphere can be had for a series of Spanish plays in contemplation. A troupe of Spanish actors, who have been working a good part of the summer in the Rome studio, returned to Seville for the new company.

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Chas. Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
Walter Chandler, Jr., Manager

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The Motion Picture Story Magazine

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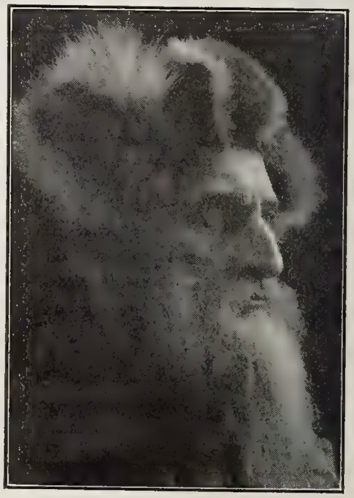
WILL E. SHEERER
Of the Eclair

Eclair's character interpreter is an actor of experience and ability. His portrayal of the roles of Washington and Lincoln in "The Sons of a Soldier," the thrilling war drama that added many laurels to the company, was the work of an artist. Mr. Sheerer left the dramatic field for a short time during his service in the Spanish-American war. However, "once an actor always an actor" applied to him, as he returned to his chosen profession at the close of his enlistment. Three years ago he entered the motion picture field. His success in this work has been great. Since joining the Eclair force, he has appeared in one part or another in almost all of their productions.

Some of his notable parts have been the Doctor in "The Doctor's Humanity"; the Fakir in "The Vengeance of a Fakir"; and the Spanish Captain in "The Crimson Cross."

Mr. Sheerer is strong on the importance of make-up, and will, in no circumstance, slight the smallest detail. It is this attention to the proper dressing of his parts that adds force and realism to his characters.

WILL E. SHEERER



SHEERER IN CHARACTER

L. Germain reports that the response from exhibitors in the various states where he is offering Ambrosio's "The Betrothed" is very satisfactory, many desiring bookings for the latter part of October and early November.

Exhibitors will please note that his Eastern Pennsylvania office is located at 123 North Tenth street, Philadelphia, and he is now arranging for a representation at Pittsburgh to care for Western Pennsylvania.

The new six-reel thriller called "The Ghost Club," has already been secured by him for several states.

"The Ghost Club" is the first feature that W. H. Scofield will forward here from the Gloria Film Company in Torino. Mr. Scofield is now in Europe.

Jovial Mr. Sandmeier, manager of the Majestic, Peoria, Ill., is drawing such enormous crowds whenever he runs pictures that he has decided to never again have a "dark night." He will show movies on all days for which he has no big road show booked.

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EVENTUALLY

When you are through experimenting with white walls, aluminum paints and metalized screens such as so-called gold and imitation of our name, you will buy a

MIRROR SCREEN

Because it gives the most artistic, the brightest and clearest picture and is the greatest money getter for your theatre in the world and lasts forever

$1,000.00 **$1,000.00**

Forfeit if the Mirror Screen is not the most perfect surface in the world for the projection of Motion Pictures

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A strangely dramatic and physiological story, with love intensified

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A dramatic incident of the Civil War

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A wonderful melodrama of the sea coast

Five Releases Each Week

"HER FIRST OFFENSE" 1,000 Feet Tuesday, October 21st
A very strong melodrama with a happy ending

"THE EVIL EYE"
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A strong Mexican story of superstitious and rural ignorance

"THE MAN IN THE HAMPER"
1,000 Feet Friday, October 24th
A Western melodrama of intense interest

"MOTHER LOVE"
1,000 Feet Saturday, October 25th
A domestic tale, very dramatic and pathetic

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A wonderful picture of man's heroism, caught in a quicksand

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FILM REVIEWS

(*Continued from page* 44)

The children of Harlem, New York, a part of the most congested section of the city, want another park. They have but few and it is hard for them. Their petition and their actions in presenting it are accurately registered by the camera-man. The Missouri State Fair and the current baseball games all are interesting, especially the latter at this time. The great T. R. on his way to South America, where he will study politics; the launching of a new gunboat in Palermo, Italy—what can be more education—and finally, by the way of something lighter, the famous cartoons of Bud Fisher are run.

The Current. Ramo Three-reels. There is no greater trouble-bringer than a bad temper. It brings regret and distress to all that come in contact with it. Jack and Lois, a brother and sister living in the country, are forced to go to the city at their father's death in order to earn their living. The son's terrible temper had been accountable for most of the trouble, and finally it leads to the death of the father. The son gets work in the city only to be discharged frequently because of his outbursts of temper. His bad habits lead him into evil ways, and finally he becomes a gambler.

Lois, the girl, comes to the city and gets a place in a department store, where she meets with insult from one of the owners and leaves. She goes into the chorus of a show and makes a success. The brother and sister meet later and he "grafts" everything possible from her. Finally her fiancé gets him a position. Lois marries a wealthy youth, after his father had put her through a test to determine her worth.

Lois again meets the department store proprietor, this time on equal plane, and he again insults her, even though she is married to his prospective brother-in-law. He is repulsed and steals some jewelry and throws the blame on Lois, who is saved by her brother, who determines to do the right thing. The fire scene in the theatre is very good, as is also the yacht from which the villain is thrown off. A good, exciting story that will make a mark.

The Prairie Trail. Bison Two-reel. A good war story, vibrating with action and romance. Clifford loves the Colonel's daughter; Red Wing, an Indian girl, loves him, and she in turn is loved by the Indian chief. The Indians, led by a renegade, attack a settlement and kill some white men, and then decide they will capture the pay train. To do this it will be necessary to blow up the tracks. The soldiers hear of this through Red Wing, who also notifies the train. The scene where she tells the engineer is cleverly played. She swings on the engine from her horse. The train is stopped and reversed in time and a running fight ensues. The Indian girl is killed in saving the man she loves.

The Spender. Victor Two-reels. With Florence Lawrence and Tom McAvoy in the leading parts, a drama is sure of being cleverly played. The part of Flo is one that is exactly suited to the peculiar nature of Miss Lawrence and she plays with all her energy. The story starts with the childhood of two children, Tom and Flo, switching immediately to years afterwards, when they have both become "grown ups."

Flo has become a successful actress and Tom is the town's spendthrift. They have lost all trace of each other. Flo recognizes Tom one night at the theatre and violently flirts with him, to his great disgust. By many tricks, she at last gets to know him, and he becomes interested. She gets him to give her a large check each time he calls. Finally he becomes broke, and does not seem to care, when he receives a letter from his childhood friend asking him to call at her old home. Here they meet again and she returns him his money as a wedding dower.

Temptation of Jane. Imp Two-reel. If there was a little more of a moral lesson attached to this picture, it would be of more value from an educational standpoint. As a drama, it is a success from start to finish. A girl comes to the city to make her living, and meets with a profligate. The latter is wealthy and has nothing at all to do but amuse himself. She is working at the time as an artist's model. The man sends her presents of clothes, all of which she returns. Finally she attends a party given by him in her honor.

At this affair the man finds a note to her from her mother, telling her to be virtuous, and it changes his whole attitude. The mother arrives unexpectedly and the young millionaire introduces her as his future mother to the crowd of society people present. The part of Jane is played by Jane Gail. It is directed

(Continued on page 50)

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COMING FRIDAY, OCTOBER 24TH!

A Headline Dramatic Feature

"THE LOVE LUTE OF ROMANY"

(IN TWO PARTS)

The dramatic portrayal of this excellent feature is something out of the ordinary. The plot is new and the photography beautiful. A story of the gypsies with many exciting moments, and interesting situations. Beverly Bayne, Juanita Dalmorez and Wm. Bailey featured.

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A beautiful and absorbing love drama featuring the well known photoplay star, Francis X. Bushman.

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ESSANAY LEADS IN COMEDIES. This comic is a splendid example of ESSANAY comedy. Book this one today.

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"THE KID SHERIFF"

This is a splendid Western comedy-drama with Fred Church and Marguerite Clayton.

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"BRONCHO BILLY'S ELOPEMENT"

An unusually interesting and exciting Western drama with the world's most popular photoplayer, G. M. ANDERSON.

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Yours very truly,

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Akron, Ohio."

WRITE FOR BULLETIN SE 34

THE FOOS GAS ENGINE CO., 403 LINDEN AVENUE
SPRINGFIELD, OHIO

FILM REVIEWS

(Continued from page 48)

by George L. Tucker, who also carries the leading part successfully.

The Queen's Jewels. Itala Three-reel. Poor old Dumas, Sr., has surely turned over in his grave within the last few days. Imagine his wonderful story, "The Queen's Necklace," which is a continuation of the "Three Guardsmen" series, turned into a modern drama, with the application of all things modern, and yet not in the least a burlesque, rather, in the opinion of the writer, a more fascinating story.

Can you imagine anyone being able to beat Dumas at his own game? Yet I would wager that the above picture by the Itala Company would create more of a sensation than the original, in drama, of the same sort. The story is almost identical, excepting the modern effects, such as an aeroplane, an express train, a bicycle, automobiles galore, and other odds and ends too many to mention.

When the Queen, as in the original story, finds that she must have her brooch (in this case) she sends the lover of her maid, who is an aeronaut, to recover it from the lover (who represents the Duke of Buckingham), to whom she had given it.

He starts with an aeroplane but is waylaid on the return journey and, having but a short time to make connections, tries an auto, then a freight train, and then a passenger train, from which he makes a wonderful leap for life. Then the bicycle, and finally on foot he enters the city. But here he is captured again and held. His hiding of the pin while the searchers are at work on him is something the Itala Company are to be proud of.

His final escape from the prison and hand-over-hand walk on a thin rope, which gives way, are excellent. For genuine thrills one ought to see this picture. Finally he lands at the palace, just in time to give the queen her brooch, which she has to wear at the ball. The introduction of the difference in time is also a good idea. The whole film is fine. A. M.

A Life for a Life. Film Releases of America. Three reels. The story has to do with the time of the "little general," Napoleon the first, whose army of devastation in its march through the heart of Europe probably caused more graves to be dug than any other one affair in modern history. His conscripts were drafted from the universe, the world was his suppliant, and his name the terror of all. Such was the great Napoleon as history brings him to us.

In this case, Peter, a youthful German, is fighting against the invader, having been dragged away from his home and sweetheart to fight for his fireside. He is wounded and captured by the French and manages to write a letter home telling of his capture. The girl determines she will join him and sets out on a horse. After a series of adventures she arrives at the enemy's camp, and through a mighty clever and original ruse, succeeds in getting part of the uniform of the French to Peter, and in this disguise he makes his escape.

The wonderful scenery shown throughout could not have been "caught" anywhere but in the Alps, where the story is laid. The pair go to an inn, where they are surprised by the French and the girl is captured. In escaping by a rope she is recaptured and her lover is taken at the same time. He is sentenced to be shot the following morning. The girl, by giving herself to the Captain, obtains his permission to substitute blank cartridges for the ball. The Captain, however, unknown to the girl, changed the order and Peter is really killed.

This part is pathetic and one can hear the sympathies of the audience in repressed "sniffles" and eye wipings. The idea is an old one and has been successfully worked abroad before. The girl, finally, when she realizes that she has been "double crossed," kills the Captain and surrenders herself.

The Gambler's Ruin. Gaumont two-reels. It will not be overestimating the value of this picture if I say that it is by far the best picture that I have seen in a very long time. This refers in general to photography, scenery, and all the mechanical ends, but especially to the story. The picture in itself is a strong object lesson against the terrible vice of gambling, the curse that has brought many families to poverty, and will undoubtedly bring many more, so terrible is its hold on humanity.

Six months after Cecilia and Peter are married the gambling craze commences to show itself in their daily life, and it is not long after that before they are separated and the man is on his downward path to oblivion. However, after a time when he has become penniless, he seeks his father's aid for money and meets with a refusal. The setting in the father's rooms are very good. The father is an old inventor and the camera shows him seated among his instruments. He bears a remarkable resemblance to Thomas A. Edison, the American genius.

Cecilia also refuses to help Peter, now that he has become such a wreck.

(Continued on page 52)

"FLYING A" SPECTACULAR FEATURE
"IN THE DAYS OF TRAJAN"
Written and Produced by Lorimer Johnston.
A Two Part Historical Creation.
Featuring J. WARREN KERRIGAN, supported by an Immense Cast.
Stupendous Settings and Most Gorgeous Costuming.
Attractive, One, Three and Six Sheet, Four Color Lithographs.
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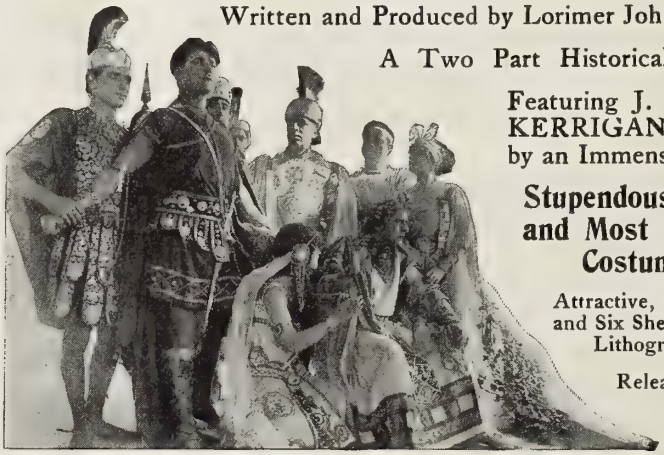

IN THREE HOURS
Release, Thursday, Oct. 30, 1913
THE FOLLIES OF A DAY AND A NIGHT
Release, Saturday, Nov. 1, 1913
AMERICAN FILM MFG. CO., Chicago

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Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

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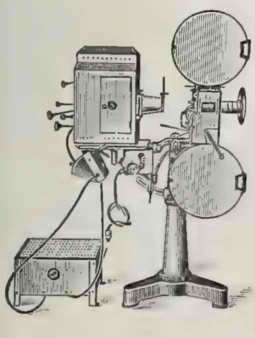

Do us the favor to inspect the **Simplex** thoroughly before you buy, or if your present equipment is not up to the required standard necessary to meet your competition. If we fail to convince you the fault is ours.

Send for prices and literature, or call at our salesroom for demonstration.

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Radium Gold Fibre
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Detail is absolutely perfect and there is an entire elimination of ghost effect so peculiar to other screens.

With best wishes for success, I remain,

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American Theatre Curtain Supply Co.
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G. H. CALLAGHAN, Eastern Representative
7th Floor, Heidelberg Bldg. New York City

FILM RELEASES

(*Continued from page 50*)

Peter, in order to get money, robs a house in the country in which Cecilia is now living, she having moved there to avoid his attentions. He discovers her and in a moment of fear strangles her and robs her body. The father has discovered a new system of identifying criminals, and when at last Peter is caught as a suspect, his father tries out his invention, not knowing who the suspect is, and finds out that he is guilty. Then he discovers Peter's identity, and the fact that he has this criminal for a son so shocks him that he drops in a faint, and so the picture closes.

Much effect is gained throughout by showing double pictures by the use of a mirror. The part of Cecilia is played with much effect by Jane Marie-Laurent, the part of her husband by M. Dhartigny. A. M.

General Nelson A. Miles, Colonel (Buffalo Bill) Cody and other prominent Indian fighters made their debuts in "reel" drama recently, when the battle of Wounded Knee was reproduced before a motion picture camera. Two hundred soldiers from Fort Robinson and several hundred Indians participated in the fight. Colonel Cody, accompanied by General Miles, Maus, Baldwin, King and Lee, and Colonel Sickles, charged the redskins.

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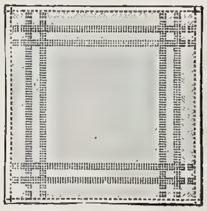

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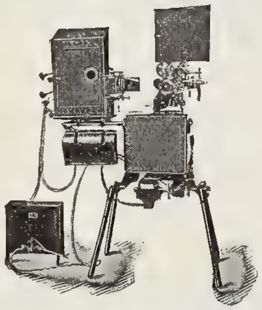

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
Sept. 27—Aissa's Dream (2 Parts)	
Oct. 4—The Wild Guardian (2 Parts)	
Oct. 11—Chopin's Nocturne (2 Parts)	

AMERICAN

Oct. 2—The Badge of Honor (Dr.)	1000
Oct. 4—Crooks and Credulous (Dr.)	1000
Oct. 6—A Pitfall of the Installment Plan (2 reels)	2000
Oct. 9—Taming a Cowboy	1000
Oct. 11—Calamity Anne's Sacrifice (Com.)	1000
Oct. 13—Courage of Sorts (Com.)	625
Oct. 13—Making Pig Iron	375
Oct. 16—The End of Black Bart (Dr.)	1000
Oct. 18—The Making of a Woman (Dr.)	1000
Oct. 20—Hidden Treasure Ranch (Dr.)	1000
Oct. 23—The Step Brothers (Dr.)	1000
Oct. 25—In the Mountains of Virginia (Dr.)	1000
Oct. 27—In the Days of Trajan (2 reel Dr.)	2000
Oct. 30—In Three Hours (Dr.)	1000
Nov. 1—Follies of a Day and Night (Com.)	1000

BISON

Oct. 7—The Girl and the Tiger (3 reel Dr.)	
Oct. 11—Fighters of the Plains (2 reel Dr.)	
Oct. 14—In the Wilds of Africa (2 reels)	
Oct. 18—Through Barriers of Fire (2 reel Dr.)	
Oct. 21—The She Wolf (3 reel Dr.)	
Oct. 25—The Cowboy Magnate	
Oct. 28—The Black Masks (2 reel Dr.)	
Nov. 1—From Dawn Till Dark (2 reel Dr.)	
Nov. 4—Captain Kidd (3 reel Dr.)	
Nov. 8—The Prairie Trail (2 reel Dr.)	

BRONCHO

Sept. 24—The Silent Hero (2 reels)	2000
Oct. 1—The Greenhorn	2000
Oct. 8—Forgotten Melody (2 reels)	
Oct. 15—The Reaping (2 reels)	
Oct. 22—The Black Sheep (2 reels)	
Oct. 29—From Out the Storm (2 reels)	
Nov. 5—The Veteran (2 reels)	

CRYSTAL

Oct. 7—Dress Reform (Com.)	
Oct. 7—Baldy Belmont Wanted a Wife (Com.)	
Oct. 12—The Woman and the Law (Dr.)	
Oct. 14—Pearl's Mistake (Com.)	
Oct. 14—Getting the Grip (Com.)	
Oct. 19—Hearts Entangled (Dr.)	
Oct. 21—Willie's Great Scheme (Com.)	
Oct. 21—The Turkish Rug (Com.)	
Oct. 26—Robert's Lesson (Dr.)	
Oct. 28—His Rich Uncle	
Oct. 28—The Game that Failed (Com.)	
Nov. 2—A Hidden Love (Dr.)	
Nov. 4—Girls Will Be Boys (Com.)	
Nov. 4—Ashamed to Take the Money (Com.)	
Nov. 9—When Duty Calls (Dr.)	

DE-KA-GE (Features)

June 23—Death or Divorce	
June 30—The Stain	

DOMINO

Sept. 25—Highland Romance (2 reels)	2070
Oct. 2—Exoneration (2 reels)	2000
Oct. 9—God of Chance (2 reels)	
Oct. 16—Romance of Erin (2 reels)	
Oct. 23—Heart of Kathleen (3 reels)	

DRAGON

(Formerly Ryno)

Sept. 10—Blindness of Courage	3000
Sept. 24—Her Last Ride	3000
Oct. 8—Daredevil Rodman Law (Special)	
Oct. 15—Dare Devil Rescue (Special)	3000

ECLAIR

Oct. 1—Jacques the Wolf (2 reel Dr.)	
Oct. 5—Private Box No. 23	
Oct. 5—Polyps—Organisms Which Inhabit Stagnant Waters	
Oct. 8—One of the Rabble (2 reel Dr.)	
Oct. 15—From the Beyond (3 reel Dr.)	
Oct. 19—He Loves to Be Amused	
Oct. 19—Oxygen	
Oct. 22—Big Hearted Jim (2 reel Dr.)	
Oct. 26—The Terrible Outlaw (Com.)	
Oct. 29—Cynthy (2 reel Com. Dr.)	
Nov. 2—Success With De-feet	
Nov. 2—Organisms Which Inhabit Stagnant Waters	
Nov. 5—The Revelation Calliode (2 reel Dr.)	
Nov. 9—Oh, What a Dream (Com.)	
Nov. 9—Amber Stone (Edu.)	

ECLECTIC

Sept. 8—The Voice of the Wild	
Sept. 18—When Paris Loves	
Oct. 2—Vendetta	
Oct. 16—Message of the Dead	
Oct. 30—The Doom of the Ocean	3000

FEATURE RELEASES

Oct. 10—Missing Woman	2500
Oct. 17—The Firefly	3600
Oct. 24—Life for a Life	2700
Oct. 31—Gallows of Gods	3000

FRONTIER

Oct. 4—A Girl of the Dance Halls (Dr.)	
Oct. 9—When Father Goes to Church (Com.)	
Oct. 11—Harmony and Discord (Dr.)	
Oct. 16—Curing the Doctor (Com.)	
Oct. 18—The Brute (Dr.)	
Oct. 23—Miss Fairweather Out West (Com.)	
Oct. 25—Jim's Atonement (Dr.)	
Oct. 30—When Spirits Walk (Com.)	
Nov. 1—His Conscience (Dr.)	
Nov. 6—Slim Gets the Reward (Com.)	
Nov. 8—The Girl and the Bandit (1 reel Dr.)	

GAUMONT

Oct. 8—Weekly No. 82	1000
Oct. 9—A Matrimonial Raffle (Com.)	
Oct. 14—Snatched from Death (Dr.)	
Oct. 16—Simple Simon's Grizzly Hug (Com.)	
Oct. 16—The Venom Institute of Sao Paulo (Edu.)	
Oct. 21—Dolly's Strategy (Com.)	
Oct. 23—Tiny Tim Kidnaps a Baby (Com.)	
Oct. 28—The Accusing Eyes (Dr.)	
Oct. 30—Mexican Pearl Smugglers (Dr.)	
Nov. 4—The Interrupted Message	1000
Nov. 5—Weekly No. 86	1000
Nov. 6—Monty and Molly Seek a Divorce (Com.)	

GEM

Sept. 22—None But the Brave Deserve the —?	
Sept. 22—Sanitary Dairy Plant, Washington, D. C.	
Sept. 29—The Bachelor Girls' Club (Com.)	
Oct. 13—The Surf Maidens (Com.)	
Oct. 20—His Double Surprise	
Oct. 20—A Trip Through Tunis and Algiers	

GREAT NORTHERN

Oct. 11—The Baltic Sea (Sc.)	
Oct. 18—A Husband's Strategy	1000
Oct. 25—Who Is Who	982
Nov. 1—A Dilemma	1000

GREAT NORTHERN SPECIAL

Oct. 14—The Rival Brothers	3000
Oct. 21—Secret of the Old Cabinet	3000
Oct. 28—In the Bonds of Passion	3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)	

IMP

Oct. 4—His Priceless Treasure	
Oct. 4—Whimsicalities by Hy. Mayer	
Oct. 6—The Stolen Love (2 reel Dr.)	
Oct. 11—Thou Shalt Not Rubber (Com.)	
Oct. 13—Hidden Fires (Dr.)	
Oct. 16—The Daredevil Mountaineer (2 reel Dr.)	
Oct. 18—The Beggar and the Clown	
Oct. 18—Leaves from Hy. Mayer's Sketch Book	
Oct. 20—The Big Sister (2 reel Dr.)	
Oct. 23—The Anarchist (Dr.)	
Oct. 27—Jane of Moth Eaton Farm (Dr.)	
Oct. 30—His Hour of Triumph (2 reel Dr.)	
Nov. 3—The Temptation of James (2 reel Dr.)	
Nov. 6—The Old Parlor (1 reel Dr.)	

ITALA (Features)

Sept. 25—Unmasked	
Oct. 9—The Gypsy Kiss	2200
Oct. 23—Queen's Jewels	3000

JOKER

Oct. 29—The Tramp Dentists (Com.)	
Nov. 1—Throwing the Bull (Com.)	
Nov. 5—Mike and Jake Go Fishing (Com.)	
Nov. 8—Love and Limburger (Com.)	

KAY-BEE

Oct. 3—Loaded Dice (1 reel)	1000
Oct. 10—The Bully (1 reel)	
Oct. 17—Venetian Romance (1 reel)	
Oct. 24—A Woman's Wit (1 reel)	
Oct. 31—Borrowed Gold (1 reel)	
Nov. 7—For Mother's Sake (1 reel)	

KEYSTONE

Sept. 29—Bowling Match	1135
Oct. 2—Billy Dodges Bills	1000
Oct. 6—Across the Alley—Abelone Industry	1000
Oct. 9—Schnitz the Tailor	
Oct. 13—Their Husbands	
Oct. 16—A Healthy Neighborhood	
Oct. 20—A Quiet Little Wedding	
Oct. 23—The Janitor—Making An Automobile Tire	
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff	

KOMIC

	Feet
Oct. 2—It Happened in Haverstraw	
Oct. 9—An Overall Outing	
Oct. 9—Dobbs Forgot the Coal	
Oct. 16—The Birthday Party	
Oct. 16—Old Heads and Young Hearts	

LEWIS PENNANTS

Sept. 6—Decreed to Die	3000
Oct. 18—My Boy	

LUX

By Prieur

Oct. 17—In a Granite Quarry (Ind.)	375
Oct. 24—When a Man's Married (Com.)	750
Oct. 24—Terrible Bobby (Com.)	235

MAJESTIC

Oct. 11—The Ice Man's Revenge	
Oct. 12—The Van Warden Rubies	
Oct. 18—The Wedding Write-Up	
Oct. 19—Through the Sluice Gates	
Oct. 21—Always Together	
Oct. 25—Revenge	
Oct. 26—The Scenario Writer	

NESTOR

Oct. 15—Patsy's Luck (Com.)	
Oct. 17—Their Two Kids (Com.)	
Oct. 20—The Brigand (1 reel W. Dr.)	
Oct. 22—Under Western Skies (Dr.)	
Oct. 24—Hawkeye's Great Capture (Com.)	
Oct. 24—Tightwad Buys a Laundry (Com.)	
Oct. 29—A Man of the People (Dr.)	
Oct. 31—Curses! Said the Villain (Com.)	
Nov. 5—Western Hearts (1 reel Dr.)	
Nov. 7—His Wife's Burglar (Com.)	

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Oct. 17—His Pal's Bequest (Dr.)	
Oct. 22—The Kid (Com.)	
Oct. 24—A Man In the World of Men (2 reel Dr.)	
Oct. 27—Playmates (Dr.)	
Oct. 31—The Bee Industry (Edu.)	
Nov. 3—The Lesson the Children Taught (Com.)	
Nov. 7—The Heart of a Cracksman	

RAMO

Oct. 15—The Current (Dr.)	3000
Nov. 5—Wives	3000

RELIANCE

Oct. 11—The Rebellious Pupil (Dr.)	1000
Oct. 13—Poor Old Mother (1 reel)	
Oct. 15—The Flirt (1 reel)	
Oct. 18—A Knight Errant (1 reel)	
Oct. 20—Oh! What a Night	
Oct. 20—Two Men and a Mule (Series 1)	
Oct. 22—The Heart of a Rose	
Oct. 25—Hearts (2 reels)	
Oct. 27—The Real Mother	
Oct. 29—Two Men and a Mule (Series 2)	

REX

Oct. 19—The Criminals (2 reel Dr.)	
Oct. 23—The Thumb Print (2 reel Dr.)	
Oct. 26—When Death Unites (Dr.)	
Oct. 30—The Clue (Dr.)	
Nov. 2—Jewels of Sacrifice (Dr.)	
Nov. 6—The Pine Needle Test (2 reel Dr.)	
Nov. 7—The End of the Road (2 reel Dr.)	
Nov. 9—The Haunted Bride (Dr.)	

SOLAX

Oct. 10—Handcuffed for Life (Com.)	1000
Oct. 17—Bachelor's Waterloo (Com.)	1000
Oct. 24—Fisherman's Luck (Com.)	1000
Oct. 31—Ish Gabibble (Com.)	1000
Oct. 25—Rogues of Paris	4000
Oct. 31—The Movies	1000

SCANDINAVIAN FEATURE

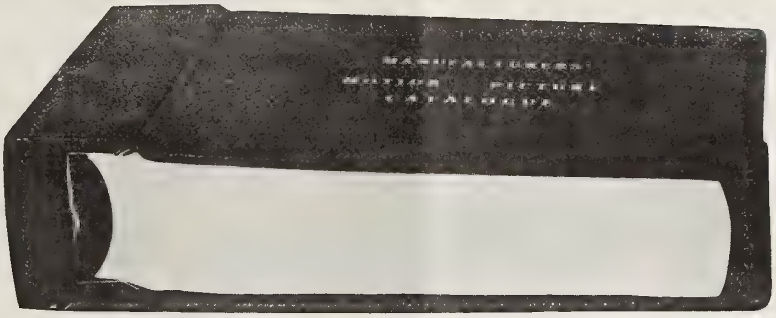
Sept. 13—Wandering Folk (2-reel Dr.)	

THANHOUSER

Oct. 10—The Deep Sea Lair	
Oct. 12—The Silver-tongued Orator	
Oct. 14—A Girl Worth While	
Oct. 17—A Peaceful Victory	
Oct. 19—Beauty in the Seashell	
Oct. 21—The Mystery of the Haunted Hotel	
Oct. 24—The Old Folks at Home	
Oct. 26—The Silver Tongued Orator	
Oct. 28—How Filmy Won His Sweetheart	
Oct. 31—A Twentieth Century Farmer	

VICTOR

Oct. 10—The Winner (2 reel Dr.)	
Oct. 17—The Girl of the Woods (2 reel Dr.)	
Oct. 24—For Old Love's Sake (Dr.)	
Oct. 27—The Restless Spirit (3 reel Dr.)	
Oct. 31—The Spender (2 reel Dr.)	
Nov. 3—The Ring of Sorrow (1 reel Dr.)	



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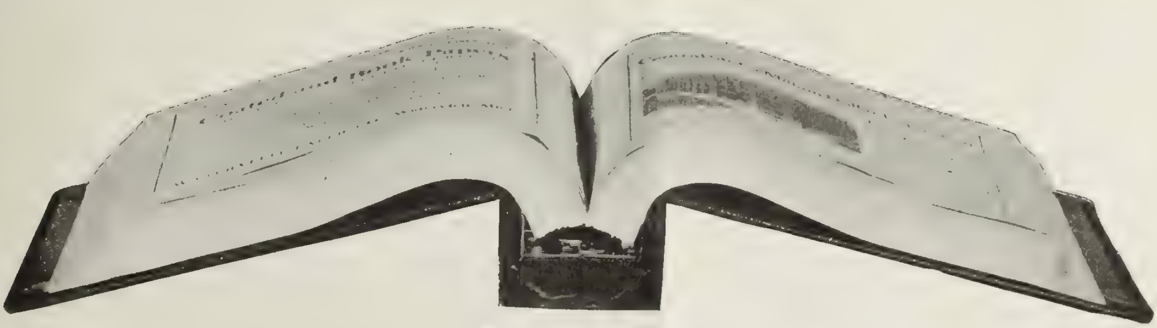

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BIOGRAPH

Sept. 29	Dyed, But Not Dead (Com.)	
Sept. 29	With the Aid of Phrenology (Com.)	
Oct. 2	A Tender-Hearted Crook (Dr.)	
Oct. 4	The Chieftain's Sons (Dr.)	
Oct. 6	His Secret (Dr.)	
Oct. 9	Never Known to Smile (Com.)	
Oct. 9	Scenting a Terrible Crime (Com.)	
Oct. 11	So Runs the Way (Dr.)	
Oct. 13	McGann and His Octette (Com.)	
Oct. 13	Aunts, Too Many (Com.)	
Oct. 16	Red and Pete, Partners (Dr.)	
Oct. 18	The Girl Across the Way (Dr.)	
Oct. 20	The Van Nostrand Tiara (Dr.)	
Oct. 23	The Winning Punch (Com.)	
Oct. 25	The Madonna of the Storm (Dr.)	
Nov. 23	A Fallen Hero (Com.)	

CINES

George Kleine

Sept. 2	The Sign of the Black Lily (Part I & II) (Dr.)	1970
Sept. 9	The Mysterious Man (Part I & II) (Dr.)	1980
Sept. 16	High Treason (Part I & II) (Dr.)	1800
Sept. 23	For His Brother's Crime (Part I & II) (Dr.)	2000
Sept. 30	Misgotten Gains (Part I & II) (Dr.)	2100
Oct. 7	The Flower of Destiny (Part I & II) (Dr.)	2000
Oct. 21	The Wheels of Justice (Part I & II) (Dr.)	2000
Oct. 21	The Wheels of Justice (Dr.) Parts I and II	

EDISON

Oct. 6	Birds of the Southern Sea Coast (Des.)	300
Oct. 6	A Short Life and a Merry One (Com.)	700
Oct. 7	A Wilful Colleen's Way (Dr.)	1000
Oct. 8	The Pink Granite Industry at Milford (Des.)	400
Oct. 8	Boy Wanted (Com.)	600
Oct. 10	In the Shadow of the Mountains (Dr.)	2000
Oct. 11	The Girl and the Outlaw (Dr.)	1000
Oct. 13	Bill's Career as Butler (Com.)	1000
Oct. 14	The Family's Honor (Dr.)	1000
Oct. 15	The Widow's Suitors (Com.)	1000
Oct. 17	The Foreman's Treachery (Dr.)	2000
Oct. 18	Twice Rescued (Dr.)	1000
Oct. 20	Hiram Green, Detective (Com.)	1000
Oct. 21	Reginald's Courtship (Com.)	1000
Oct. 22	Jaffa, the Seaport of Jerusalem (Sc.)	400
Oct. 22	His First Performance (Com.)	600
Oct. 24	Silas Marner (2 Parts)	2000
Oct. 25	A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.)	1000
Oct. 27	Across Swift Current Pass on Horseback (Sc.)	400
Oct. 27	A Hornet's Nest (Com.)	600
Oct. 28	A Daughter of the Wilderness (Dr.)	1000
Oct. 29	The Horrible Example (Com.)	1000
Oct. 31	Janet of the Dunes (Dr.)	2000
Nov. 1	A Woodland Paradise (Com.)	1000
Nov. 3	Wild Wales (Sc.)	350
Nov. 3	Porgy's Bouquet (Com.)	650
Nov. 4	Tommy's Stratagem (Com.)	1000
Nov. 5	Archie and the Bell-boy (Com.)	1000
Nov. 7	A Face from the Past (Dr.) Parts I and II	2000
Nov. 8	Elise (Dr.)	1000

ESSANAY

Oct. 3	Tony, the Fiddler (Special—2 parts—Dr.)	2000
Oct. 4	The Struggle (Dr.)	1000
Oct. 6	The End of the Run (Dr.)	1000
Oct. 8	The Riddle of the Tin Soldier (2 reel Dr.)	2000
Oct. 10	Pete's Insurance Policy (Com.)	
Oct. 10	The Sea Scouts of America (Top.)	
Oct. 11	The Influence of a Child (Dr.)	1000
Oct. 13	The Hermit's Ruse (Dr.)	1000
Oct. 14	Three Scraps of Paper (Dr.)	
Oct. 15	The Vampire (2 reel Dr.)	2000
Oct. 15	Their Waterloo (Com.)	
Oct. 16	A Borrowed Identity (Com.)	
Oct. 17	Broncho Billy Gets Square (Dr.) (Parts I & II)	
Oct. 17	The Troublesome Telephone (Com.)	
Oct. 17	The Boston Floating Hospital (Top.)	
Oct. 18	The Railroad Detective's Dilemma (Dr.)	1000
Oct. 18	"Alkali" Ike and the Wild Man (Com.)	
Oct. 21	The Way Perilous (Dr.)	
Oct. 22	Day by Day (Com.)	
Oct. 23	The Kid Sheriff (Com. Dr.)	
Oct. 24	The Love Lute of Romany (Dr.) Parts I and II	
Oct. 25	Broncho Billy's Elopement (Dr.)	
Oct. 28	Thy Will Be Done (Dr.)	
Oct. 29	Cupid and Three (Com.)	
Oct. 30	Greed for Gold (Dr.)	
Nov. 1	The Doctor's Duty (Dr.)	
Nov. 4	Quicksands of Sin (Dr.)	

KALEM

Oct. 6	The End of the Run (Dr.)	1000
Oct. 8	The Riddle of the Tin Soldier (Special 2 Parts—Dr.)	2000
Oct. 10	Pete's Insurance Policy (Com.)	
Oct. 10	The Sea Scouts of America (Edu.)	
Oct. 11	The Influence of a Child (Dr.)	1000
Oct. 13	The Hermit's Ruse (Dr.)	
Oct. 15	The Vampire (Dr.) (Parts I, II & III)	
Oct. 17	The Troublesome Telephone (Com.)	
Oct. 18	The Railroad Detective's Dilemma (Dr.)	
Oct. 20	The Dumb Messenger (Dr.)	
Oct. 22	A Daughter of the Underworld (Dr.) Parts I and II	
Oct. 24	Jimmie's Finish (Com.)	
Oct. 24	Betty Buttin and the Bad Man (Com.)	
Oct. 25	A Railroader's Warning (Dr.)	

LUBIN

Sept. 23	A Mexican Tragedy	1000
Sept. 25	Self Convicted	2000
Sept. 26	Winning His Wife	1000
Sept. 27	The Great Discovery	1000
Sept. 29	The Invader	1000
Sept. 30	The Actress and Her Jewels	400
Sept. 30	The Constable's Daughter	600
Oct. 2	The Special Officer	2000
Oct. 3	The Scarf Pin	1000
Oct. 4	For Her Brother's Sake	1000
Oct. 6	The Counterfeiter's Fate	1000
Oct. 7	The Two Cowards	1000
Oct. 9	Breed of the North	2000
Oct. 10	The Drummer's Narrow Escape	400
Oct. 10	Going Home to Mother	600
Oct. 11	The Higher Law	1000
Oct. 13	The Fiancee and the Fairy	1000
Oct. 14	A Deal in Oil	1000
Oct. 16	The Taking of Rattlesnake Bill	2000
Oct. 17	The Mate of the Schooner Sadie	1000
Oct. 18	The Highest Bidder	400
Oct. 18	A Sleepy Romance	600
Oct. 20	Father's Choice	400
Oct. 20	All On Account of Daisy	600
Oct. 21	Her First Offense	1000
Oct. 23	The Evil Eye	2000
Oct. 24	The Man in the Hamper	1000
Oct. 25	Mother Love	1000
Oct. 27	The Man of Him	1000
Oct. 28	Making Good	400
Oct. 28	Giving Bill a Rest	600
Oct. 30	The Rattlesnake (2 reels)	2000
Oct. 31	A Momentous Decision	1000
Nov. 1	When the Prison Doors Opened	1000
Nov. 3	The Double Chase (Com.)	1000
Nov. 4	Magic Melody (Dr.)	1000
Nov. 6	The Price of Victory (2 reel Dr.)	2000
Nov. 7	Cocoanut Industry (Edu.)	400
Nov. 7	Getting The Best of Dad (Com.)	600
Nov. 8	Hiawanda's Cross (Dr.)	1000

G. MELIES

Sept. 18	Home Life in Japan (Manners and Customs)	1000
Sept. 18	A Japanese Funeral	
Sept. 25	A Cambodian Idyll (Dr.)	1000
Oct. 2	Things Japanese (Edu.)	1000
Oct. 9	Cast Amid Boomerang Throwers (Com.)	1000
Oct. 16	Scenes of Cochin-China (Sc.)	1000
Oct. 23	Old and New Tahiti (Dr.)	

PATHE FRERES

		Feet
Sept. 29	Pathe's Weekly	
Sept. 30	Lillie's Nightmare	
Sept. 30	Deschutes Canyon (Washington)	
Oct. 1	Oxygen	
Oct. 1	Along the Padas River	
Oct. 2	Pathe's Weekly	
Oct. 2	The Depths of Hate	
Oct. 3	A Clever Story	
Oct. 4	A Wall Street Wail	
Oct. 4	Riding the Flume	
Oct. 6	Pathe's Weekly No. 56	
Oct. 7	Plants Which Eat	
Oct. 7	How Mountains Grow	
Oct. 7	A Journey Through Crimea (Travel)	
Oct. 8	The Smuggler (Dr.)	
Oct. 9	Pathe's Weekly No. 57	
Oct. 9	Two Mothers (Special—2 Parts—Dr.)	
Oct. 10	The Millionaire's Ward (Dr.)	
Oct. 11	Talkative Tess (Com.)	
Oct. 13	Pathe's Weekly No. 58	
Oct. 14	A Yankee in Mexico (Dr.)	
Oct. 14	The Petrified Forests of Arizona (Geology)	
Oct. 15	The Bullet's Mark (Dr.)	
Oct. 16	In the Haunts of Fear (Dr.) (Parts I & II)	
Oct. 16	Pathe's Weekly No. 59 (News)	
Oct. 17	Her Hour (Dr.)	
Oct. 18	A Plant with Nerves—Mimosa Pudica (Botany)	
Oct. 18	St. Claude and Its Environs, France (Sc.)	
Oct. 20	Pathe's Weekly	
Oct. 21	The Poisoned Stream (Dr.)	
Oct. 22	Dodging Matrimony (Com.)	
Oct. 23	The Death Song (Dr.) Parts I and II	
Oct. 23	Pathe's Weekly No. 61 (News)	
Oct. 24	Breeding Trout by the Million (Ind.)	
Oct. 24	Honfleur—An Old Coast Town of Northern France (Travel)	
Oct. 25	Gypsy Love (Dr.)	

SELIG

Sept. 26	The Policeman and the Baby (Com.)	500
Sept. 26	The Taj Mahal, Agra, India (Edu.)	500
Sept. 29	The Invisible Government (Dr. 2 reels)	2000
Sept. 30	The False Friend (Dr.)	1000
Oct. 1	The Cattle Thief's Escape (Dr.)	500
Oct. 1	Rangoon, India (Edu.)	500
Oct. 2	Our Neighbors (Dr.)	1000
Oct. 3	John Bousall of the U. S. Secret Service (Dr.)	1000
Oct. 6	The Conscience Fund (2 reel Dr.)	2000
Oct. 7	The Missionary and the Actress (Dr.)	1000
Oct. 8	The Dream of Dan McGuire (Com.)	1000
Oct. 9	Saved from the Vigilantes (Dr.)	1000
Oct. 10	Ceylon Tea Estate (Edu.)	500
Oct. 10	Only Five Years Old (Dr.)	500
Oct. 13	The Bridge of Shadows (2 reel Dr.)	2000
Oct. 14	The Silver Grindstone (Dr.)	1000
Oct. 15	As a Father Spareth His Son (Dr.)	1000
Oct. 16	The Golden Cloud (Dr.)	500
Oct. 16	The Abduction of Pinkie (Com.)	500
Oct. 17	The Woman of the Mountains (Dr.)	1000
Oct. 20	The Finger-Print (2 reel Dr.)	2000
Oct. 21	Surf and Sunset on the Indian Ocean (Edu.)	500
Oct. 21	Dishwash Dick's Counterfeit (Com.)	500
Oct. 22	Dorothy's Adoption (Dr.)	1000
Oct. 23	Life for Life (Dr.)	1000
Oct. 24	Destiny of the Sea (Dr.)	1000
Oct. 27	The Pendulum of Fate	
Oct. 28	When May Weds December	
Oct. 29	Two Sacks of Potatoes	
Oct. 29	A Muddle in Horse Thieves	
Oct. 30	Old Doc Yac and the Artist's Dream	
Oct. 31	The Dangling Noose	
Nov. 4	Slipping Fingers	
Nov. 5	The Probationer	
Nov. 6	The Conversion of Mr. Anti	
Nov. 7	The Schoolmarm's Shooting Match	

URBAN ECLIPSE

George Kleine

July 11	The Statue of Fright (Dr.) (Part I and Part II)	1770
Aug. 12	The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19	The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14	The Last Minute (Dr.) (Part I & II)	2000
Oct. 28	The Rajah's Diamond Rose (Part I & II) (Dr.)	2000

VITAGRAPH

Sept. 30	Which? (Com.)	1000
Oct. 1	The Autocrat of Flapjack Junction (Com.)	1000
Oct. 2	Salvation Sal (Dr.)	1000
Oct. 3	The Treasure of Desert Isle (Com. Dr.)	1000
Oct. 4	The Mystery of the Silver Skull (2 part Special—Dr.)	2000
Oct. 6	Ann of the Trails	
Oct. 7	A Homespun Tragedy	
Oct. 8	When Friendship Ceases	
Oct. 9	Heartbroken Shep	
Oct. 10	Cutey's Waterloo	
Oct. 11	The Test (Special Two-Part Feature)	
Oct. 13	Mrs. Upton's Device	
Oct. 14	The Ballyhoo's Story	
Oct. 15	Master Fixit	
Oct. 15	Buddhist Temples & Worshippers	
Oct. 16	The Outlaw	
Oct. 17	Matrimonial Manoeuvres	
Oct. 18	The Pirates (2 Part Special)	
Oct. 20	The White Feather	
Oct. 21	Luella's Love Story	
Oct. 22	Sleuths Unawares	
Oct. 22	Low Caste Burmese	
Oct. 23	The Doctor's Secret	
Oct. 24	On Their Wedding Eve	
Oct. 25	The Next Generation (2 Part Special)	
Oct. 27	At the Sign of the Lost Angel	
Oct. 28	In the Shadow	
Oct. 29	Father's Hatband	
Oct. 30	Bianca	
Oct. 31	Fatty's Affair of Honor	
Oct. 31	Performing Lions	
Nov. 1	The Warmakers (2 part Special)	
Nov. 3	The King's Man	
Nov. 4	His Silver Bachelorhood	
Nov. 5	The Hoodoo Umbrella	
Nov. 5	Scenic	
Nov. 6	A Broken Melody	
Nov. 7	Flaming Hearts	
Nov. 8	The Diver (2 part Special)	

STATE RIGHT BUYERS

Are going to make a lot of money out of the newest big release

"A BOY AND THE LAW"

FEATURING

JUDGE WILLIS BROWN

AND HIS FAMOUS PARENTAL COURT AND BOY CITY

It's the exciting life-story of a really wonderful boy, following him through the persecution of Jews in Russia; imprisonment and escape to the U. S.; through law defying gang-life here; through the Juvenile Court and a great citizen factory till he becomes the first Mayor of a real City of Boys, and then on to honorable American citizenship.

FIVE REELS OF REAL LIFE

Just the kind of feature every manager is waiting for—true, exciting, and at the same time educational and uplifting. It will appeal to boys, girls, men and women alike.

The most successful feature film Selig ever produced was Judge Brown's "City of Boys," simply a few scenes in Boytown.

"A Boy and the Law" is Judge Brown's second and much bigger venture in the Movies. It's a real Photoplay. He appears personally in many of the hundred and fifty scenes.

It is good for the regular moving picture houses or may be booked in the large theatres and opera houses at advanced prices. Some state right buyers are preparing to do this. Premier in New York will be at the big *New York Theatre* on Broadway the *week of Oct. 27.* Come and see it.

BETTER HURRY—STATES GOING FAST

YOUTH PHOTO PLAY CO.

W. W. YOUNG, Manager

7th Floor, Candler Building, 220 W. 42nd St., New York City

REMEMBER!

THE FIRST "JOKER" COMEDY WILL BE RELEASED SATURDAY, OCT. 25TH, to be followed by other "Joker" brand comedies every Saturday and Wednesday. They are screams! They are going to tickle the whole world. DEMAND THEM!

THE FIRST WARREN KERRIGAN FEATURE WILL BE RELEASED MONDAY, Oct. 27th, a 3-reel Victor entitled "The Restless Spirit." You'll see Kerrigan at his best, in a lavish production. Make preparations for "Kerrigan Day" NOW!

THE THIRD FLORENCE LAWRENCE FEATURE WILL BE RELEASED FRIDAY, Oct. 31st, a 2-reel Victor entitled "The Spender." Remember that your exchange will have to charge you extra for it. Book it at any cost. YOU'LL MAKE A CLEAN-UP!

ANNOUNCEMENT SLIDES OF ALL OUR FEATURES CAN BE OBTAINED FROM any Universal exchange for 25 cents each. It's the most inexpensive form of advertising in the world. Go to it and build up your business at slight cost!

HANDSOME HERALDS FOR ALL UNIVERSAL FEATURES CAN BE OBTAINED from any exchange booking the Universal Program, cheaper than you can get dodgers printed in your home town. Boost your business on slack days with heralds!

STUNNING ITALIAN BRONZE PHOTOS OF ALL OUR STARS MAY BE OBtained in 11 x 14 sizes for $1.50 per dozen, assorted. Send money and list of stars you select direct to your exchange and you'll get a corking good bargain!

DON'T FORGET

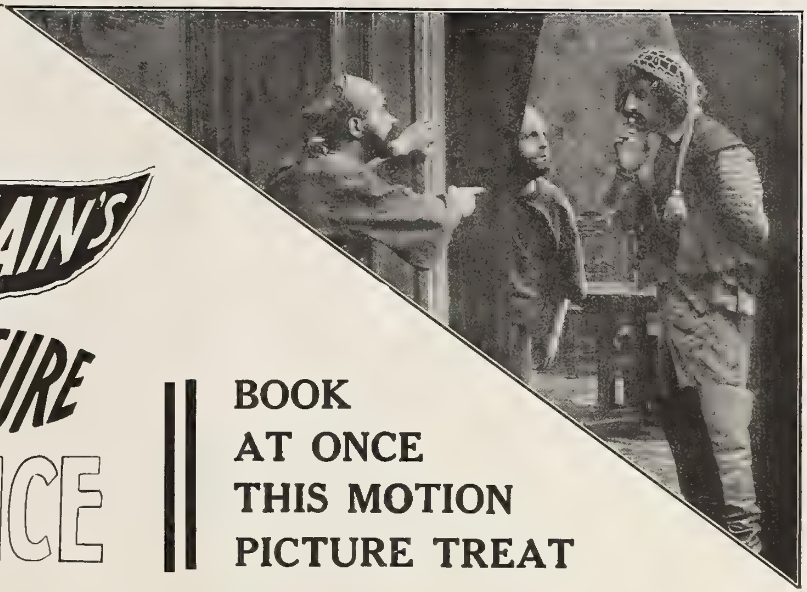
"Captain Kidd," the most daring 3-reel Feature ever made in America, will be released Tuesday, Nov. 4. The first of the great Pirate Series taken under the direction of Otis Turner on San Francisco Bay. Most stunning 6-sheet, 3-sheet and two kinds of one-sheet posters ever used for moving pictures. **REMEMBER** to demand it from your exchange!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, **President**

Mecca Building, Broadway and 48th Street, New York, N. Y.

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE."



GERMAIN'S FEATURE FILM SERVICE

BOOK AT ONCE THIS MOTION PICTURE TREAT

AMBROSIO'S MASTERPIECE

6 REELS THE BETROTHED 6 REELS

has been secured by L. Germain for the states of New York, Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia, Ohio and Indiana

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REMEMBER This is Ambrosio's.

From the World's Greatest Romance, by Alexander Manzoni.

This production has taken nine months of artistic effort to complete, regardless of cost.

WHAT MORE? In presenting this extraordinary Photo-play, the Exhibitor offers his patrons indeed a "thing of beauty and a joy forever." Its scenic effects are worthy of Belasco.

THE STORY Mr. W. Stephen Bush, of the Moving Picture World, writes: "You laugh and weep and laugh again and weep again, and it makes us feel glad we are living."

BE IN THE LEAD AS AN EXHIBITOR—WE'LL SHOW YOU *SOMETHING* IN *FEATURES* AND *SERVICE*

GERMAIN'S FEATURE FILM SERVICE

Headquarters, 552-554 5th Avenue, Brooklyn, N. Y. **Telephone, 516 J. South**

WITH BRANCHES AT PHILADELPHIA, NEW JERSEY, CLEVELAND, DAYTON

In All the Hubbub--Just Get This:

Shouting doesn't make a service good.

General Film would be just as desirable if we didn't advertise.

The only reason we advertise is to tell you about certain things which otherwise, you might have difficulty in finding out.

We don't want to shout. We simply want to sit down with you quietly and call your attention to the pictures themselves. They tell a story of excellence—consistent excellence—that is self-evident. In other words, the goods that we are selling, sell themselves to you and to your patrons—if you give them a chance. This advertising is only to persuade you not to overlook this chance.

"THE PENDULUM OF FATE"

Selig. Two Reels. Released Oct. 27

Lord Philip had to keep his marriage secret for twenty-five years. And when his father, the old Earl, finally died, his younger brother sought the title. Intrigue of the deepest character follows the thread of this picturesque production, until the family of the rightful heir comes into its own. Dramatic and impelling action.

"THE RAJAH'S DIAMOND ROSE"

Cines-Kleine. Two Reels. Released Oct. 28

The unscrupulous Count had a way of showing his friends his beautiful diamond rose and then leaving them alone with it. If they touched it, an automatic camera caught them red-handed and the Count asked big black-mail. The sister of a youth thus dishonored exposed the fraud—the diamond was bogus.

MOTION PICTURE DANCING LESSONS

Kalem. Three Parts. Released Oct. 29

Something brand new—the tango and the turkey-trot and the waltz taught by the screen. Wallace McCutcheon and Miss Joan Sawyer, whose dancing has been the feature of the New York Roof Garden this summer, appear in these interesting steps in Mr. McCutcheon's studio, his "Ecole du Danse." Special music with each film. A genuine sensation.

"WHEN CHILDHOOD WINS"

Patheplay. Two Reels. Released Oct. 29

Against her father's will a girl marries an artist. The angry father cuts her off. They are separated for years until her little daughter meets an old gentleman on the street and unknowingly captures her grandfather's heart. The reconciliation comes when the little girl falls ill. A wonderfully human, sympathetic story.

"THE RATTLESNAKE"

Lubin. Two Reels. Released Oct. 30

A weird story of a man's gratitude to a snake for saving his life. He takes the serpent home to live with him, and then conceives the idea of having the snake kill the man who won his sweetheart. He places it in the other man's bed. But when the little daughter of the girl he loved creeps into the bed, it is too much even for this half demented creature. He saves her. Action" Whew!

"THE TOLL OF THE MARSHES"

Essanay. Two Reels. Released Oct. 31

An interesting presentation of the land swindler evil. The company goes on selling swampland in place of farms until the president takes his family to the scene of his operations where his little daughter is lost in the marshes. Then one of the victims proves his worth by risking his life to return the girl and restitution is made.

"JANET OF THE DUNES"

Edison. Two Reels. Released Oct. 31

Another brilliant feature by the author of "Joyce of the North Woods." This time the heroine is a girl of the surf-pounded beaches and the wind-swept dunes. She is reared by old Capt. Billy who loved her mother. The girl delights in rummaging through the library of one of the wealthy summer residents. He finds her, and his friend, an artist, loves her. They find that the wealthy man is the girl's own father.

"THE WAR MAKERS"

Vitagraph. Two Reels. Released Nov. 1

Here is diplomacy at its most exciting angle. The ambassador tricks the Secretary of War to bring the new war plans to a great dinner at the Embassy. Then all the guests receive a wine that contains "the sleeping death." The beautiful spy sails for Europe with the plans, but is caught by the cleverness of the Secretary's wife.

GENERAL FILM COMPANY, (Inc.)

200 FIFTH AVENUE NEW YORK CITY

November 1, 1913

Price, 10 Cents

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

Volume VIII
No. 17

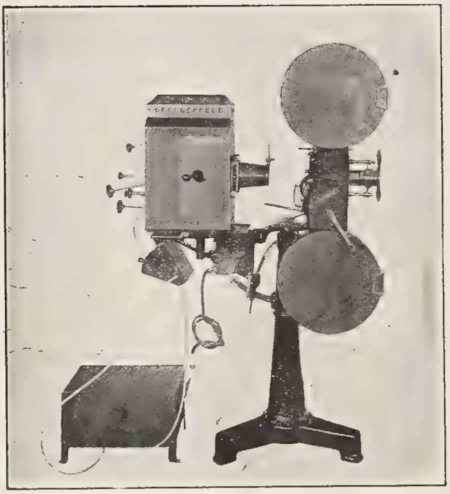
HELEN GARDNER
A Warner's Features Star

Published by
Exhibitors' Times Inc.
220 West 42nd Street New York

COLUMBIA UNIVERSITY

ADOPTS THE WORLD FAMOUS

Simplex PROJECTOR



Columbia University of New York City is the largest in the world in point of attendance. In scientific matters, it has no superior.

The heads of the scientific departments who will use the Simplex projector, each has an international reputation and is recognized as the final authority in their own particular field of research.

The fact that this learned body of scientists selected the Simplex projector for their work is conclusive proof that it is scientifically correct and mechanically perfect.

No greater compliment can be paid to any machine than the endorsement of such an Institution.

It should be of great encouragement to the trade that the price of the Simplex projector places it within reach of the small exhibitor as well as the large one, thus making it possible for all live up-to-date exhibitors to give their patrons perfect projection by means of a machine which is built to wear.

WRITE FOR CATALOGUE B

Made and guaranteed by

PRECISION MACHINE CO.

317 East 34th Street New York

MR. FEATURE BUYER

DO YOU WANT

THRILLS ACTION EXCITEMENT

A REAL FEATURE FILM?

"THE PHANTOM DUNGEON"

OR

"THE TREASURE OF BAUX"

(IN THREE PARTS)

"A Search for Hidden Treasure" "Trapped in a Living Tomb"

"A Dynamite Explosion Brings Life and Liberty"

A SENSATION IN EVERY FOOT

PARTICULAR PAPER THAT WILL PULL PEOPLE

WIRE WRITE 'PHONE

UNION FEATURES

225 W. 42nd ST., NEW YORK CITY.

Last Days of Pompeii

(Copyright 1913, By Photo Drama Co.)

As Presented in America by

GEORGE KLEINE

Has Again Shattered All Known Attendance Records Here and Abroad!

This Magnificent Photo-Drama is Now Available for Theatres of All Kinds.

You Can Rent or Share

"The Last Days of Pompeii"! You can pack your house to the uttermost—clean up a month's profit in a single day and leave in the minds of your patrons an unforgettable impression of a night of joy!

Thursday, October 16th, was a rainy, cold and foggy day. The Great De Luxe Theatre at Evanston and Wilson Avenues, considered one of the finest picture theatres in Chicago, billed "THE LAST DAYS OF POMPEII" for a single night. Thousands were turned away! Enthusiasm became almost a riot—help was needed to keep the throngs in line at 20 cents a head! Streets were impassable for the third and last show at 9.30 P.M.! Automobiles lined the curb for two blocks either way—women fainted in the pushing crowds—electric fans over the box office were turned into the mass, despite the cold—The De Luxe never saw its like before or since!

You can do the same. Write quick if you want the benefit of this mighty subject while still new in your territory!

"The Last Days of Pompeii" was made at Turin and Pompeii, Italy. 5000 people were employed in the making—a tremendous throng that gives a weight and power to one of the most beautiful stories of any age or clime!

For all territory East and South of the Ohio River, address:

GEORGE KLEINE
1476 BROADWAY,
NEW YORK, N. Y.

For all other territory address:

GEORGE KLEINE
164 N. STATE ST., DEPT. P.
CHICAGO, ILL.

European address:
55 Rue Ste. Lazare, Paris.

(In answering for quick attention, do not fail to address Department P.)

(This film, photographs and all printed matter, protected by copyright. Infringers will be prosecuted.)

Keep Your Stars Before the Public!

Your Present Method of Advertising Attracts the Passer-By
Our Publicity Cuts Go Into the Homes and Bring Them Out
They Stimulate Old Business — They Create New Business

ENTERPRISING, progressive exhibitors everywhere are successfully using the amusement columns of the daily and weekly newspapers to advertise their coming attractions and to keep their stars before the public. If you are not doing the same thing, BEGIN NOW AND WATCH YOUR AUDIENCES GROW. The best way to get this publicity free is to furnish your local newspaper with it in the most convenient and attractive form, the way the publisher wants it. That's just what we are doing for you. We know how they want it and we are supplying it accordingly. We print in the accompanying catalogue cuts of well known and popular players. The cuts and borders are gotten up in newspaper style, ready for use.

Every exhibitor should run one or more of these beautiful cuts in his local paper at least once or twice per week. Playgoers who have through habit been patronizing other houses regularly, will see your announcement, will be attracted by the picture of an old favorite, and you will see new faces at the performance and increased receipts at the box office.

At regular intervals you should run in the amusement columns a cut of one of the players who appears on your screen, with the wording below "Now Playing at____________," inserting the name of your theatre, followed by a brief write-up of the actor or actress, which we supply. These faces are old friends to thousands of playgoers and many persons who have settled down at home for the evening will see the photograph of their favorite actor or actress and visit your theatre. In other words these illustrations will stimulate old business and create new business, all of which means increased receipts.

These New Process Cuts are something new, something the publisher of your paper has perhaps never seen before, and you will find that he will be glad to run them for you. If you print a program or if you distribute circulars you can also use the cuts for that purpose.

Under each cut we print the name and number. The price of the small cuts is 25c. each, or $2.50 per doz., all transportation charges prepaid. The price of the large cuts is 50c. each, or $5 per doz., all transportation charges prepaid. Please make your selection and fill out order blank, inclosing the required amount and you will receive your order by return mail. Do not put the matter off, BUT SIT DOWN NOW AND FILL IN BLANK BELOW.

The cut printed herewith is a sample of the cuts we manufacture. We will supply you with a similar cut of any actor or actress in filmdom.

NEW PROCESS ELECTRO CORPORATION

HERALD SQUARE BUILDING **'PHONE GREELEY 855**
141-143-145 West 36th Street **NEW YORK CITY**

NEW PROCESS ELECTRO CORPORATION
Herald Square Building
141-143-145 West Thirty-sixth Street NEW YORK CITY
Gentlemen:—Enclosed please find .... for which send by return mail cuts of the following moving picture players:..........
Sign here..........
Street Number..........
City..........State..........
Date..........

Midgar Features

SHOUTING DOESN'T MAKE A FEATURE GOOD

but this massive production in six reels, produced at enormous cost, will prove to be the greatest money-making attraction ever put before the public. Motion picture lovers will demand to see

How Wild Animals Live

THE HUMOR AND PATHOS OF JUNGLE LIFE

Lions, Leopards, Hyenas, Vultures, Dingoes, Jackals, Polar Bears, Seals, Water Buffalo, Etc.

Photographed in Their Native Haunts and Natural Surroundings by *Expert* Photographers

24 Styles of Attractive Lithographs, Booklets, Photos, Cuts, Heralds, Lecture, and Advertising Novelties.

ON EXHIBITION DAILY IN OUR HANDSOME PROJECTING ROOM

TO SECURE YOUR TERRITORY, WIRE NOW!

MIDGAR FEATURES
135 WEST 44th STREET
NEW YORK CITY

TEL: BRYANT 8138

CABLES: MIDGARFILM

ANNOUNCEMENT

We are now printing the word "Eastman" on the margin of all our Cine film. We want the exhibitor to know when he is and when he is not getting Eastman film. It will be to his advantage—and ours.

Of course it will take time for such identifiable films to reach the consumer—so don't expect results at once—but it's a step in the right direction—for your interests and ours.

EASTMAN KODAK CO.

DESIGNING
ENGRAVING
ELECTROTYPING

HARDING PHOTO ENGRAVING CO.

8-10 WEST 13TH ST.
NEAR
FIFTH AVENUE
NEW YORK

TELEPHONE 1817 / 1818 CHELSEA

A MESSAGE FROM MARS

JAMES McENNERY
SPECIAL ENVOY
UNITED KINGDOM FILMS ENGLAND

See Americans First.

FLYING A FEATURE FILMS

WHAT HER DIARY TOLD

A Variety of "Flying A" Features by Prominent Artists.

THE GIRL AND THE GREASER
A Western drama.
Release, Monday, Nov. 3, 1913.

WHAT HER DIARY TOLD.
An excellent society drama.
Release, Thursday, Nov. 6, 1913.

THE HAUNTED HOUSE.
A society drama enacted on the Pacific Coast.
Release, Saturday, Nov. 8, 1913.

ONE AND THREE SHEET STRIKING FOUR COLOR LITHOGRAPHS ON ALL THESE SUBJECTS.

Watch Announcements For
"THE TRAIL OF THE LOST CHORD."
A Powerful Two Part Adaptation.
Release, Monday, Nov. 17, 1913.

AMERICAN FILM MANUFACTURING CO., Chicago

EDISON FILMS

Make the Edison two reel Friday release part of your regular weekly program.

Coming Two Reel Releases

***SILAS MARNER

From the famous novel by George Eliot.

We have preserved all the dramatic situations of George Eliot's great novel and have worked out her vivid character descriptions in a way that is sure to make a strong appeal to the thousands who are familiar with the novel. The film, as a film, will win the favor of those who do not know the novel because of the many big dramatic moments in the life of the weaver, Silas Marner.

Released Friday, October 24th

***JANET OF THE DUNES

From the novel by Harriet T. Comstock.

When Devant deserts his country bred wife she flings herself into the sea, leaving little Janet in care of Captain Billy. The girl finds a secret entrance into a deserted house—Devant's—and is discovered there by him although he does not suspect her identity. An artist friend of his paints Janet, and falls in love with her. Devant learns who she is and, overcome by remorse, swears to atone for the desertion of her mother.

Released Friday, October 31st

Coming Edison Single Reels

**A PROPOSAL FROM—NOBODY

Being the fourth story of "Who Will Marry Mary?" Mary falls into the hands of a half crazed Maine guide.

Released Saturday, October 25th.

*A HORNET'S NEST

A case of mistaken indentity.

(On the same reel)

ACROSS SWIFTCURRENT PASS ON HORSEBACK

Released Monday, October 27th.

*A DAUGHTER OF THE WILDERNESS

A powerful dramatic tale of the Canadian woods.

Released Tuesday, October 28th.

*THE HORRIBLE EXAMPLE

Picturing the downfall of a rabid prohibitionist.

Released Wednesday, October 29th.

**A WOODLAND PARADISE

Beautiful settings add to the charm of the comedy.

Released Saturday, November 1st.

*PORGY'S BOUQUET

A terrible warning to jealous husbands.

(On the same reel)

WILD WALES

Released Monday, November 3rd.

*TOMMY'S STRATAGEM

Tommy wins a home and unites a drifting couple.

Released Tuesday, November 4th.

**ARCHIE AND THE BELL-BOY

The bell-boy makes a man of pampered Archie.

Released Wednesday, November 5th.

*One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co.

THOMAS A. EDISON, Inc.

275 Lakeside Avenue, Orange, N. J.

Makers of the Edison Kinetoscope, Type D.

BOSWORTH B INC.

PRESENTS

THE SEA WOLF

IN SEVEN REELS

By

Jack London

We are the only authorized producers in motion pictures of all Jack London's literary work, past, present and future.

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648 South Olive St.
LOS ANGELES, CAL.

WM. L. ROUBERT
General Sales Manager
Temporary Address
Hotel Knickerbocker
NEW YORK CITY

EVENTUALLY

When you are through experimenting with white walls, aluminum paints and metalized screens such as so-called gold and imitation of our name, you will buy a

MIRROR SCREEN

Because it gives the most artistic, the brightest and clearest picture and is the greatest money getter for your theatre in the world and lasts forever

$1,000.00 **$1,000.00**

Forfeit if the Mirror Screen is not the most perfect surface in the world for the projection of Motion Pictures

MIRROR SCREEN COMPANY, Shelbyville, Ind.

F. J. REMBUSCH, Pres.

FRANK MANNING, Eastern Representative, 121 West 48th St., New York City.

Write today for our new snow-white finish and catalogue.

—WHY NOT NOW?—

LUBIN FILMS

LOOK FOR OUR TWO REEL PICTURES EVERY THURSDAY

"THE PRICE OF VICTORY" Two-Reel Thursday, November 6th
A dramatic incident of the Civil War

"THE SEA ETERNAL"
Two-Reel Thursday, November 13th
A wonderful melodrama of the sea coast

"PARTNERS IN CRIME"
Three-Reel Thursday, November 20th
A powerful story of a gang of swell yeggmen

Five Releases Each Week

"MAKING GOOD"
400 Feet Tuesday, October 28th
An odd courting episode with lots of laughs

"GIVING BILL A REST"
600 Feet Tuesday, October 28th
The sorrows of a husband who is too big for enjoyment

"THE RATTLESNAKE"
2,000 Feet Thursday, October 30th
A strangely dramatic and physiological story, with love intensified

"A MOMENTOUS DECISION"
1,000 Feet Friday, October 31st
A dramatic story in which a woman's honor is sustained

"WHEN THE PRISON DOORS OPENED"
1,000 Feet Saturday, November 1st
A new and beautiful life is opened to two unfortunates

"THE DOUBLE CHASE"
1,000 Feet Monday, November 3rd
The chase is reversed but both are willing to be caught

LUBIN Five Color Posters, One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

LUBIN

This 3-Reel "101 Bison" Feature Will Take the Whole World by Storm

Just as "Ivanhoe" Did. It is Wonderful! Get It!

UNIVERSAL FILMS TRADE MARK

Ten Reels of Action Condensed Into Three

UNIVERSAL FILMS TRADE MARK

"CAPT. KIDD" will be released Tuesday, Nov. 4th. It is the first of a series of pirate pictures produced under the brainy direction of Otis Turner with the Universal's new star, David Hartford, in the title role. The other two pirate pictures, for release later, are "Under the Black Flag" and "The Buccaneer. YOU WILL WANT THE WHOLE SERIES!

"CAPT. KIDD" will probably create even a greater sensation than our recent wonderful animal feature entitled "The Coils of the Python," which has excited the whole film trade. Make arrangements right this minute so that your exchange can give you the earliest possible booking. It is going to make your theatre THE TALK OF THE WHOLE TOWN!

"CAPT. KIDD" will have two kinds of 1-sheets, a striking 3-sheet and the most stunning 6-sheet posters ever used for moving pictures. Posters, announcement slides, heralds and lobby photos for "Capt. Kidd" should be ordered immediately from your exchange. "Capt. Kidd" is only three reels in length, but it contains enough action FOR TEN REELS!

DON'T FORGET—The first Warren Kerrigan release Monday, Oct. 27th!
DON'T FORGET—The third Florence Lawrence release, Friday, Oct. 31st!
DON'T FORGET—The "Joker" release every Wednesday and Saturday!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President.

Mecca Building, Broadway and 48th Street, New York, N. Y.

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

◀ COPYRIGHT ▶

THE GIRL OF THE SUNNY SOUTH

A PHOTOPLAY IN FOUR REELS

The Best Seller and Business Getter of the Year.

Only a Few States Still Unsold. Wire, Phone or Write To

American From Leader to Trailer.

EXTRAORDINARY ADVERTISING MATTER

2 Kinds of 1 Sheets.

2 Kinds of 3 Sheets.

2 Kinds of 6 Sheets, and Special Banner Making a 24-Sheet Stand.

30 Different Photographs 8"x10" and 11"x14".

2 Kinds of Heralds, Slides and Cuts.

AMERICAN KINETO CORPORATION

1018 LONGACRE BUILDING
Broadway at 42nd Street, New York City
PHONE, BRYANT 4276

◀ FEATURE FILMS ▶

Special Attention
given to the
M. P. Trade
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Developers
and
Aniline Colors
Write for Shade Card and Prices

Berlin Aniline Works
213 Water Street, New York

Increase Your Attendance By Educating Your Patrons

The more your patrons know about the plays and players, the greater will be their interest in Motion Pictures and the more frequent they will come to your theater.

What are you doing to educate your patrons in Motion Pictures? What are you doing to keep them posted?

This is a kind of advertising that will cost you little and bring you big results.

Thousands of exhibitors are now accomplishing great things not only for the Motion Picture business in general, but also for their own theaters by selling the Motion Picture Story Magazine.

Why is it that you have not placed this greatest and best of magazines devoted to Motion Pictures on sale at your theater?

You will find that your patrons will like it, that they will enjoy reading the stories and will be glad to get portraits of the players. The Motion Picture Story Magazine contains the stories and portraits of both Licensed and Independent players.

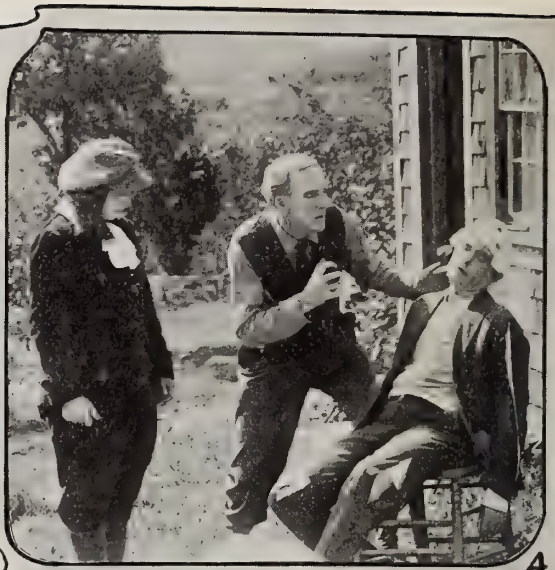
Just now we are in a position to make you an exceptional offer. One that you cannot afford to pass by.

Write us today for OUR SPECIAL INTRODUCTORY OFFER to exhibitors.

Address Promotion Department.

The Motion Picture Story Magazine
175 Duffield Street Brooklyn, N. Y.

1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2

5

3

6

CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM COMPANY (Inc.)

1. The Runaway Freight.—Kalem.
2. The Frozen Trail. Pathe.
3. A Leader of Men.—Lubin Mfg. Co.
4. A Face from the Past.—Edison.
5. The Death Weight.—Essanay.
6. The Price of Victory—2-Reel.—Lubin Mfg. Co.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

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"BIG BILL" STEINER

North American Film Corporation Takes the Field

UNLIKE the poet of whom I wrote last week, the film man can be made, given a modicum of inherited intelligence—brains; in other words, experience, hard work and devotion to the business, you can produce a film man who will be a credit to himself and the business. In this class I place William F. (Bill) Steiner, one of the best and most experienced film men in the business today. A real pioneer. A man to be respected, a man who deserves to "get his" (in the local vernacular) in right of hard work. Billy is a young man—he is still under forty—and should achieve, as he deserves, success.

WILLIAM F. STEINER

Mr. Steiner is a product of the epochal year of 1896 when the great chemico-scientists, A. & L. Lumiere, made the modern motion picture possible by their beautiful productions. The world owes much to the genius of France, and in my humble opinion certainly owes much to French readiness to demonstrate the artistic possibilities of the motion picture. This the Lumieres, in my opinion, were the first to do. Mark what I say, the artistic possibilities. Other great workers dealt with the industrial, the commercial, the business and other ends, but it is French genius and French artists' work that made motion pictures possible.

In those days Billy Steiner "slept under the counter." He began to sell motion pictures imported by himself and others. Then a little later he began to make them in a small way. Then still later he began to handle them commercially. So much so that five or six years ago Mr. Steiner was at the head of the largest film exchange in New York City. He not only ran exchanges but he ran theatres and ran them successfully.

It was a sight to go in any morning into the Imperial Film Exchange and see the floor black with operators changing films. In this way Mr. Steiner made money and friends and popularity, and added to his experience and knowledge.

Four and a half years ago the Edicts and Ukases from 80 Fifth avenue put Billy out of business. By way of complimentary return he had several suits for damages amounting to a million or two against 80 Fifth avenue. Number 80 made Billy bankrupt, but Billy smiled. He made and sold Yankee Films, he made and sold feature films. He can operate a camera (he teaches camera men), he can develop pictures, he can arrange scenarios; he can direct pictures. There isn't a nook or cranny in this business into which Steiner has not penetrated by hard practical experience.

Mr. Steiner is the practical head of the North American Film Corporation which is shortly to assert itself as a potent factor in the motion picture business of the world. With Mr. Steiner there are associated good practical picture men and makers. These men under Bill's guidance have been quietly at work for months past making stock in various parts of the country.

I went down to the North American studio the other day. It is the old Reliance studio in working order. I was greeted by many film friends there who are basic parts of the North American organization. I saw prints of some forthcoming releases. These are well-acted pictures built around fine stories, well photographed. They will please the motion picture public of the world because they are good motion pictures.

The North American controls twenty of its own exchanges. Now the owning of twenty exchanges makes any combination a powerful factor in the business. And the North American is to be also, I think, a good factor. I am betraying no secrets when I say that Billy Steiner's vicissitudes in this business have been almost contemporaneous with my own. "A fellow feeling makes us wondrous kind," and I freely say that I feel friendly disposed toward Mr. Steiner. There are many less worthy than he, less experienced than he, less deserving than he, but who have been well advertised who are more successful. But Billy should and will get his.

Mr. Steiner has hosts of well wishers throughout the world. He is loyal, free handed and good natured. He is a good fellow and a good man and beyond all he is a good film man.

Some of Mr. Steiner's pupils are doing exceedingly well. He knows how to train them. Many an actor, actress and producer owe their first chance to him. He has helped them to success in the film business. He is a thoroughly practical man and a hard worker. Above all things, if popularity be an asset, the subject of this sketch has a large stock of it. So large indeed that it would be difficult to estimate the number of his sincere well wishers. He has a band of loyal helpers. A better and more experienced director than Pierce Kingsley you could not find in a day's march. And Pierce is loyally helping the North American by producing some fine well-acted pictures. But Pierce himself, good boy, will form the subject of a separate sketch by and by. Then there is Jimmie Maher and he, good boy, will figure in these pages. Moreover, there are other prominent men of affairs taking a hand in the business end of the North American. Their names and ratings, when they are made known, will inspire the fullest confidence in the efficiency of what is designed to be a great film organization. But chiefest interest, of course, centers this moment in the practical figure, and that is W. F. Steiner. You cannot put a good man down. The fact that he is a good man is almost a certainty as it as an assurance that he is bound to make good. He is making good pictures, and is going to distribute them throughout the world.

The North American program isn't ready—but it is nearly so, and when it is ready it will be seen that it is worth handling, and that the pictures are being shown in the best motion picture theatres. There is always room at the top, and there is room for W. F. Steiner and his organization to take a topmost place in this great business. " 'Tis not in mortals to command success, but we will do more. We will deserve it." This line was written by William Shakespeare. It is applicable to the subject of this sketch. It seems very repellent to write of such an engaging personality in this form and style. He is just plain Bill. He always was Bill and always will be Bill to his friends. He is one of the few men in the business of whom you never hear a harsh or unkind word said. When adversity came he faced it like a man and paid up. Some men face adversity and don't pay.

The offices of the North American are at present in the Exchange Building. I believe that new and large offices are in course of being taken. The old Reliance studio at present, well adapted for the work of staging and developing, is to be enlarged. There is plenty of spare ground space round about it. It is down there at Coney Island, facing the water. It is well situated. Within short distances from the studio, you may get material for a variety of settings. Small beginnings have great endings or rather very frequently have great developments. There is no reason at all why this Reliance Studio should not vastly expand and become as I think it will become, as big as any similar building in the country. You need a big studio and printing plant when you start in to make a program of motion pictures. The North American has made a good start, as I can testify. The world is all before it, where to choose, and in my opinion it has chosen a path which will lead it to great and every expanding success.

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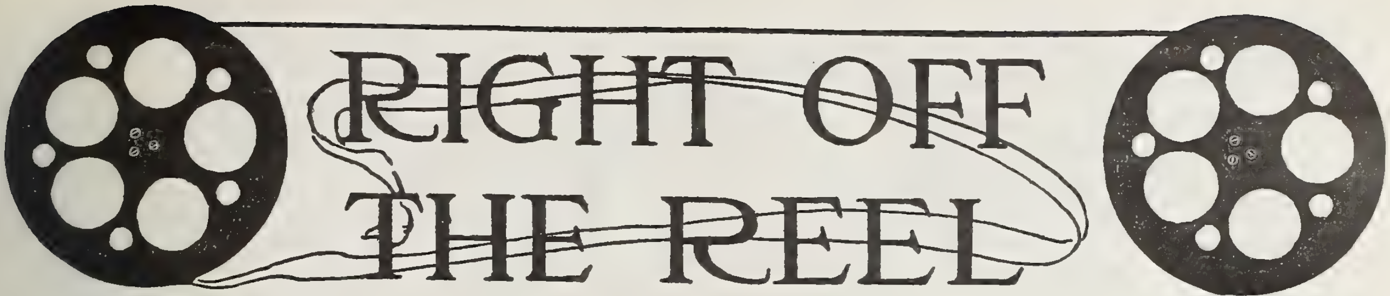
IT is all the more desirable that pioneer men of the type of Steiner should be encouraged in this stage of the motion picture business because of the entry into it of many who have neither his knowledge nor experience. To the pioneer belongs or should belong the spoils. The newcomers will "get theirs" in course of time when they have brought or paid for their experience. The fittest will survive and Bill is one of the fittest.

In course of time, we shall have a central institution devoted to the archives and records of motion picture progress and Billy, good man, will surely figure in those archives. It must be nice when you die to feel that you are going to form part of the history of the place you are leaving. Some certainty about that. After you leave the earth there is still, it seems, some uncertainty as Mr. Law is finding out.

Good luck, Bill!



RIGHT OFF THE REEL

By T.B.

"ST. PATRICK was a gintleman; he came of dacent people; he built a church in Doublin town, and on it put a stheeple." He was a grand man, St. Patrick. Patrick is one of the several names which should come between the T. and B. of this page. Only I don't use it or them. His Majesty of England has quite a number of Christian names in front of his surname. He, however, prefers to be called plain George; as I prefer to be called plain Tom. When I saw, some time ago, that a film on the subject of St. Patrick was to be made and released, I was genuinely interested. I am a bit of an Irishman myself and also a member of the ancient faith, though English. I have lived in Ireland and know the Irish intimately. Without laboring this point, I can see the extreme importance and value of such a film.

* * * *

THE patron saint of Ireland was, if I have my history correct, a Roman patrician. He was a missionary and he converted the heathen. He was the first primate of Ireland. The primate of Ireland resides in the See of Armagh. It is one of the most illustrious sees in the world. Cardinal Logue, the present occupant, is the hundredth and something successor of Patrick. You get an idea of the antiquity of the See of Armagh—its comparative antiquity—when I tell you that it is very near the Papacy in point of age. The present Pope is the two hundredth and something occupant of the Papal throne; the present successor of St. Patrick is the hundredth and something, so you see the latter is a pretty old job compared with the oldest position of its kind.

* * * *

OF all people on the globe, the Irish are probably more devoted to their patron saint than any other. The English have a very tepid devotion to Saint George. But then the English are tepid people; cold and phlegmatic. The patron Saint of Scotland is St. Andrew. The Scotch don't enthuse much over their man. The Scotch enthuse very little over anything but the haggis. Nobody but a true Scot can eat haggis. St. Patrick was a good man, judged by any standard of comparison, and his life is a lesson for all. Some saints have been violent persons, according to history. He was not. He not merely represents a pattern of sanctity; he is a national sentiment, and, being a sentiment, any picture around his personality makes a strong appeal to the Irish race—who are emotional, imaginative, generous and irrational.

* * * *

IF I were to go on at any length writing about this particular subject I might get garrulous. So I will refrain. But being a bit of an Irishman myself, I love argument. It is one of the traits of the Irish race, that they love arguments. Have you ever been to Donnybrook? Here the typical Irishman is said to trail the tail of his coat so that somebody may tread on it and start a row. The Irish race labors under many misapprehensions, the chiefest of which is that all other people want to row with them. The English are their pet aversion. Per contra—the English love the Irish. They love them so much that they never will grant them home rule for the simple reason that they know the Irish would fight themselves to death.

* * * *

TO be serious, Ireland is properly known as the Isle of Saints. Through all the vicissitudes of the ages, the majority of the Irish people have, rightfully or wrongfully, as the case may be, stuck to the faith of their forefathers. The north of Ireland people are not true Irish in the so-called meaning of the term. In England the greater proportion of the Roman Catholics there are Irish. In the United States, of the fourteen million Roman Catholics in the country, the greater majority are Irish, and the same proportion applies to Canada, Australia, Africa and other parts of the world.

* * * *

SO a film on the subject of St. Patrick appeals to a large percentage of motion picture theatregoers, and, being on a good theme, it cannot but do good. The life of any good man is a fit theme for a motion picture, but when you come to a supereminent man like Saint Patrick why, then, the good that is to be done by influencing the minds of those who look at the film is not easily to be measured. I think I am well within the mark in saying that this is the first film made on the subject of a life of a saint. We have had Pagan Rome, Greece and other scenes of ignorant profligacy made into pictures and now the balance is to be adjusted and we are to have a life of a saint, i.e., that of a good man.

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TEACHING THE SUBJECT

IF to Syracuse University belongs the credit of being the first academical body to institute a professorship of the motion picture and to afford its alumni the opportunity of graduating in the science and obtain, presumably, degrees, it is to another country that the credit must be assigned for taking a step which places the study of the art and science of motion picture making within the reach of people of limited means. Last week we printed a letter and an article dealing with the suggested formation of a motion picture society, college or institute. It must be evident to all men of intelligence from this data that the question of the proper study of the motion picture art and science is in the air. The work is passing out of the empirical or trial and error stage and the demand is for real definite, concrete knowledge applied to the subject. This knowledge can only be obtained by hard study under proper guidance.

* * * *

IN various parts of Europe for the past twenty-five years there have been founded polytechnics or technical institutes—we refer especially to Germany, Austria, France and England—where for a little money you could study photography in many of its branches. You could qualify by examination and get honors. Many photographers and photo-engravers throughout the world obtained their knowledge that way, and this has led them to successful business. These places are just like colleges where the casual day or evening student can work up his subject.

* * * *

NOW we see with feelings of pleasure that the Polytechnic Institute in London under Professor E. Howard Farmer is opening classes for the study of the motion picture or cinematography, as it is clumsily called across the Atlantic. Professor Farmer is a personal acquaintance and correspondent of our own. In the last quarter of a century he has taught thousands of photographers. Some of the finest photographic artists in the world owe their original tuition to Professor Farmer and his efforts. Now we know that the subject of the motion picture at the London Polytechnic will be handled in such a way that the classes of students will be able to gain a practical insight into the subject. We wish we could persuade the authorities of the polytechnics or high schools in this country to do as Professor Farmer is doing across the Atlantic; that is, to give young students desirous of studying the principles of the art and science of motion picture making the opportunity of doing so for a small fee of a few dollars. It is apparent to us that there are many thousands who would freely avail themselves of the chance.

* * * *

WE feel so strongly on this subject, we realize so fully its importance that we shall bring this issue of The Motion Picture News containing this article to the notice of eminent educational authorities in the hope and the expectation that the proper facilities for studying the subject will be provided.

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THE more the pre-eminence of the motion picture is studied the more clearly intelligent men will see that even in the study of its making so many sources of human knowledge must be tapped that it is in itself an educative stimulator. Take anybody with a perfectly clear mind and with natural intelligence and start to make him a maker of motion pictures. Just consider what branches of knowledge you will oblige him to familiarize himself with. He must "get acquainted" with chemistry and physics, with theoretical and practical optics; he must be well equipped with what is conveniently called general knowledge. He should certainly have more than a nodding acquaintance with literature. The picture maker in a sense must be looked upon as an author and scholar, and film manufacturers and makers as in a sense publishers. That is to say, those who are competent to do the work from beginning to end, or at least supervise it, must be, as it were, the possessors of all possible knowledge. They make the picture; the film manufacturer sells it.

"RIGHT OFF THE REEL"

(*Continued from page* 15)

FOR saints, as I understand them, were just good men, plain good men who worked, lived, suffered and died for a cause. Such a film, therefore, in making this wide appeal should be assured of a long career. I hope the churches will take it up or rather the church interested in this subject. I went through years of training of a theological kind. I used to breakfast, luncheon and dine on lives of the saints, and I retain, I think, a pretty good idea of the salient points in the lives of all the great saints. And, of course, millions of others are in like mental degree with me. But I think had I as a child and youth looked upon motion pictures illustrative of their lives I might have been more influenced. I might have led a better life which is easily possible. And I might have been by way of being a saint myself. But I have entirely given up THAT idea. By the way, the reader may not know that the United States has produced one real saint. It might be a good thing to film his life for the information of American Catholics.

I ASSERT that this film cannot possibly be a bad one because it is on a good theme. It is a good feature film subject. Not many weeks ago I was lashing the unsuitability of theme chosen for these feature films. I put it to you, reader, who would you rather see in films, Harry Kendall Thaw or St. Patrick? I know what you will say in reply. Now we are coming to the difference between a good and bad feature film subjectively. Thaw is and was a degenerate. You cannot possibly make a good film out of his stupid adventures and misadventures, but out of the life of a man like Patrick, who at least was a civilizer, you cannot fail to make a good film. The theme being good, its treatment must be good in greater or less degree. That stands to reason. There is a great Ireland in the United States—a great Ireland of sentiment and feeling. One of the greatest pleasures I have had in New York City was to listen to Cardinal Logue, the successor of St. Patrick. He is an old gentleman and a witty old gentleman, although a Cardinal. With true Irish wit, he said when I heard him talk, that he came to this country to discover a new way of being killed—that is, by kindness.

ALL THE STARS AT THE ALL STAR NIGHT

Harry Raver Directs a Multiple-Reel Filler

TO wish Mr. Philip Klein, of the All Star Film Corporation, bon voyage, there was held on Tuesday evening last a beefsteak supper at Healey's restaurant, Sixty-sixth street and Columbus avenue, New York City. About twenty-five friends of Mr. Philip Klein appeared to support him and give him a send-off.

Mr. Harry R. Raver, president of the All Star Corporation, introduced Mr. J. W. Farnham as toastmaster. Guests included Mr. and Mrs. Philip Klein, Mr. and Mrs. G. J. Cooke, Mr. and Mrs. L. McGill, all of the All Star organization; Mr. Joe Miles and Mrs. Miles, Exclusive Film Company; Mr. J. B. Clymer, Mr. J. L. Hoff, Mr. L. Reeves Harrison, Mr. McArthur of the Moving Picture World; Mr. William Allen Johnston and Mr. Thomas Bedding, of the Motion Picture News; Mr. Fred Beecroft, Dramatic Mirror; Mr. and Mrs. A. Butler Graham; Mr. G. D. Proctor and Mr. Wendell Milligan, Morning Telegraph; Mr. Arthur Selwin, Mrs. Raver, etc.

Joe Farnham, newly associated with the All Star Corporation in an executive capacity, revealed unsuspected powers of oratory, introducing each speaker very tactfully.

It was suggested by Mr. L. R. Harrison that the function being so agreeable, it should form the nucleus of a weekly social gathering. Mr. Hoff, on being called on to speak, protested against being disturbed. On Farnham expressing surprise that Thomas Bedding and J. L. Hoff should be seated side by side, the two shook hands cordially. He called the former the Disraeli of the business, and in his reply Disraeli told stories implying that there was hope for motion picture editors to enter heaven. George Proctor scored the oratorical success of the evening by a witty speech in which he freely criticised the toastmaster, who was paid by the pound for his services that evening

Mr. Cooke, of the All Star Corporation, spoke appreciatively of his association with that body. At the end of it all, Philip Klein spoke feelingly of

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ALL THE STARS AT THE ALL-STAR DINNER

The Toll of the Marshes

Essanay

A PHASE of life which is every day experienced by many unfortunates whose love of nature has compelled them to answer the "Back to the Land" call, but through the evil schemings of land agents are victims to unscrupulous money grabbers.

"The Toll of the Marshes" hits a human strain and makes an interesting story.

John Hammond, a young man whose activities in a commercial way have been confined to the city, but whose remuneration was not big, determines to take his mother south to buy a small piece of property, work a piece of farm land, and be independent. Mrs. Hammond, who knows more of the world than her son, pleads with him to continue where he is, arguing that the future would probably be brighter. John, however, like most sons, prevails upon his mother and wins out. He secures her permission to invest their savings, a few hundred dollars, into some land in the Southern states.

Enthused over their new acquisition, they leave for the farm country immediately. Their confidence in men and the good things in life are shattered when they discover that their farm is nothing more or less than swamp land. Without funds they are forced to remain there until they can earn enough to take them back to the North.

We are taken back to the office of the land president, where we see him gloating over his victims and furnishing his wife with the hard sweat and blood-stained money his investors had so willingly given up to him. John and his mother manage to make a bare living harvesting flags, but this does not last long, as Mrs. Hammond is gradually becoming a victim of malaria. The swindling land agents think little of their suffering victims, of those little ones death is claiming because of the terrible disease that so easily is bred in the low, swampy marsh land.

Rogers, the president of the land company, takes a trip to the South. He secures accommodations in the best hotel the town affords. Rogers' wife and child have accompanied him. The daughter, at a time she is not being watched, wanders off and gets lost in the marshes. Mrs. Hammond, completely worn out from her hard work and the ravages of the on-creeping fever, is compelled to have medical attention. John goes in search of a doctor. On his return from the doctor's house he finds Josephine stuck fast in the treacherous marsh, clinging to the weeds for her life.

Rogers is notified that his child is lost. The man who had robbed the poor for his own selfish sake, forgets his wealth and risks his life in Swampville, searching for his daughter. His land victims try to shoot him. He offers reimbursement to all in case his child is restored to him. Hammond carries the child to his tent, where the doctor is attending his mother. Medical attention is given her. Mrs. Hammond pulls through all right. Rogers returns the money for the land to Hammond. Mother and son agree to return to the North and Josephine is returned to her father.

SCENE FROM "THE TOLL OF THE MARSHES"

THE GENERAL FILM CO.'S EXCLUSIVE PROGRAM

The General Film Company has announced the addition of two more reels to its Exclusive Service program.

The original idea was to furnish twelve reels a week, divided into three programs of one multiple and two singles every second day.

The first release of the Exclusive Service twelve-reel plan was made on October 13th and proved a success, so great that the General Film Company wizards who had, in solving the Exclusive Service problem, accomplished a feat that has been considered impossible, were driven at top speed to keep pace with the progress of their idea.

Three months' hard work had been put in by the committee in working out the details of the new service, and it was thought that every wrinkle had been so well smoothed out that their plans would slide along without a jolt. But even the most confident of the wizards had not looked for the rush of bids which came in from all parts of the country the first week the service was turned loose.

Next week Exclusive Service program will be made up of fourteen reels, and it will be possible for any exhibitor whose business requires it, to secure a complete exclusive entertainment without resorting to a single "filler."

The General Film Company has received, in addition to orders, many letters expressing the gratification of the exhibitor over the assurance that the Exclusive program is not being prepared at the expense of the regular program, which will continue to be made up of the best quality films that the ten licensed manufacturers are able to produce.

Most of the letters express satisfaction with the statement made that Exclusive Service would not be furnished in any locality where its use might work a hardship on the exhibitor who is already using licensed service.

Mason Hopper, director, has been engaged by the Universal Company to produce comedies. Mr. Hopper's experience as a director has been extensive, having been associated for the past three years with the Essanay Film Manufacturing Company in the same capacity. Prior to entering the film game he started in vaudeville.

OVER THE CLIFFS

In a forthcoming Eclair release, "Over the Cliffs," Lindsay J. Hall made a jump during the taking of one scene from the top of a 228-foot cliff down a distance of 30 feet. This jump was taken from a pinnacle of rock, extending out 17 feet, the surface of which was but 6 inches wide. This narrow space was all that stood between Hall and eternity, and it is absolutely one of the most daring risks that has ever been taken by a photoplay artist in order to add realism to the same.

The camera operator confessed afterwards that he was unable to watch the man jump, as he expected to see him dashed to pieces on the rocks below, and when the picture was over the entire company was so unnerved that operations were declared suspended for the rest of the day.

This is but one of many such thrilling and hair-raising stunts which are pulled off in this picture, and photoplay patrons throughout the country have something coming to them when this Eclair production, "Over the Cliffs," is thrown on the screen for their edification and enjoyment. It will be a three-reel Eclair American feature film.

SCENE FROM "OVER THE CLIFFS"

ALL THE STARS AT THE ALL-STAR NIGHT

(Continued from page 17)

the great heartiness of his reception.

There was dancing in which Mrs. Klein, Mr. Clymer and others distinguished themselves. Mr. Raver danced for the first time, and it is understood that the writer of this article is about to emulate Harry by and by. After the dancing there was a lavish shedding of champagne and more good wishes for Mr. Klein.

Then the whole of the party motored to ship side and literally saw Philip Klein off the premises. There is no doubt in our minds that he will be cordially welcomed by the London film trade, as he is the possessor of an agreeable personality and has an intelligent grasp of the possibilities of the motion picture business.

We heartily congratulate the All Star on the success of a most enjoyable little function.

The Great Northern Film Company announces that the film production of Gerhart Hauptmann's "Atlantis" has cost $100.000. The feature will in all probability reach twelve reels. The sinking of a ship in mid-ocean and the rescue of many of her passengers is one of the exciting incidents of the photodrama. The offices of the Great Northern Company, in the World's Tower Building, 110 West 40th Street, is being asked for information concerning this feature, but as yet Mr. Oes is not prepared to make public his plans for its handling. A circular is being prepared which will be sent to the trade within a short time.

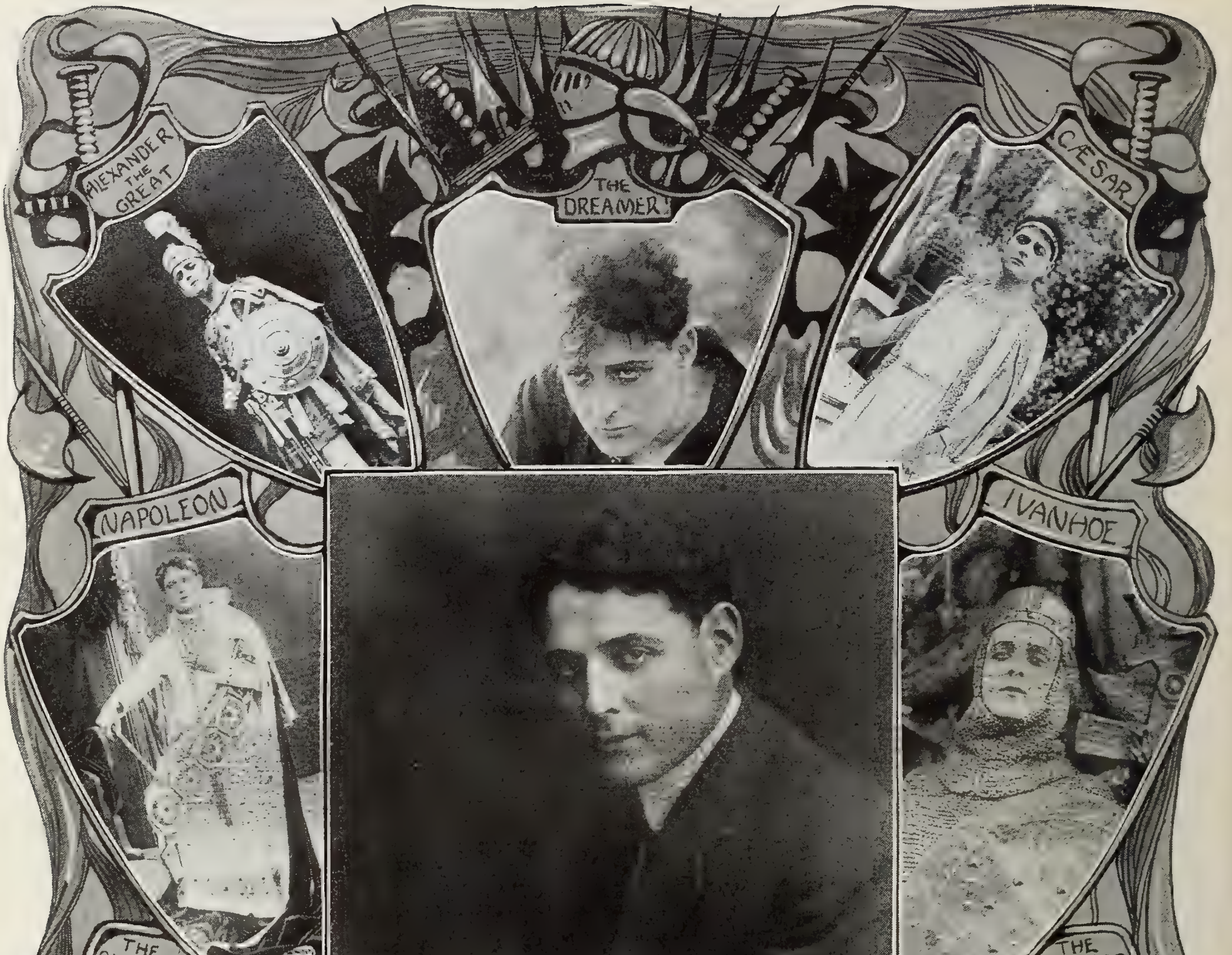
When Branch No. 11 of the Motion Picture Exhibitors' League met in convention at Rochester, N. Y., last week their attention was directed on one evening to an exhibition of Warner's features, staged in the Hotel Rochester by D. J. Chatkin, local manager for the Buffalo office of Warner's Features, Inc. Mr. Chatkin scored a hit with "The Way to Happiness" and "Francesca da Rimini."

POWERS NO. 6-A PROJECTS GEO. KLEINE SPECTACLE

The Geo. Kleine big production, "The Last Days of Pompeii," opened at the Bijou Theatre, New York, last Monday. The show was well attended, and the six-reel spectacle was beautifully projected by Powers' Cameragraph No. 6-A. It is to be a four-a-day show.

Arthur D. Gans, representing the National Feature Film Co., of Baltimore, has purchased the rights on "The Voice of the Wild" for Delaware, Maryland, District of Columbia and Virginia.

CAMERA MEN OF THE COMMERCIAL MOTION PICTURE COMPANY WHO FILMED THE RECENT WORLD'S SERIES BASEBALL GAMES



WARREN KERRIGAN IN "THE RESTLESS SPIRIT"
(Victor 3-reel Drama, October 27)

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

William Lord Wright

Sir Herbert's Confession

THEATRICAL managers are noted for the poor quality of the drama they offer us. To quote "The Film Man," of the Dramatic Mirror: "Manufacturers of motion pictures, the men who exhibit the films, and the public that pays to see them, are within their rights in demanding treatment on a par with that accorded purveyors of stage entertainment." One almost believes that stageland managers would do better if they produced the plays they reject. A drama that they believe possesses popular appeal is put on the stage and immediately shunted off either by the police or an unappreciative public. Every season Broadway has been strewn with such wrecks. On the other hand, we read of plays, such as "Paid in Full," which went begging for months and was then produced only in a half-hearted manner by obscure managers, who afterwards reaped a fortune. Indeed, the query is pertinent—how many plays which we would have enjoyed have been suppressed by managers who seemingly have one hand on the till and the other on the public purse? Sir Herbert Tree, according to the Cincinnati Times-Star, has made a confession that will perturb the theatregoer, for Sir Herbert's sins must be few compared with those of his less intelligent rivals. The English actor-manager admits having refused production to "Peter Pan," "Kismet," "The Prisoner of Zenda," and "If I Were King." It is a matter of theatrical history that they eventually found production and great success. This leads us to the inquiry: How many good plays have been refused in both stageland and filmland and have never found production, because, mayhap, the technical development was not such to suit some fastidious reader? How many "Paid in Fulls" and "Great Divides" have died premature deaths because of editorial rejection? It is something on which statistics are impossible, but it is nevertheless interesting as a suggestion. We dare some village Barrie to send a "Peter Pan" to the ordinary (we said ordinary) New York producer. If it ever appeared it doubtless would be expurgated of poetic charm and its name significantly changed to "Peter Punch."

BENJAMIN F. WILSON
as Cleek in "The Chronicles of Cleek"

Kinemacolor Treatment

"Kinemacolor Treatment" has become a significant expression among photoplaywrights. It means the best of treatment. We receive hundreds of complaints weekly, of all kinds and designs, but the magic name of Kinemacolor is conspicuous by its absence. It is a record to cause pride. Mr. Perry N. Vekroff, editor for Kinemacolor of America, writes the following interesting communication to the department:

"Being somewhat overstocked at present, the Kinemacolor Company of America is considering such scripts only as excell in originality of treatment and strength of plot and situations. We prefer stories that can be developed into one or two-reel comedies and modern dramas. An occasional melodrama, Western or otherwise, is also acceptable, providing it is written around some theme which can elevate as well as thrill and entertain. While the value of a scenario is determined according to the strength of the plot and originality of its treatment, the preparation of the script itself is also an important factor. The less editing a manuscript will require, the more its value will be when the check is made out to the author. In fact, technical perfection in this respect is fast becoming one of our principal requirements, it being the policy of this department to be abreast with the progress of up-to-date and efficient production. A concise yet comprehensive synopsis is generally the first ear-mark of conscientious effort in scenario writing. This should so outline the salient features of the story submitted as to enable our readers to grasp its value at once. Subtitles and the description of the action itself should likewise be short and clear. The author must bear in mind that the director will endeavor to 'put over' the story in as few feet of film as possible. Indulgence in details, other than those essential toward development of the plot, are quite unnecessary. The sad deficiency of most authors in this respect is perhaps largely responsible for the delay in their being credited upon the screen. Technically perfect scenarios are few compared with those that must be edited and practically rewritten that it would hardly be just to make a general practice of a courtesy to which only a limited number of authors are entitled. In the instance of our own department, the privilege of screen publicity is extended only when the benefit thereof promises to be of equal advantage to ourselves as well as to the author. As to the question whether directors should best confine themselves to directing and editors to editing, the writer's experience in both capacities has taught him to believe that best results can be obtained through the close co-operation of editor and director, rather than through any arbitrary arrangement between the two. During the course of production many a contingency is likely to arise whereby the play may be marred or improved, as the case may be. It would be a pity, indeed, if the director, for fear less he infringe on the editor's province, hesitated to make a change here and there which would improve the play as a whole. No matter how carefully a scenario may have been prepared at the editor's desk, parts of it are bound to turn out differently at rehearsals. The director, therefore, should be invested with sufficient authority to alter according to the dictates of his better judgment. For, after all, when all is said and done, it is he who is held responsible for the success or failure of the production."

Editor Vekroff puts the proper relationship of editor and director concisely and logically. Anent his argument as to film and poster credit for photoplaywrights, we differ. If an author writes an excellent script he should be credited therefor. To credit only those names "which will be a benefit to both author and manufacturer" is rather a selfish attitude. If an obscure writer turns in deserving work and receives poster and film credit therefor, his name ere long will possibly prove valuable to the producer, just as his script has proven of value. Mr. Vekroff's statement is valuable to all writers, particularly the question of script preparation.

The Woes of Authorship

Here is a letter from a lady who has experienced the woes of authorship. We have endeavored to tear away some of the tares and thistles that have obstructed her upward journey along the literary path, and predict that she will be heard from sooner or later, now that she is started right: "I've come to you because I have not been able to get the help I need from people who, generous or not, never fail to collect in advance. Not wanting to work in the darkness, I paid the 'school' $22.50 to teach me the art of photoplay writing. Among my exercises was a play about a woman whose husband objected to equal suffrage. He is nominated, becomes ill, and his wife jumps into the fray and wins his election for him. I thought it was a comedy, but the 'faculty' said it should be developed along serious lines. I acted upon the suggestion, but the editors would have none of it. Later I sent it to an 'expert.' He tore it to pieces and told me to write it another way. I did so and sent it to him, and he said, 'It is too weak.' If he had told me how to strengthen the weak points, I would still have my faith. Now I am at the beginning again. I feel that my money has been spent in vain, and that I am as much in the woods as when I started. I want to know the truth about my work, and how to bring it up to standard. I have done my best to make a good play, and have bought all the 'expert help' I can. It's up to you and your generosity." We violated a necessarily strict rule in this particular instance, and read the play that accompanied the above letter. It was written in longhand, good handwriting, but nevertheless longhand. The script proved the author a careful student of technic and familiar with proper lay-out. For the first script it was exceptionally well prepared. The story was too long for a single reel and too short for a multiple-reel production. The plot was hackneyed as a drama, but the idea could be turned into comedy, and by its very nature succeed excellently well. We advised the writer to forget the "school instruction," to rent a typewriter, to take a notebook and visit the motion picture theatre and dissect the playlets; we urged her to subscribe for and read all motion picture publications, and, finally, to be independent of "professors" and "sharks," and to use her own ideas, which, in this instance at least, might have won her an early market and saved her the expenditure of $22.50. The advice we gave this lady is applicable to hundreds of others of our readers.

Hennessy Is Ill

George Hennessy, the only man who ever had the courage to state, after trying the game, that photoplaywright correspondence courses are impractical, has been very ill in Bellevue Hospital, New York. Word reaches us that he is slowly improving. We are glad to hear it, for the game could ill afford to lose so versatile and voluminous an author as Hennessy. He will probably be glad to hear from his friends. We said friends—not "pull-seekers."

The Hall of Fame

James Dayton, head of the Western Universal script department, is doing some extraordinary work. According to Universal press sheet, he wrote twenty-seven scripts during July and August, every one of which was produced.

Jack Byrne, staff reader under Editor-in-Chief Calder Johnstone, of Universal, is doing some fine commercial work. He is also a splendid director, and is producing the commercial features in great shape.

Universal employs eleven script-writers on the coast.

The screen adaptation of "Tess of the d'Urbervilles" is a triumph of silent art. Everyone is wondering who wrote the picture story. It was Benny Schulberg, of course, and he did it under pressure, and that is just when he works the best.

Maibelle Heikes Justice stopped writing two-reel features just long enough to dash off a vaudeville one-act sketch for Robert Drouet, who was waiting for it, and there are more coming. Then Captain Peacocke is going to do it again. Verily, it seems that stageland's stars are turning to photoplay writers for material.

Miss Louise Lester, better known in filmland as "Calamity Anne," writes all her own scenarios in which she plays this character.

The Slough of Despond

Four heads of correspondence schools, inclding Eugene Berry Watts, whom we here and now dub "Kilo-watts," are in the slough of despond. Uncle Sam has been taking the "course." "Everybody cannot do it." If you have any complaint to make anent any particular "schools," making money through misleading advertising, write to the Postoffice Department, Washington, D. C.

Word from Buffalo

C. E. Horton, 361 Normal avenue, Buffalo, N. Y., wishes Mr. Sargent to inform him about his Inquest Club, and we suggest that Mr. Horton address Box 70, Madison Square Station, New York City. Horton also says "I have noticed in several of the magazines, devoted to writing in general, some articles on 'How I Wrote and Sold My First Photoplay,' which were apparently written by persons knowing little or nothing of the game in the least. Now I haven't exactly arrived yet myself, but I do feel that I could write a very good article on how I did write and sell my first one. I read three of Charles Van Loan's interesting and instructive stories in the Saturday Evening Post." Horton has read the entire series, then. We never read those "first photoplay essays" he mentions because they frequently make us weary. The clipping Mr. Horton encloses from a newspaper "syndicate" page advises an "amateur producer" to write to Nell Shipman for information as to how to "present a motion picture play in some leading theatre."

You Can Afford It

A photoplaywright stated recently that he could not afford to revise his scripts at present prices. Present prices are not ideal, we admit, but you can afford to revise your scripts for no price at all. Whatever is worth doing is worth doing well. One out of a hundred writers can send out stuff first draft, and send it out complete and intelligently. Have pride enough to send out finished work, and when the halycon days come you will be among the first to profit thereby.

From a Script Reader

A manuscript reader on the editorial staff of one of the best known film concerns sends us this: "I like to give any assistance in my power to budding scenario writers because I agree with you that it is to them the picture producers will have to look in the coming future. I admit that the 'free lance' writer at present has a difficult time to place his stories, except they be of exceptional merit and embrace very original ideas, as the staff writers are in touch with the directors and know exactly what description of stories are required by them. Then, also, each director has usually some star in his company who has to be exploited, and the staff writer has the opportunity of studying their requirements. All this mitigates against the chances of the 'free lance' writer, but the staff writers have nearly all been 'free lances' and have served their apprenticeship. Writers must recognize that nothing is gained except by hard and continued effort.

I believe that giving credit to authors on posters will assist in stopping plagiarism, and it will be an inducement to the better class of writers to enter the field." This letter is interesting, coming as it does from no editor-in-chief, but one of a staff of men who frequently decide whether or not a script is meritorious enough to merit the attention of the editor-in-chief. In commenting thereon, we assert that there is entirely too much "star exploiting" on the motion picture screen. This evil has been carried from stageland to filmville. Stories are written in certain studios purposely to exploit and pamper some high-priced lead who howls to high heaven if a good, consistent plot is submitted in which he fails to have the lion's share of business. Many star writers of yesterday are not star writers of to-day. The work of several is noticeably hackneyed. The course of natural events makes it so. The "free lance" writer of to-day may be the staff writer of to-morrow, and the evils of the "leading man" system we hope to see overcome sooner or later, although in justice, it must be stated that Edison and several other companies do not countenance the evil which mitigates very often against the true worth of output.

Short Story Writing

A Milwaukee, Wis., correspondent writes: "Your advice has proved very valuable to me, and now I am going to take another step forward. I am going to try my hand as a short story writer. It will not be my first effort, as I have been writing stories for practice for over a year, but now I would like to write for publication. What form do you use in writing the short story? Do you place a synopsis before the story proper? What books would you advise me to read, and where would you advise me to secure a lot of competent publications in the field? I am fighting shy of 'schools,' and want to get started in the business right, just as you started me a year ago in the script-writing profession, in which I have achieved some success, thanks to your departments." There is a great demand for good short stories up to about 5,000 words. Any magazine editor is glad to read original work that shows talent. Many script writers are turning to the short story field, just as fiction writers are entering the photoplaywriting profession. Because one has achieved some success as a script writer is no argument that he may win in fiction. The work is not similar only that in both you must be familiar with the writer's tools and trade, and know how to put pen on paper. Many are versatile in both fields of endeavor, the latest and most notable instance being Maibelle Heikes Justice, who devotes one month to fiction work and another to motion picture plays. We have utilized several rejected photoplay plots for short story plots with success. We have also, with permission from kindly magazine editors, utilized our magazine stories for motion picture plays. In fact, the first photoplay we ever sold was taken from a magazine story we had previously sold to a magazine. However, in such instances the permission of the editor in question must first be gained, and this permission had become difficult the past year. Dr. Esenwein's "Short Story Writing" and Phillips' "The Plot of the Short Story" are recommended to those ambitious to succeed in the field of fiction. A subscription to "The Writers' Magazine" is also money that is well spent.

What Her Diary Told

American

IN this one-reel picture the American Film Mfg. Co. is releasing another good subject played by their second company. They are to be commended for the inside scenes, which are nicely finished and furnished. The exteriors also are of the kind that are evident in so many American pictures and noted because of their beauty and picturesque background effects.

Miss Winifred Greenwood and Edward Coxen in the leading roles carry their parts well. The photography is of the kind for which the American Film Mfg. Co. is famous. It is clean-cut, shows splendid detail, and is always well in focus. The picture is well constructed and has an interesting story running through it.

Although Janet Warren is in love with Harold King, her desire for wealth and position has taken deep root and leads her to marry John Wilbur, a young man of high social standing. Janet, like many other impressionable young ladies, keeps a diary, and on the night of her marriage confides the story of her love for Harold to her little book. As the weeks pass John is puzzled by her indifference, never dreaming that she had married him for his wealth and position.

One evening, as John chances into her boudoir, he finds her diary on the dressing-table and reads it. He comes across the paragraph relating her love for Harold King. He is stunned and heart-broken and decides to leave her immediately and make it possible for her to marry the man she loves.

Through his attorneys he arranges for a monthly allowance of two thousand dollars to be given her and all his wealth at his death. He then leaves for the mountains, where he becomes a prospector. His absence causes Janet to awaken to the love she bore him. Her efforts to trace him, however, prove futile, and her pining for him makes her ill. On the advice of her physician she goes into

(*Continued on page* 26)

SCENE FROM "WHAT HER DIARY TOLD"

FAKES IN MOTION PICTURES

(From the Scientific American)

A KNOWLEDGE of the various methods by which photographs may be produced is of no small value to the amateur and professional worker. The well-nigh insatiable demand which exists for curious and interesting pictures makes it necessary for the latter to be up-to-date and original in his output, while the former is always desirous of surprising his circle of acquaintances by some new evidence of his skill. By following hints readers will be able to produce an almost endless number of strange and deceptive pictures, not a few of which will be provocative of mirth.

Moonlight effects in photography are generally gained by trickery. Of course it is possible to take photographs by moonlight, the exposure varying from thirty minutes to two hours; the results, however, are rarely satisfactory, owing to the movement of the shadows producing a blurred effect in the finished print. To obtain a moonlight picture of the approved sort—a fine cloud effect with the moon casting a long line of brilliant light upon water—special preparations must be made.

A rather cloudy sunset must be chosen. Then, when the sun drops low on the horizon and is partially obscured by the cloud bank, one seizes the opportunity to secure a snapshot (the lens being well "stopped down") right into the eye of the light. The plate thus obtained should be slightly under-developed. If all has gone well, the resulting negative will supply a picture exactly resembling a moonlight effect, and by carefully gumming a small circle of opaque paper upon the film, one is able to print out the "moon" into the bargain.

Photographs in which the snow appears to be falling are usually produced by artificial means. If the subject is to be a portrait, the sitter should be garbed appropriately and placed before a wintry background. When the negative is obtained it should be dried and well varnished, then place flat upon a table with the film side uppermost. Take a soft toothbrush charged with rather thick India ink and carmine mixed up with water, and draw it over the teeth of a comb, which should be held some little distance from the negative. If this operation is carefully managed the result will be an irregular spattering of the pigment upon the varnished film, and when this is dry a print will be produced which looks just as though the negative had been taken in a snowstorm.

Photographs of the class in which ghosts or visions appear may be "faked" in several ways. The first of these may be described in the duplicate exposure method. Suppose, for example, we wish to photograph a man inside a bottle which will hold no more than a pint of liquid. To accomplish this apparently impossible feat, proceed as follows:

First, photograph the bottle standing upon a dull black support and with similar background. While focussing take care to mark out what will be the bottle's boundaries on the plate by fixing little pieces of gummed paper to the ground glass screen of the camera. Then get your man to stand or sit in a chair upon a black cloth, with a smooth black curtain behind him. Focus upon him so that he falls within the boundaries of the bottle—this being easily managed by means of the gummed paper guides. Finally, expose the plate which has already been used to photograph the bottle; and when this is developed, your friend will duly appear—inside.

This method will be found in practice to explain many pictures which at first seem very astonishing. To make a "vision fake," arrange a little scene, such as a bare room with an empty hearth, with your model sitting listlessly in the foreground. Make your first exposure on this scene, being careful to mark out on the ground glass screen the space into which the vision must fall. A dark curtain, or dark woodwork, should occupy this space in the first picture. Now procure a sheet of dead black paper, mount it evenly upon stiff card, and with a little Chinese white sketch out an appropriate vision.

If you cannot do this yourself, get an artist friend to help you; but see that the sketch is placed in the correct spot, i.e., the spot which you have arranged for it to occupy in the finished picture. When the sketch is finished, set it up before the camera, focus and see that it falls within the required boundary upon the screen. Then expose again the plate which has already done duty, and—if no miscalculations have been made—an interesting "vision" picture will result.

The ghost "fake" may be made in exactly the same way, only in this case an appropriate scene would be a deserted churchyard, with your model posing in awestruck attitude beside a tomb. In all photographs of this kind the reader should bear in mind that a dead black background does not appreciably affect the sensitized plate, but a show plate should be used whenever this is possible as by this means any slight tendency to "fog" will be obviated.

Another way of obtaining this particular kind of freak photograph is to fit a tube in front of the lens. Instead of using a cap, the tube should be closed with a kind of folding door

SCENE FROM "THE BARRIER OF BLOOD"
Ammex Feature Film (2 Parts).

arrangement, so that one-half of the lens may be uncovered at a time. A still more simple plan is to use a cap which covers only one-half the aperture, and to control the exposure by means of a shutter behind the lens. This method, however, makes it necessary to "stop down" the lens to at least 1-3, and a long exposure is thus rendered inevitable.

It is well known that the nearer an object is to the camera the larger it appears to be in proportion to other objects in the picture; and by taking advantage of this fact some astonishing pictures may be obtained, particularly if a lens of somewhat short focus is employed. Not long ago the writer saw reproduced in a popular magazine a photograph which was described in all seriousness as depicting a cabbage of gigantic proportions.

Doubtless, most people who looked at the picture were deceived for the cabbage partially obscured a whole family of five or six persons who stood somewhere in the background. Yet in reality the vegetable was of only ordinary proportions, and merely looked large in proportion to the human beings because of its nearness to a lens of short focus. In the same way, if a fisherman has caught a fish six inches long it may be made to appear gigantic in the photograph. By means of his rod and line the fisherman may hang the fish a good six or eight feet nearer the camera than he himself is, and the lens does the rest.

Very laughable caricature photographs may be made by simply moving the "swing back" of the camera out of the perpendicular. Your friends may be made to look like reclining giants, or dwarfs with big heads. In fact, an almost endless variety of quaint deformities may be devised by varying the elevation of the camera, and the angle of the back. Care must be taken, however, to "stop down" the lens as much as possible, in order to bring the whole picture well into focus. This, of course, means that a good light is required, otherwise the exposure must be a long one, and poor model may move and spoil it.

Phil Gleichman, vice-president and general manager of the World Special Films Corporation, left New York to open branch offices in St. Louis, New Orleans and Dallas, Texas.

HOUSE-ORGANS

We (The Bioscope) have pleasure in giving publicity to the following:

To the Editor:

Sir—The exhibitor's life is such a busy one nowadays that he has perforce to limit his reading to the absolutely essential for the well-being and good running of his business. In these circumstances it certainly seems to me that many of the elaborate house-organs and magazines issued by some of the manufacturers are weary reading, and serve no good purpose, unless it be to the printers. It is true that many contain good advertising and useful information, but, alas! both these are only too frequently lost amongst a number of biased so-called "articles," and a mass of excerpts from various papers, the latter, of course, always being stale by a good week. I, for one, have always read them beforehand in the papers or periodicals in which they have originally appeared, and, doubtless, hundreds of other exhibitors find themselves in the same position. As to trade "news," will the trade papers give me the real thing, not the spurious article—manufacturers' advertising, of course, I want to read, but why shouldn't it be plain and sensible? After all, honest advertising need not be disguised, nor spoiled like good fare is with a poor sauce. Yours, etc.,

London. AN EXHIBITOR.

The Feature Photoplay Co. has transferred its offices from the Exchange Building to the Candler Building at 220 West 42nd Street. The program which the Feature Photoplay Co. has mapped out for its future includes the best product of foreign manufacturers and many productions of its own make. Mr. H. A. Lande is, as usual, at the helm of the Feature Photoplay Co.

Motion Pictures in Teaching Children

(From the New York Tribune)

IF Thomas Edison's theories, borne out by actual test, are to become a general medium in the public schools of the land, it is goodby to the time-honored primer and the phonetic method of grouping A B C's. Weighty treatises on physics, chemistry, astronomy and botany will become the understandable playthings of the youth not yet in his teens by means of the motion picture.

For instance, Mr. Edison proposes to show to the children of the land a cat. Further, that cat will walk, trot, switch its tail, lap its milk from a saucer, nurture its young and creep stealthily on its rodent prey. Its form and habits will be instilled into youth so that when the ability to tell of it is acquired cats will be an open book to the juvenile student.

Mr. Edison has gone about evolving the most astounding method of mental culture in history. His staff of specialists is being constantly enlarged and his photographers have been given carte blanche to obtain material from any point in the world.

How carefully and understandingly he has entered upon the development of this new step in education may best be determined by the admission of the inventor himself that he listed between 700 and 1,000 of the subjects for child study, and so far only 50 or 60 have actually been developed into film form

These subjects are assigned to experts in the particular field they cover, and those experts devise the way and the material to put them in scenario form. Finally they are taken to the laboratory of Mr. Edison and a class of children is brought in. The reels are run off, and Edison and his corps of assistants plainly can see what stands the test and what does not. Then comes the revision—the cutting out and the adding to—in an effort to make every point clear.

Mr. Edison takes an ordinary housefly, magnified thousands of times, and with the aid of the motion picture he teaches the child its every motion, and its habits of living.

Twenty-five years ago a primary teacher stood before a chart on which was a line drawing of a dog. Beneath this picture were phrases similar to these:

"I see a picture."

"It is a picture of a dog."

"The dog can run."

"It can bark, and also it will bite."

"It has long hair and a tail."

Naturally the child acquired those facts concerning the dog with rapidity. He probably had a dog at home and studied its habits. But when he came to the subject of the elephant it was a different story. He had only the picture to rely upon. If that child could have had an elephant for close inspection the result would have been more quickly accomplished.

That is just what Mr. Edison purposes to supply. He's going to bring the elephant from its jungle haunts in South Africa and put it on a screen in action before the child.

Child interest is one of the greatest problems of school life. Truancy has been the bane of educators for years. Those who have investigated declare that motion picture instruction will remove much of this delinquency. It will create a tremendous interest in education. The child, instead of abhorring the coming of a school day, will hasten to classes with expectancy.

"WHAT HER DIARY TOLD"

(Continued from page 23)

the mountains to seek comfort and new environment

John, while working his claim, is injured by an unexpected explosion. As they carry him toward his cabin, Janet passes in her auto. In gazing on the victim of the catastrophe she is shocked to recognize her husband. He is placed in her care and hurried to the shack and medical aid secured. On the earnest pleadings and sincere protestations of love on the part of Janet the two are reconciled.

PLAYERS' ELECTROS FOR EXHIBITORS' USE

A unique plan has been put in active service by the New Process Electro Corporation, of New York, whereby the exhibitor may get cuts of the screen players at a much smaller price than he has hitherto been paying. These cuts are especially available for program work, or for use in the local newspapers. It is the experience of the writer, on small papers, that a city editor will always use a story if a cut is to run with it. He will not put his paper to the expense of making the cuts for free advertising, but he will always use the cut, even though he does not wish to use the story.

The plan of this company is to supply cuts of any player in their catalog, in any company, at a very nominal fee, together with an authentic biography. The scheme should be most successful.

ARIZONA IN MICHIGAN

Arizona and the next eleven of the big feature productions to be made by the All Star Feature Corporation will be handled in Michigan by the Casino Company, of Detroit. The deal was closed after the members of the Casino Company had made a special trip to New York to conclude the negotiations. Eight large theatres in Michigan are directly controlled by the Casino Company, which is beginning to rank as one of the largest and most successful of the firms renting feature films to exhibitors in the Middle West.

TRADE NOTES

Mack Sennett, managing director of the Keystone films, has added a new burden to his shoulders. He has taken twenty boys and girls, ranging from the age of four to twelve years, and is training them for motion pictures. They will be seen shortly in "kid" comedies.

A picture just finished, "Love Sickness at Sea," was made upon the Pacific Coast Steamship Company's boat "Harvard," the fastest passenger-carrying ship that floats the American flag. This ship was chartered by the Keystone Company, and during a run down and up the coast, a full reel was made. This picture portrays the improvements that have been made in fire drills aboard seagoing vessels, and this was used as a basis upon which a great comedy was made. A company of fifty people made this trip, and over two hundred of the employees of the boat were used in the films.

A Keystone comedy, "Speed Kings," just finished, shows Santa Monica and the Coronada races, Earl Cooper, winner of both, is used in this subject, as well as his Stutz No. 8, present holder of the world's road race record. Teddy Tetzlaff, another world's speed champion, is also used, along with Barney Oldfield, Ralph De Palma, Spencer Wishart, and several more of the racing celebrities of this and foreign countries.

Mr. James Cornelius, formerly of Kansas City and the Famous Players Film Co., has been appointed manager of the St. Louis office of Warner's Features, Inc., succeeding M. J. Goldbaum. On October 17th, Mr. Cornelius, assisted by Mr. Samuel Grant, district manager for Warner's Features, Inc., in the middle Western States, gave an exhibition of the new and future Warner releases to a large gathering of exhibitors from St. Louis and surrounding territory in the Lafayette Theatre.

The World Special Films have just bought the marvellous Eclair film, "Protea," and will have it ready for the exhiibtor about November 1st. This is one of the most remarkable films ever brought out.

Walter MacNamara is the latest to be added to the staff of Universal directors. For the past year he has been connected with the Universal as photoplay writer, and for the past few months has been acting in the double capacity of assistant-director and author.

Mr. MacNamara has had a good record as a film author. He has written King Baggot successes and most of the later successes of Miss Jane Gail.

Cecilia Loftus has been added to the gallery of Famous Players. The Famous Players Film Co. has engaged this artist to appear in the novel and play, "A Lady of Quality," by Frances Hodgson Burnett. Miss Loftus began her dramatic career under the direction of Daniel Frohman. In two years she had succeeded so capably that Mr. Frohman made her leading lady with E. H. Sothern, then under his management. By a coincidence, as in the case of James K. Hackett, Miss Loftus returns to Mr. Frohman's direction under new conditions, through the medium of the motion picture.

The organization of the World Special Film Corporation is gradually assuming large proportions. Branch offices have been opened in Chicago, Cincinnati, Atlanta and Kansas City lately. For the Chicago office F. H. McMillan, formerly of the M. & F. Feature, has been engaged as manager. In Cincinnati, G. J. Trask; in Kansas City, S. J. Berman, and in Atlanta, C. G. Bailey. Extensive alterations have been made in all of these offices, and they are now ready for business.

Daring exploits are performed in the Eclipse films, released in America by George Kleine. The Eclipse Company never asked an actor to perform a more daring bit of work than that done by "Arizona Bill," leading man for "Eclipse," in a coming two-reel, the name of which has not yet been determined. There is a spectacular touch in this film as the Bleriot monoplane in which are seated "Arizona Bill" and his wife blows up and falls to the earth, taking the two performers with it. This occurs in full view of the camera.

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Well Wishes to George Proctor

Here's Heaping Coals of Fire On Your Head. **Arthur Leslie.**

To One Editor Who Has Really Been a Real One, George D. Proctor. Best Wishes To You, Old Pal. **Joe Farnham.**

"Men And Things Are Plastic When One Comes Amongst Them Moving In A Straight Line." **C. A. Willat.**

Pictures, Proctor and Progress. **Paul Scardon.**

If There's News, Proctor Will Get It. **Harry R. Raver, President,**
All Star Feature Corporation.

Yours for Success. **Jake Gerhardt.**

Go To It Boy! You've Got the Chance. **"E. J."**

Continued Success. **King Baggot.**

To George Du Boise Proctor. He Writes It Right.
Exclusive Supply Corporation.

Here's Good Luck and Best Wishes to the Added Attraction of the Motion Picture News. **E. M. Roskam,**
Commercial Motion Picture Co., Inc.

A Knock Is a Boost. Show Me the Man Who Does the First That Won't Do the Other. **Charles F. Abrams.**

Here's to George Du B. Proctor. **Hopp Hadley.**

To George Proctor. You Have Our Best Wishes For a Long and Happy Association. **Kessel & Bauman.**

The Motion Picture News Is to Be Congratulated.
Irving Cummings and Oscar Apfel.

Best of All Good Wishes. **A. Blinkhorn.**

It Looks Like a Great Team—Proctor and the News. **Bob Daly.**

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

I AM pleased to be able to state that once in a while an orchestra will try to do justice to a picture and show what can be done to enhance the beauty of certain productions.

When the film of Essanay, "Tony the Fiddler," was shown at the Circle Theatre, Broadway and Fifty-ninth Street, New York, the orchestra surprised me in the efforts of its leader to take advantage of certain features.

Each time that Tony was shown on the screen, playing his fiddle, the musicians would stop, except the violinist, who would accompany Tony on his violin. The effect was great, as the sentimental tunes of Tony's playing were not drowned by a full and noisy music, but on the contrary, the soft playing of the violinist gave the impression that the notes were coming from the picture on the screen and not from the orchestra pit.

As there was no noise, no crash of cymbals, bass-drums and other instruments, the audience enjoyed greatly the production, and the comments heard in the house were favorable.

On October 9th I had the misfortune to witness the same Essanay film, "Tony the Fiddler," at the Bijou Theatre, of Providence, R. I. I say "the misfortune" as the good impression I had retained of the production vanished at the miserable piano playing. It was not the same picture, all the sentiment was gone. It was a common picture.

Mrs. J. Clement, of the Bijou Dream, of Boston, has some strong views on music. She is opposed to a pipe-organ and to a full orchestra, as she claims that the party accompanying the picture must not only memorize much, but must improvise most of the time. Mrs. Clement claims that no matter how efficient can be the members of a full orchestra, it is impossible to have them improvise the same kind of music at the same time, especially when the jumps from one scene to another are so quick on the screen. Mrs. Clement claims that all that is needed is just enough music to follow the actions of the picture and create the desired impression on the audience. She believes in a good pianist, and she is paying the highest wages to her lady pianist, she insists also on having the piano tuned each week and changed every six months.

If Mrs. Clement was not right in her views she would not have the best patronage of Boston, and the fact that the most cultured class patronizes the Bijou Dream is a proof that Mrs. Clement fully understands the music question for motion picture shows.

I met in Norwich, Conn., at the Colonial Theatre another manager, Mr. Chas. McNulty, who has views identical with those of Mrs. Clement. He believes in a good pianist and a drummer, but Mr. McNulty wants the drummer to follow the pianist's orders and not to go by himself. The pianist is Mr. Chas. A. Dowsett, whom I was pleased to meet, get his views and hear him play a picture. Mr. Dowsett studies the theme of the picture, and he seems to put his whole soul into his work. While his fingers run on the keyboard, his mind is not on something else, but on the picture alone. The lovers of motion pictures of Norwich so well appreciate the efforts of Mr. Dowsett that they come to the Colonial Theatre in preference, and, as they like to compliment him on his clever way of playing the picture, he is greatly encouraged, and tries to better himself day after day.

Why are the photoplay houses of small towns far ahead of the ones of the big cities? Merely because in a small town everybody knows everyone. A good picture, a fine projection, appropriate music go from one person to another. The manager, the pianist, the operator are praised, and all these praises are a constant encouragement to do better. In a large city it is selfishness, it is indifference. The patrons, strangers to the manager, to the pianist and to the operator, walk away without a word of praise.

I had the pleasure of hearing the Wurlitzer Unit Orchestra at the new "Heights" Theatre, on Wadsworth Avenue and 181st Street, New York. When such a wonderful instrument is in the hands of a competent pianist, like the one of the "Heights" Theatre, great effects can be obtained. I was charmed with the rendition on the Unit Orchestra.

The new "Olympia" Theatre, of Boston (in course of construction), announces a full orchestra and a pipe-organ to cost $150,000. I could hardly believe the sign, as I cannot see the advantage of such an expensive musical instrument to accompany the picture. When I asked some persons of Boston if the announcement was not a bluff, I was told that generally Mr. Gordon means what he says.

The only argument I can offer on this wonderful pipe-organ is that it will put a stop to the fad of pipe-organs to accompany Western scenes of fighting cowboys and Indians. The pipe-organ has been a fad like the abuse of posters, and as long as a pipe-organ could be purchased at $2,000 or $3,000 on the installment plan, many exhibitors took up the fad, and to be able to meet their obligations, they placed a cheap dance-hall

MARGUERITE RISSER
Of Pathe Freres.

pianist at the keyboard of the organ. Now that Mr. Gordon comes up with a pipe-organ to cost in the six figures, it will be so prohibitive that the exhibitors will not follow the fad and will even stop buying organs to cost in the four figures, as a pipe-organ of $3,000 will not compare favorably with the one of $150,000. The pipe-organ has been a mere fad—because Jones had an organ, Brown had to have one, etc.

Critics are not always fair, and in their haste to find fault, often overlook a kind action.

This was the case at the Herald Square Theatre, of New York, on a Thursday evening, when the drummer, animated by a great desire to save motion pictures from the constant slurs of the enemies, tried to shield what in his good judgment was a cruel scene.

The film in question was "When the West Was Young," a Vitagraph. When the kind Indian takes care of the settler's little girl, who had befriended him and who had been killed, is attacked by other Indians, he defends the little girl by killing one of the pursuers. While the Vitagraph gives us to understand that there is actually a murder, they do it in such a manner as to avoid any bad feelings on the part of the spectators. They show the Indian raising his tomahawk and dropping it on the head of the other Indian, and it is done so quickly that no one has time to see the actual blow.

The drummer of the Herald Square Theatre thought that such a scene would unnerve the audience and perhaps create a panic, so, full of good intentions, he made up his mind to change the chill that would have gone through the audience into a laugh. He was clever and succeeded beyond all expectations, as when he used something like a mallet on an empty dry-goods box, he created a genuine sensation. What a sound! Yes, it was a sound that called for a laugh, and women, instead of taking their handkerchiefs to wipe off some tears at the sight of the Indian falling dead, had to hide their faces behind their hands to try to suppress a laugh. I have seen so many pictures that I consider myself self-proof, but in this case the laugh was too general, too contagious, and I had to join the crowd.

While I said in other pages that it would be far better to omit certain sound effects than to produce them incorrectly, I must admit that improper effects, as in the above case, have the advantage to detract the attention from the picture and consequently allow some supposed objectionable scenes to pass unnoticed.

One fault with many drummers is that they do not reason the sound effects, and have the wrong idea that they must exaggerate their effects to create the impression that they are working.

Many drummers are like many exhibitors who want to show a big picture to please the persons sitting in the rear of the house, to the detriment of the patrons of the front and middle seats. The drummer wants to make much noise to be heard from the last seats, without realizing that he is a bore on more than half the audience.

When he gives the horse trot, he never considers if the horse is in the back or foreground, if he travels on grass, muddy roads, snow, asphalt or pavement, it is always the same trot effect. He does not even look if there are one or more horses.

J. M. B.

Movie Scribblers Move in Love Feast

Stan Twist a New York Host

MORE than a year ago Stan Twist, in Chicago, entertained his brethren of the "gray goose quill" on the occasion of the Chicago convention. Now on assuming a position with the World Special Film Corporation, he sets in to keep up the character. On the evening of Wednesday, at the Café de Paris, he gave his second annual love feast, at which there were present, besides himself and Mr. E. Mandelbaum, the president of the company, the following: James J. Hoff, The Moving Picture World; William A. Johnston, The Motion Picture News; Mabel Condon, the "Shy Girl" of Motography; Arthur Leslie, Ernest Shipman, J. W. Farnham, and George D. Proctor.

Mr. Mandelbaum, whose long and honorable association with the business entitles his words to respect, stated that his company had in preparation a series of pictures of a highly artistic nature, details of which he preferred at present to withhold. Mr. Mandelbaum is conservative in his methods and prefers to conduct his business along sure and well-defined lines.

He is in the business for the good of the business, and not merely as a temporary speculator of the in-and-out kind—a far too common figure in the motion picture field hitherto. Moreover, he believes in co-operation between motion picture press, manufacturers and exhibitors — a policy which is entirely that of this paper. We desire to say that the policy of the World Special Film Corporation as outlined by Mr. Mandelbaum has our support.

Stan Twist, as usual, made himself agreeably evident to his brethren of the pen. His début in New York, if we may so put it, was an entire success. As we made clear last week, he is well equipped, mentally and artistically. Moreover, he is a sincere picture man—a factor which entitles him to our commendation.

The World Special held a most successful function, indeed. Stan Twist has the savez of making his fellow "movie scribblers" his friends. In return they of the craft extend to him their best wishes for success personally; and success also to the World Special and its amiable president, Mr. E. Mandelbaum.

The following is the menu:

The Movie Scribblers' hardest task —"To eat, when there's drinkng to be done."

Hors d'œuvre à la World; Oysters à la Mirror; Soup à la Billboard; Fish à la News; Entree à la Syndicate; Green Peas, Telegraph style; Potatoes Motography; Squab à la Pompeii; Salad La Miserable; Ice Cream Worlds Special.

Cocktail; Chateau St. Bris; Pommery.—Cafe de Paris, New York.

Guglielmo Marconi, the electrical engineer generally credited with the invention of wireless telegraphy, like our own Edison is not content to rest his laurels upon the invention and the corralling of sounds ne'er before heard o'er land or sea, but has gone on in other directions of science. One of his latest discoveries is the production of an explosive, known as the Marconi dynamite, which is instinct with terrible energy, yet subject to control that does not have death as a resultant from its vibration. An exemplification of this new and powerful explosive was given at Chicago recently at the La Salle Hotel as an entertainment feature of the banquet to State bankers. In this experiment Mary Ruth Newkirk, a clever tot who has appeared in Selig motion pictures from time to time, was incarcerated in a safe, and the door was blown off with a charge of Marconi dynamite, and the little lady stepped forth, smiling and unharmed.

E. Mandelbaum, president of the World Special Films Corporation, returned from Cleveland this week, reporting big business on "Les Miserables" and "The Betrothal," which they control for Ohio, Indiana and Kentucky. At the Knickerbocker Theatre, in Cleveland, "Les Miserables" played to close to $3,500 on the week.

On the Road

Attleboro, Mass.

I HAVE always claimed that the big cities have the poorest motion picture shows, while the small towns are far ahead in the game.

Attleboro confirms this statement, as it was a genuine pleasure for me to find two well-managed theatres in this small place, after my rather poor experience in the crooked and narrow streets of Boston.

When I entered the Bates Theatre, of Attleboro, the atmosphere was so clear and everything was looking so bright that I knew the house to be spotlessly clean. The fresh gray walls, relieved with neat gold mouldings, the dusted chairs, the well-polished brass railings, the curtains at the windows, hanging on brass poles, in fact, everything denoted the greatest care.

While the theatre is on the second floor of a brick building, it is large and well ventilated, and fitted with all the latest improvements, like the Von Duprin Self-Releasing Doors, the Indirect Lighting System, etc., features not always found in the theatres of the larger cities.

The neatly-uniformed and most courteous attendants added a great charm to the place. The doorman seems to know everyone and everyone, even the children, knows him, yet while answering all questions, he does not show any undue familiarity; he knows how to keep his place and be respected.

Mr. John F. Patten, the manager, is a perfect gentleman, extremely polite, courteous. He does not wear his hat nor does he smoke or chew while on duty, and, like his doorman, Mr. Patten seems to know everyone and the patrons seem to like to meet him in the lobby.

The Columbia is a smaller house under the management of Mr. A. H. Allen and leaves nothing to be desired as to cleanliness, comfort and safety. Like the Bates Theatre, the Columbia would be a great credit on Washington street of Boston.

While the Bates Theatre shows licensed pictures, the Columbia shows the Mutual program, and as both houses change their pictures three times per week, Monday, Wednesday and Friday, they do not conflict with each other, but, on the contrary, they give a chance to the patrons to see all the pictures shown in Attleboro.

As both Mr. Patten and Mr. Allen work in harmony, motion pictures will be prosperous in Attleboro, and there is no danger to fear long shows of from ten to twelve reels for five cents. Few posters are used.

Providence, R. I.

With a population of over 200,000 inhabitants, Providence has more pawn shops than motion picture theatres. I had to do a lot of tramping before I could locate six picture houses, while I could see the three balls in every direction.

As I could not believe that Providence was so much behind the times in the game of motion pictures, I questioned three exhibitors. Two of them gave me the number of shows to six (6), while the third one claimed seven. My census is six, as follows:

Straight pictures:
- Casino Theatre.
- Bijou Theatre.
- Nickel Theatre.

Vaudeville and pictures:
- Union Theatre.
- Bullock's Amusement Co.
- Scenic Temple.

The Union is the finest and newest vaudeville house, entirely fireproof, with a seating capacity of over 2,000 chairs.

The Bullock's Temple of Aumsement is an old church remodeled. On the first floor is a large billiard parlor, while the theatre proper is on the second floor. Bullock's Temple is resplendent in a fresh coat of paint.

The Scenic Temple—here again the word "temple" is used as the building is also an old church transformed into a theatre.

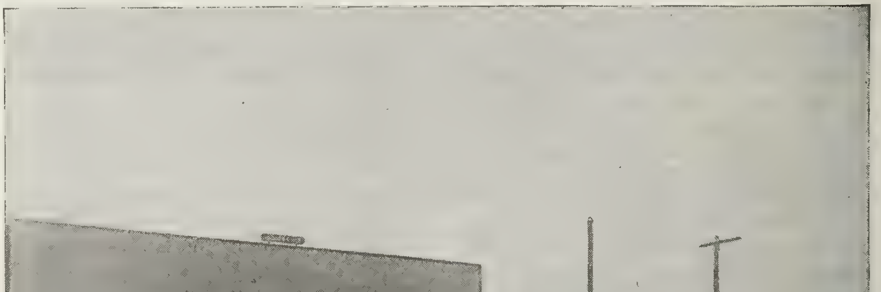
In the three above named houses, vaudeville is the backbone, while the pictures are the side line.

The Casino, the largest motion picture house of Providence, is located on the second floor of an old building, but the manager is doing a good business because his projection is the best and due, as he claims, to a mirror screen.

The great advantage of the mirror screen is its high cost, which practically prohibits the use of a too large screen, and we all agree that a moderate sized picture is always richer in details and photographic quality.

The Bijou is the most beautiful photoplay house of Providence. It has a white front of a neat and simple design with a fine electric lighting display. The interior does not correspond with the exterior. It is sombre of color with nothing to relieve the eye. There are too many ceiling lights. The floor is not inclined, and as the curtain is too low on account of its great dimensions, the heads of the persons sitting on the front chairs show on the lower part of the picture.

The Bijou, as the finest theatre, has not the courage to ask a straight ten-cent admission, but the cashier sells a five-cent ticket and the patrons have to pay an extra five cents for a reserved seat, as more than half of the house is in reserved seats. The ten-cent front seats of the Bijou should not be the reserved ones, as we know



HOW GEORGE KLEINE'S "QUO VADIS?" IS BILLED

The above gives one a partial idea of how George Kleine's "Quo Vadis?" is being billed throughout the country. The cut shows the corner of Fulton Street and Fourth Avenue, at the entrance to Golden Gate Park, San Francisco. The photograph was taken August 3, 1913.

that the best seats in a motion picture theatre are not in the front rows but in the rear of the house.

The Nickel has a less pretentious front, although it has been freshly renovated and painted. The lighting under the balcony is poor and gives too much illumination of the heads of the spectators to enjoy a good picture. The five clusters of four lights each, or twenty lights, could be replaced advantageously by two indirect light fixtures.

Providence needs a first-class motion picture theatre to show a first run of good pictures and less of the imported sensational supposed features, with appropriate music, etc.

Notwithstanding the numerous pawn shops, Providence is a rich, prosperous town, and even if conservative, there should be enough lovers of motion pictures out of a population of over 200,000 inhabitants to support a first-class ten-cent photoplay house.

New London, Conn.

New London has only three motion picture theatres. To be correct, I should say two, as the Lyceum is the general playhouse for vaudeville, road shows, etc.

At this writing, the Lyceum is showing vaudeville and the Universal program.

Licensed pictures are shown at the Empire theatre, while the Orpheum shows the Mutual productions.

The three houses average a seating capacity of one thousand chairs each. They all show vaudeville and while they each complain of the competition of the others, not one of them is willing to give up vaudeville to show straight pictures only. While the manager of the Orpheum believes that there is more money in showing straight pictures, he is afraid to try the experiment.

The Orpheum is the only theatre with a front of some importance, the exterior decorations are in good taste, original, and could be make very attractive with effects of colors.

Norwich, Conn.

Like New London, Norwich has three houses. They all show pictures but they do not follow the same idea of their neighbors of New London.

The Auditorium is the regular vaudeville and shows pictures of the Universal program.

The Davis Opera House is the big theatre devoted to passing road shows and pictures of the Mutual Corporation, when no special show is booked.

The Colonial is the straight photoplay house with the licensed pictures.

This arrangement is far superior to the one of New London, as real lovers of motion pictures—and we have plenty of them—can go to the Colonial where they can see a better run of pictures, well projected and accompanied with appropriate music. Those who like pictures as a side line and prefer vaudeville, can go to the Auditorium. There is no doubt that even in small towns we have enough lovers of motion pictures to support a straight photoplay house. It if was not so, Mr. Charles McNulty would not have gone to the expense of remodeling his Colonial Theatre. If Mr. McNulty spent much money in fixing the whole building, repainting and refurnishing the Auditorium, it is that he has a prosperous theatre, it is that there is a class of persons in Norwich who do not care much for cheap vaudeville, and we find such classes everywhere, even in New London.

Our friends of New London should take the hint and one of them at least should abandon vaudeville to his competitors and give all attention to a perfect projection of the best pictures.

J. M. B.

A MESSAGE FROM MARS

Charley Hawtrey in Motion Pictures

The release of the picture entitled "A Message from Mars" by the United Kingdom Films Co. will serve to introduce to the motion picture public of this country one of the most finished comedians on the other side of the Atlantic. This is Charles Hawtrey. Mr. Hawtrey has for many years been the acknowledged light comedian par excellence of the English stage. He is another John Drew. He will be remembered as having made a great success in the "Private Secretary" over twenty years ago. He is debonair, alert, fascinating. The play, "A Message from Mars," on which the film is made, is popular with the public. In the character of Horace Parker, Hawtrey made one of his greatest successes. The supporting company in this film includes many of the original performers in the play. Mr. C. Holman Clark, Mr. Hubert Willis, Miss Kate Tyndall are thoroughly well-known artists.

LUNG YI-SUNG, A WEALTHY TRAVELER, VISITS KLEIN OPTICAL CO.

One of the visitors at the offices of the Kleine Optical Company recently was Lung Yi-sung, a wealthy Chinese, now touring the world in search of information concerning American pictures and picture-makers which he can use to advantage in the new China. Mr. Yi-sung says that picture theatres in Shanghai do not open until nine o'clock and run until midnight, that the cheapest seats are 75 cents in American money and $1.75 for the highest. Needless to say, the motion picture show is a rare institution and patronized only by the wealthy. Mr. Yi-sung believes that a splendid opportunity exists in China for the same character of picture theatres that he finds here, and thinks that the remarkable interest in pictures evinced by his fellow-brothers on the coast can be duplicated among the five hundred millions of his native land.

EDISON TO START NEW SERIES

Edison is shortly to begin releasing a new series of detective stories under the title "The Chronicles of Cleek." They will be mystery tales, founded on the stories by Thomas W. Hanshew, which have been all the rage in England. They will be published in this country simultaneously with the film releases by the Short Story Magazine. Each film will be released on the last Tuesday of the month, beginning November 25th. Ben Wilson will appear in the title role.

MARGARITA FISCHER RECOVERING FROM ILLNESS

Margarita Fischer, a popular motion picture actress and a delightful personality, has been sick, so sick that a slight operation was necessary. This little lady found out what a wonderful favorite she was with the general public, as well as with her studio companions. She received flowers and cards from people she never heard of and her stage companions, even many of the extra people, sent beautiful bouquets of flowers. One little tot gathered a bunch of field flowers and sent them up with a little note, full of real affection and bad spelling. So many flowers were received that the hearts of many sufferers in the other wards were made happy. She is around again and hopes to be in harness soon.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

SOME time ago I visited a new theatre. Not a five-cent house, but a supposed refined photoplay theatre.

The theatre must represent a large investment, as everything is first-class and nothing has been spared to insure the comfort of the patrons.

Yet there was something queer in the atmosphere of the place, something that did not seem to harmonize with the rest. The best illustration to my mind is the country boy dressed in an evening dress and making his first appearance in society. His clothes may be of the finest material and workmanship, but he does not know how to wear them, he does not feel at his ease and he is the target of everyone.

The doorman and the ushers had new uniforms, very neat in pattern and well-made, but somehow they did not seem to fit, because the men did not know how to wear them, and, like the country boy, they did not feel at ease. To tell the truth, the men were not the clean-cut fellows to make efficient and courteous attendants, they were of a low type, most likely engaged because they were willing to work at low wages.

As I said in a previous issue of this magazine, good manners are born with the man and, while they can be taught to a certain degree, the vulgar man will always show his true nature at one moment or another.

You cannot expect good manners from the attendants if the manager has no manners himself.

The manager of this new theatre is a man who was lucky to make some money, but in gaining wealth he did not change the manners of his former days.

When the manager saw me seated and enjoying the show, he came to shake hands and to thank me for having called on him. Keeping his hat on and still holding a smoking cigarette between his fingers, he took a seat next to me and started to give me some details on his new theatre. His voice was not muffled, and, as he could not see that he was annoying the patrons, who had paid an admission to enjoy the pictures and not hear someone talk, I had to excuse myself so as to put a stop to the conversation.

When in the lobby in the full light, I was surprised that the manager, after spending so much money on the building and even on uniforms for his attendants, had not bought a new suit of clothes for himself. He was looking very shabby in his personal appearance, and he did not look like the manager, at least not a man to be approached by the patrons.

The result will be a poor business, and the manager will wonder why his patrons go somewhere else and shun his beautiful theatre. He will say: "I have done everything, I have spared neither money nor pains to build a most refined theatre."

I know a number of successful managers, who, while they do not wear the regulation uniform, have a special dress to wear while on duty. They keep in the office a fresh suit of clothes, and they don same before the opening of the show, so as to look neat and inspire confidence.

The question of personal appearance does not seem to enter in the mind of the motion picture exhibitors and managers. They do not seem to realize the importance of good manners and neat appearance, even in places where the admission is five cents only.

Appearance and manners have made great progress in the United States during the last twenty years. I remember when waiters, sales-people, etc., were allowed to go to work in any sort of clothes, as long as their forms would be covered. To-day it is a different question.

Hotels, restaurants, lunch-rooms, cafés, soda-fountains, etc., compel their employees to wear either black

SCENE FROM "THE LURE OF NEW YORK"
Four-reel Feature Film, New York Film Co.

or white jackets, to wear clean linen, in other words, to take care of their personal appearance. Same with the sales-people. The department stores compel their employees to wear certain dresses. It is general all over the country, good manners and neat appearance is the keynote to success.

The owners of a big department store in a suburban town, who are strict on the personal appearance of their sales-clerks, cash-girls and other employees, yielded to the temptation to erect a photoplay theatre on a vacant lot adjoining their stores. They placed a manager who does not seem to know much about appearance, as the attendants of the theatre are a great contrast to the employees of the stores. I don't see why the owners, so strict on the personal appearance of the employees of the stores, do not enforce the same policy on the attendants of the motion picture theatre. It cannot be a question of the price of admission. The patrons paying ten cents admission to see motion pictures are entitled to as much courtesy and clean service as the women who purchase a spool of thread, a paper of pins or a glass of soda.

It is, I am sorry to tell it, that the same prejudice exists in the minds of the exhibitors as in the minds of the enemies of cinematography, viz.: Motion pictures are the low amusement of the common people, consequently do not call for good manners or appearance.

This is the whole secret. Too many of our exhibitors, and of our manufacturers, to tell the truth, have this wrong idea, that motion pictures are to be classed with the side-shows of the fairs and circuses, or to be the ornament of the Bowery and of other such thoroughfares. With such a belief, the exhibitors do not see the need of a polite, clean, neat and courteous service. The manufacturers, on their side, do not want good, uplifting scenarios, but on the contrary, they will produce any scenario, no matter how unnatural it can be, as long as it is sensational.

Evidently, as every rule has its exceptions, we have a number of manufacturers and exhibitors who are doing their very best to uplift cinematography, but they are few, and some of them in course of time fall by the wayside because they lack faith in a better future for motion pictures. Yes, when men with no means, men who have been known to hide themselves so as to avoid a collector, can brag of making a little fortune by putting out feature films and claim that they never spend over one thousand dollars on a production but get the money by putting out sensational posters, it is enough to discourage the honest manufacturer, who spends thousands on a single negative. Unless this manufacturer has a great faith in the future he will fall and imitate the unscrupulous little manufacturer by making sensational films to please the passions of the low classes. Same with the exhibitor who tries to uplift the business. He goes thus far and because he sees his neighbor make an ugly display of posters, give souvenirs, he is tempted to do likewise.

The day is coming when this wrong prejudice will make room for a better sentiment, and it is because motion pictures are here to stay that many men are working hard for the uplifting of the industry by investing large sums of money in the building of fine theatres and the production of high-class films. These men, with enough faith in the future, will naturally and gradually push out of the field both the unscrupulous manufacturer and exhibitor. J. M. B.

Boosting the Business in Berlin

THE Berlin motion picture shows, or "Kinos," as they are called more frequently there, have finally found the panacea which makes the multitude storm the ticket office.

Up to a few weeks ago they seemed to belong to the past, for the people did not patronize them any longer. Thirty or more had to close their doors. Then for a while the managers did some thinking and experimenting. They combined a vaudeville show with their theatres, engaged acrobats and songstresses of whom the audience always was in doubt whether it would not be better if the song birds handle the heavy dumb-bells and the strong man try to sing the "Last Rose of Summer."

It was of no avail. The public did not stream en masse, the sheriff finally arrived, unmercifully attached the cash box receipts and closed the doors. And in many instances the kino show ended with a free-for-all fight.

Necessity, however, the greatest inventor on earth, finally found the ways and means to change the conditions in favor of the impoverished manager. The great achievement of technical sciences was pressed into service, and to-day the kinos again are overcrowded, and that state of affairs has been reached which the manager in Goethe's Faust dreams of:

> "When to our booth the current sets apace,
> And with tremendous, oft-repeated urging,
> Squeeze onward through the narrow gate of grace:
> To reach the seller's box, a fighting host,
> To get a ticket break their necks almost."

You sit in the kino and look at a series of pictures of a detective story. The bloody murderer is chased and jumps in the swiftest touring car that is in existence. The police get in an express train.

And now reality sets in. The mad race between the two machines is depicted. The spectator hears the noise of the approaching beasts, the thundering of the heavy locomotive on the steel rails, the whistling of the steampipe and the chug-chug of the auto. The two monsters draw nearer and nearer. You hear the mewing and spitting and groaning and notice the approaching glaring lights. The noise increases, steam and sparks are emitted into the stage, and finally a rattling and crackling auto and a screeching and squeaking locomotive stop at the stage in front of the dumbfounded spectator. The detectives jump from the machine, the fleeing rogue is caught and the play goes on according to the plot. The melodrama that commenced with pictures is now finished by real actors. So far the people in this nerve-tearing center of over civilization have to go to attract a crowd.

But if the teel-tempered thoughts of a new era spontaneously enter the world of imagination, if Thalia is visited by Count Zeppelin, then such a wonderful scene may happen as we had the pleasure of witnessing last week at the open air theatre in little Wannsee.

Hebbel's monumental Gyges drama was given in the presence of a small but artistically inclined and appreciative community of connoisseurs. The spectators were deeply moved by the strong prehistorical and mythical play when suddenly, from the distance, near the end of the show, a howling and roaring noise was heard that drew nearer and nearer. Was it old Helios himself who drove up with his several fiery stallions to witness the scene so familiar to him? When the people looked up they saw a big Zeppelin cruiser sweep by at the height of not more than about 300 feet

It was the most unique demonstration and object lesson of the wonderful development of human genius within 3,000 years.

The new era greeted the far past.

Advertising the Picture

IT is a fad. Nothing else than a fad to display too many posters.

A new theatre has opened its doors on Eighth avenue. It is not an old common store transformed into a photoplay house. No, it is a specially constructed building. The Drury Lane is the name. This name means something and reminds us of the famous old London theatre where so many famous dramas and spectacular plays have been staged.

The owners of the new theatre did not, like others, adopt an architecture contrary to the meaning of the name, but they have an entrance and lobby of ancient English construction, to conform to the name of Drury Lane.

The antique woodwork, decorations, ornaments, lamps, and even the poster frames, give an odd appearance to the building which is rather pleasing and that would denote that the Drury Lane is a theatre devoted to the refined class of lovers of motion pictures.

We know that this part of Eighth avenue is not what could be considered one of the best districts of New York, as the colored element is very strong and it is frequented by certain characters. For this reason, the persons who have to reside in the immediate neighborhood were praising themselves at the sight of having a refined motion picture theatre, conducted for the benefit of the best element.

The dissatisfaction is that the managers of the new theatre could not resist the poster fad and thought that they had to copy their neighbors, the small dumps in which you have to hold your nose and feel that you have to scratch yourself during the show. Yes, the Drury Lane has most of its antique woodwork and decorations covered with posters, not as many as the theatre a few doors below, but in course of time they will come to it.

Evidently the colored and low elements, the frequenters of the cheap dumps, were delighted to see that the Drury Lane would not be a refined photoplay house in which they would feel out of place, but, encouraged by the vulgarity of the display of posters, they came in force.

The projection is excellent. To be correct, I should say the light is excellent, as no good projection can be obtained when the managers, not able to give a show of over forty-five minutes, crowd four full reels in less than forty minutes. This is the show that the low element wants, plenty for the money without considering the quality. The two-reel drama feature of Selig, "The Conscience Fund," was butchered on account of the speedy actions. It was ridiculous, not to say out of place, to see nuns in the parlor of the convent running like mechanical toys. A regular Punch and Judy show. How could it be otherwise, as, by my watch, the operator gave nine (9) minutes to each reel.

The exterior of the Drury Lane is odd, fine, and has an atmosphere of refinement; the light on the screen is excellent; the music, although not following the picture exactly, is of the best and far superior to what is heard on Broadway. With all these advantages, it would have been easy for the managers to cater to a better element, with less posters and less reels. Three reels at a speed of eighteen or twenty minutes would have assured a good steady patronage and would have kept others out.

On my right side I had an Italian woman with a baby in her arms. While the baby was not crying (he was sleeping) I could smell that it was Saturday evening, waiting for the weekly wash. On the left I had a colored man, who must have been on his way from work. In front of me I had two characters that you meet on the Bowery. One was sleeping and the other insisted on keeping his cap on his head during the whole show.

Yes, there was a sort of usher—a tall young man in his Sunday clothes and a high fashionable collar, more on the order of a cuff. It may be that on account of his high collar, the young fellow could not lower his head, and this would explain why he could not see the sleeping man and the one who insisted in keeping his cap on.

When will the exhibitors reason the question of posters and realize that this great abuse is doing more harm than good to the prosperity of cinematography?

Even the six and eight-sheet posters do not seem to answer the purposes any more, as the exhibitors who have no respect for their neighbors

SCENE FROM "THE GAMBLER'S RUIN"
Gaumont (2 Reel) Feature Film.

add now to their large display of posters, banners with big black and red letters that can be seen at a great distance.

The other day a theatre in Fourteenth street, near Broadway, displayed the following banners:

Indian Blood.
Convict's Sweetheart.
From Out of the Depths.
The Kid Gloved Crook.
Sentenced to Jail.
The Wages of Sin Is Death.
The Exposure of a Great Crime.
How to Make an Innocent Victim Guilty.
Woman in Black.

Is there any wonder that the clergy, the press, and our best citizens are opposed to motion pictures when they see such titles flashed on our main thoroughfares?

While these films may be good and contain no objectionable scenes, the titles convey an unfavorable impression and seem to say that motion pictures are scenes of murders, assaults, crimes, prisons, tortures, infidelity, injustice, etc.

We claim that motion pictures are to become the great educator of the world, and to this effect several of our manufacturers are already producing films to show scientific experiments, industries in operation, scenic views from all over the world, pages of ancient and modern history, passages from the Scriptures, etc. On the other hand, Fourteenth street raises its voice and says: "Motion pictures are the school for crimes." Read over the above titles and let us know if such a list of films is not enough to convey the impression that motion pictures are a teacher of crime.

What opinion can strangers have of New York when they cannot pass our main streets—Fourteenth street is considered a main street — without having to blush at such posters.

Is it advertising motion pictures? No. It is not even advertising the show, as these posters and banners are, in most cases, very deceiving; they are there to catch a number of the suckers and hayseeds who come to the metropolis to see the sights. Regular lovers of motion pictures do not patronize Fourteenth street much. While we know that thousands of good members of the numerous small towns and villages surrounding New York come to the city to visit places that they would not patronize at home, I don't know if it is good for the industry in general to allow certain exhibitors to give such a black eye to cinematography.

If we have a number of outside visitors with money to burn and who want to see things that have been kept away from them, we have, on the other hand, many schools, churches and other institutions wishing to adopt motion pictures for an educational purpose and who send delegates to study the question. These delegates, most of them strangers to New York, do not know their way to the uptown respectable theatres, like the Regent, Riverview, Heights, etc., but follow the crowds and find themselves in the congested districts, where they have to face motion pictures under the worst conditions. One failing of man is to go by the first impression, and if these delegates have the misfortune to pass Fourteenth street and see the sensational posters and banners, they are liable to give up the task of investigating and to return home with an unfavorable report.

Such unfavorable reports, and many have been made, retard the progress of the little pictures such as the Universal Educator. If, on the other hand, these delegates could see some of our best films, like "Quo Vadis," "Oxygen," "The Lagging Industry," "The Culture of Cocoa," "Last Days of Pompeii," "Arizona," "David Copperfield," etc., they would return home delighted with motion pictures and make a favorable report.

As I said, these posters and banners do not advertise the pictures, not even the show, but they retard the progress of cinematography. J. M. B.

Joe Miles Talks of the Exclusive Program

BY following the line of least resistance the program of the Exclusive Supply Corporation has achieved a great growth. That line of least resistance is that of the feature film.

The foresight of the officers of a number of film manufactories some time ago has resulted in the establishment throughout the country of a program which meets the needs and wants of exhibitors and spectators.

Five months ago the Exclusive was inaugurated. It then began with a monthly output of nine feature subjects and twenty-one single-reel releases of the Gaumont, Great Northern, Itala and Solax brands. Since that time several standard brands have come under the Exclusive banner, forming a program of balanced weight and strength.

Free from politics, with fair-minded business men as its officers, and a staff of reputable employees, its clean-cut methods have earned for the Exclusive a good reputation.

A few days ago, before a meeting of representative motion picture men, Joseph R. Miles, general manager of the Exclusive Supply Corporation, in commenting upon the demand for high-class feature subjects, spoke well of the productive results of the Exclusive Manufacturers in their efforts to meet this demand with quality subjects. Mr. Miles said: "While I am proud of the success of our program, I attribute the attainment of that success alone to the fact that our brands are of such recognized quality that the names alone assure their sale. The character of our organization is such that not only is competition not eliminated but is encouraged to such an extent that a keen rivalry exists among our manufacturers to break sales records.

"Strength is being added to the strong. The addition of two more American brands, the Laclede and Great Western, with two feature releases each monthly, beginning early in November, and the New Ammex, beginning November 1st with a Western feature every two weeks, will give balance to the aggregation of foreign brands, including as they do, the pick of the pick from the studios of Gaumont, Great Northern, Itala, Eclectic, Film Releases of America and Lewis Pennant. The American brands now on our program include Solax, Blache American, Dragon and Ramo.

"The decadence of the single-reel release seems inevitable. Its length does not allow the picturization of stories of cumulative power and thus variety of plot is limited.

"In the widening of the Exclusive program's distribution has been exhibited the ever interesting and somewhat amusing trait of human nature that one always wants what the other fellow has. In certain territories our program for some time went begging, but just as soon as the Exclusive rights were secured by an individual or company, every competitor in that territory realized that he also wanted the program."

A noted star to soon be presented in motion pictures will be James O'Neill, the romantic actor, in the characterization he has interpreted for more than five thousand times on the stage, "The Count of Monte Cristo," to be released by the Famous Players Film Co. November 1st.

Influenced by the quality of the subjects thus far imported by the Film Releases of America, Harry Samwick, representing Exclusive Features, Inc., of New York City, has contracted for the entire output of this feature company for Greater New York, New York State and Northern New Jersey.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

CONSTRUCTION, APPEARANCE, ADVERTISING—THREE IN ONE

THE Motion Picture News reproduces in cut No. 1 the outline plans and in cut No. 2 the exterior of the "Bellevue," of Newark, N. J., devoted mainly to photoplays. It was designed by Architect Nathan Myers, of the Woolworth Building, New York, and Cort Theatre Building, Newark, N. J.

Cut No. 1 Plan—A, commercial building, stores, offices; B, entrance to theatre; C, the lobby; D, the foyer; E, ticket office; F, resting room (ladies'); G, smoking room; H, emergency exit through commercial building; I, auditorium; J, exit on alley; K, operating booth; L, M, exits; N, stage and screen; O, dressing rooms.

The reader will note that the architect has a practical experience in the planning of theatres, as in the accompanying plan it is shown that he provides a long and narrow auditorium, the best disposition to insure a good projection. At the same time, the most valuable part of the lot is devoted to a commercial building, reducing much the rent on the theatre proper. A very spacious and handsome vestibule, followed by a fine lobby and a foyer, off of which are located the men's and women's retiring rooms and ticket office, occupy the wing having frontage on the main street.

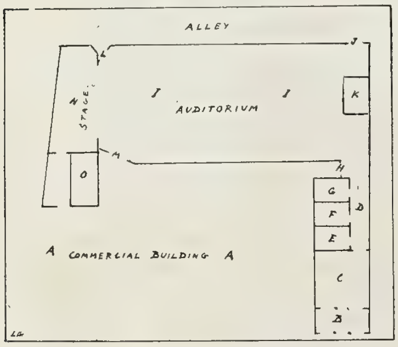
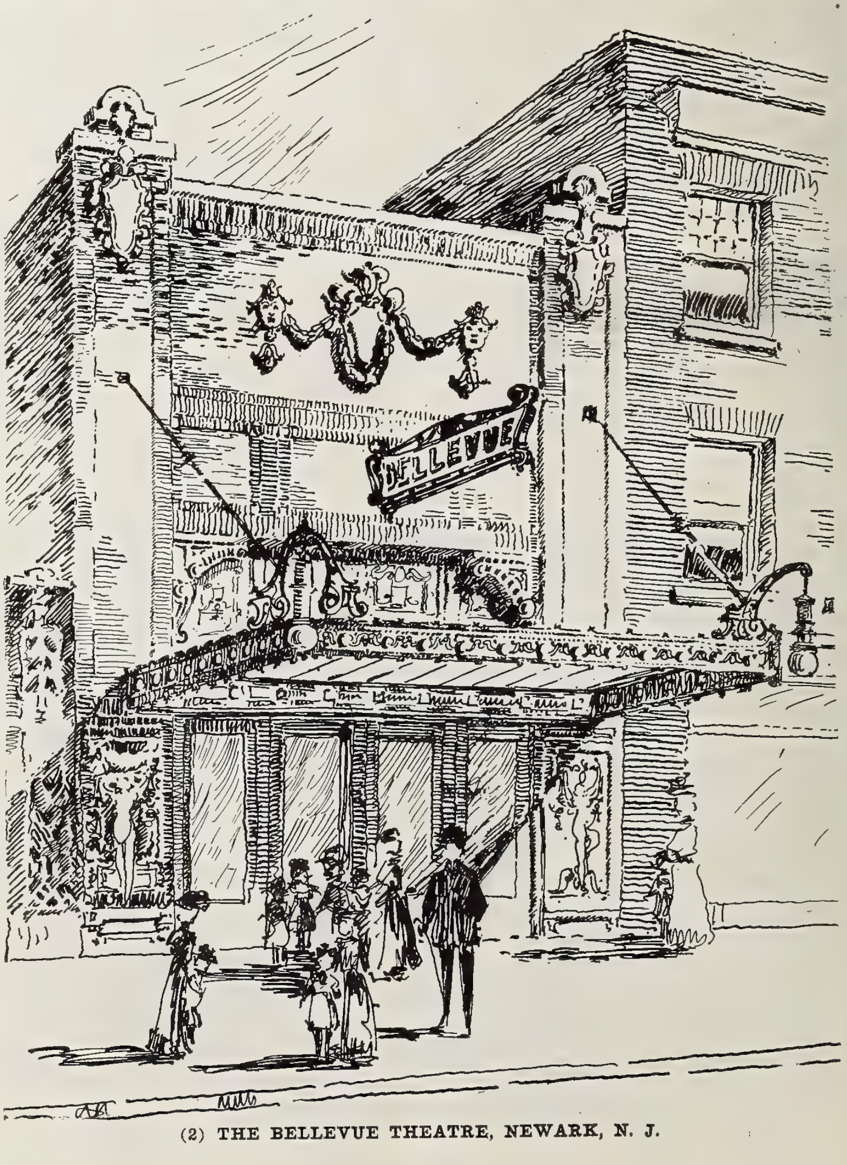


ILLUSTRATION NO. 1

The auditorium is 36 feet by 91 feet, and comfortably seats almost six hundred. A mirror screen of size the largest ever made is one of the features of an otherwise perfectly equipped vaudeville stage. The screen is hung on six steel cables and is counterweighted the same as elevators, and is safely and easily raised and lowered by one man. The building is

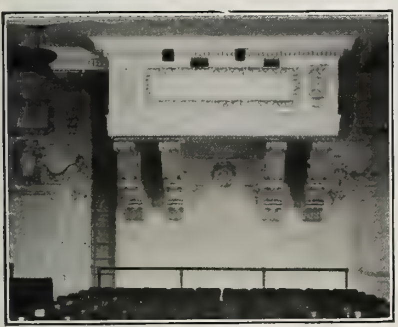


(2) THE BELLEVUE THEATRE, NEWARK, N. J.

absolutely fireproof in all parts, and is provided with sprinkler and standpipe systems, and receives the best insurance rating on the local exchange. The most minute care has been taken in all details of the house, inclusive of seating, ventilating, lighting and electrical work.

Architect Nathan Myers has overcome the great drawback of the mirror screen when used for a combination vaudeville and picture house. To my knowledge, many exhibitors desirous of showing their pictures on the celebrated mirror screen, had to give up the idea because no practical device had been suggested for the raising and lowering of the said screen.

The small cut, No. 3, shows the beautiful operating booth of the "Bellevue" Theatre.

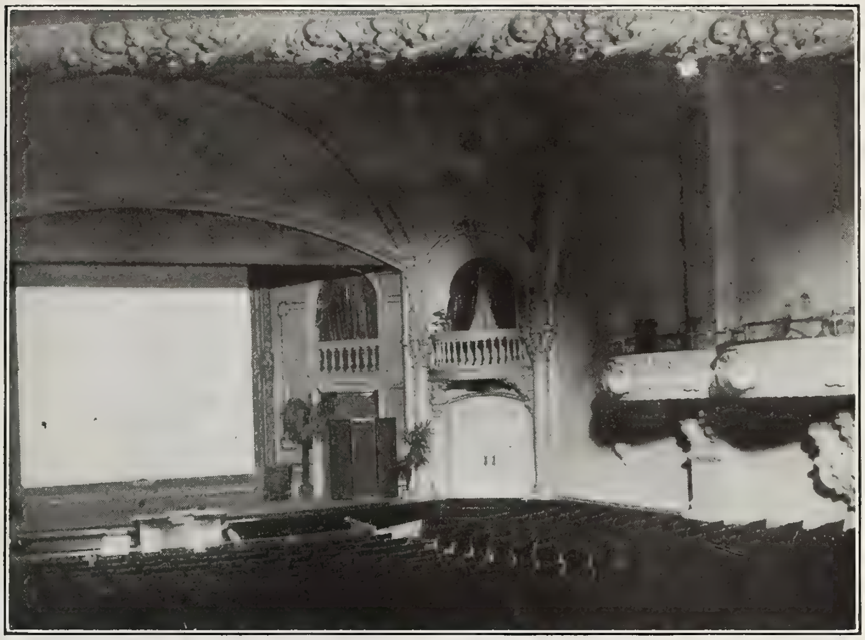


(3) OPERATING BOOTH, BELLEVUE THEATRE

The "Bijou" is the most successful motion picture theatre of Springfield, Mass. There is not a more inviting home for motion pictures. Larger houses exist, but none more artistically complete in all details for the comfort of the patrons. The exterior is simple but dignified, with concrete walls and stained-glass windows. Perhaps a resemblance to some building in Mexico is first suggested. On either side are the steps leading to the balcony; then the enclosure on the right side of the lobby is comfortably furnished as a ladies' parlor, while on the left side is the ticket office and the smoking room. Six swinging doors leading directly into the foyer.

As stated in "Advertising the Picture," the Bijou does not display posters or banners, but the advertising is done, as shown in the illustration, through two frames and easels; one containing a card sign of the programme, the other a few photographs of some of the actual scenes of the pictures or of actors.

Cut No. 5 shows part of the interior of the said Bijou Theatre, with the private boxes. Three of these private boxes are on each side of the auditorium. The curtains and potted plants around the stage show how particular Mr. Knight is with respect to all the details that can improve the appearance of the place and please the patrons.



(5) INTERIOR VIEW, BIJOU THEATRE

Cut No. 6 shows the beautiful Broadway Theatre of Messrs. Goldstein Bros., of Springfield, Mass. This illustration represents the coming architecture for photoplay houses. Substantial buildings free from the ginger-bread decorations of old days, something to impress the public that motion pictures are no more a fad of a few days, but are here to stay. Real palaces to house the great artistic films produced to-day.

The appearance of such a building is a better advertisement than posters and banners, and is a safe guarantee that the picture shown within can be nothing else than the refined in every respect. The men who are looking for highly sensational films to thrill their degenerate passions need not stop in front of such buildings.

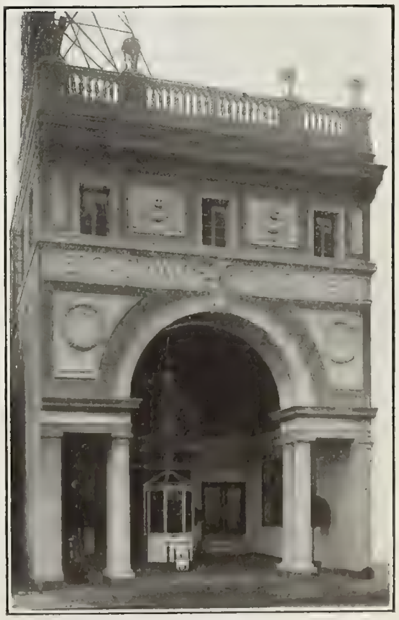
The Broadway Theatre is not exactly a motion picture house, as it is devoted to passing shows, but when the Goldstein Bros. show films, they are the best that can be secured.

Cut No. 7 is an illustration of the arrangement of the screen at the Washington Theatre, of Boston.

The curtain or screen occupies the entire opening of the proscenium arch and is painted white. The curtain is not only too long and too wide, but is out of proportion and larger than the picture. The picture, as shown in the illustration, occupies only a portion of the curtain, and as there is no border to separate the picture proper from the balance of the white curtain, the projection is dull. The white sides around the picture are hard on the eyesight.

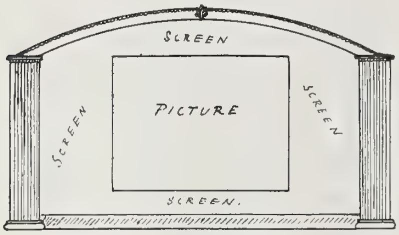
Another drawback to this arrangement is that for a curtain set on the rear of the stage, the proscenium arch is entirely too low. It is true to state that the auditorium has a rather low ceiling.

Cut No. 8 gives an idea of the present floor space of the Washington Theatre: "A" too wide an auditorium, "B" space wasted for a foyer, "C" the ticket booth, "D" the office of the manager.



(6) BROADWAY THEATRE, SPRINGFIELD, MASS.

If the architect had followed the plan shown in cut No. 9: "E" auditorium long and narrow, "F" space for stores on busy Washington Street, "G" ticket booth and lobby, he would have made an auditorium better adapted for a motion picture show, and would have gained much valuable space for stores. The stores would have yielded more rent than the second floor, which floor could have been used to give more ceiling height to the auditorium, provide a balcony, office and storerooms for the theatre.



(7) SCREEN, WASHINGTON THEATRE

While the Washington is not a bad theatre, it cannot be called the finest and best equipped of the United States, as smaller towns can show far superior motion picture theatres.

Cut No. 10 shows the arrangement of the curtain at the Pleasant Theatre, of Worcester, Mass.

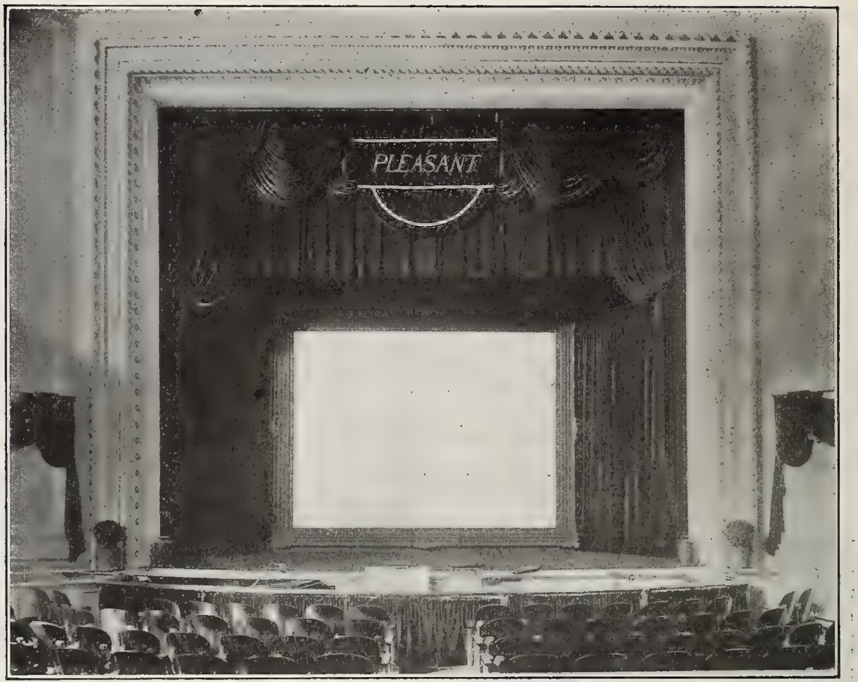
As I said in my letter, "On the Road," Mr. E. W. Lynch is a gentleman who fully understands the exhibiting game, who studies every device and always tries to improve, so as to increase the beauty of the picture and insure more comfort to the patrons.

Mr. Lynch is a strong believer in the "Mirror Screen" as the best curtain to bring out all the details and give a depth to the picture. In addition, Mr. Lynch claims that the very best screen will prove a failure if it is not surrounded properly.

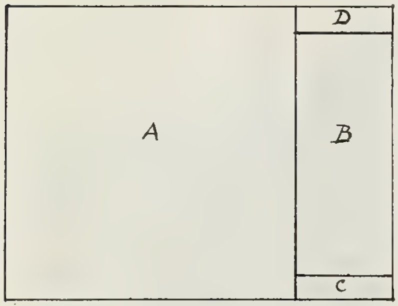
Mr. Lynch knows that unless the screen is set back on the stage, the picture is too close to the front seats to be enjoyed by the patrons. Instead of having the wings of the stage fitted up with regular scenery, as is too often the case, Mr. Lynch draped the whole stage with heavy dark curtains, and by so doing, formed not only a very effective shadow box, but made it very pleasing to the eyes of the audience. The mirror screen is incased in a beautiful, handsomely-carved frame, painted in a dull black, with just enough old gold to relieve the monotony.

A projection under such conditions is bound to be the very best and enhance the beauty of the picture several-fold.

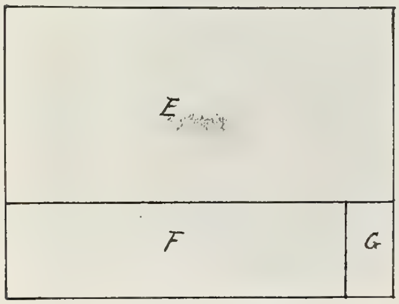
This arrangement does not only



(10) CURTAIN, PLEASANT THEATRE



(8) ILLUSTRATION



(9) ILLUSTRATION

(12) AUDITORIUM, PLEASANT THEATRE

benefit the picture, but gives such a taste of refinement to the place as to command the highest patronage.

Cut No. 11 shows one side and the balcony of the theatre, and the surprise is that a good picture can be shown with such light-painted walls. It is true that white-colored walls have the tendency to dull the picture, but in the present case the admirable setting of the screen overcomes the drawbacks of light walls. The beautiful delicate decorations of the walls and cornices add to the refinement of the place.

Cut No. 12 gives a general view of the auditorium from the stage, and it will be seen that the same rich effects of the stage are carried all over the building, even in rich, heavy portieres over the doors.

Cut No. 13 shows a corner of the ladies' retiring-room.

The Pleasant Theatre was destroyed by fire last March from crossed wires under the stage. There were no casualties, as with the admirable service organized by Mr. Lynch, the patrons walked out without the least sign of a panic. After the fire, Mr. Lynch tore out the whole inside of the theatre and rebuilt the present beautiful palace for motion pictures.

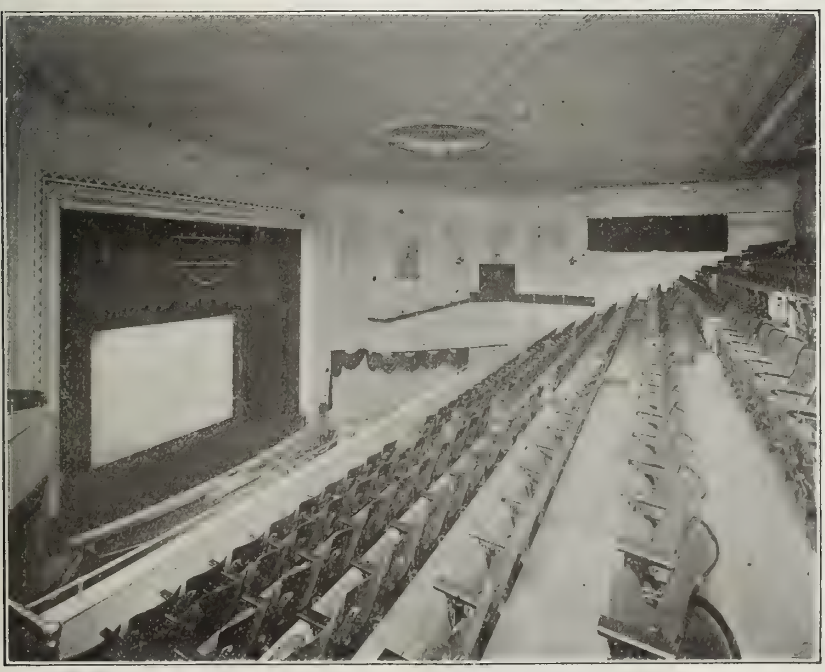
I am sorry that I could not secure a photograph of the splendid white marble lobby, with its monumental staircases, and a photograph of the uniformed attendants, to show that everything, under the able management of Mr. Lynch, works in perfect harmony.

We hope to see more of these beautiful theatres, they will do more than anything else to uplift the industry, provided the manufacturers take up the hint and improve the pictures as the exhibitors improve their theatres.

J. M. B.

(13) LADIES' RETIRING-ROOM, PLEASANT THEATRE

Jules Burnstein, of the World Special Films Corporation, returned from the convention at Rochester Monday, having shown to the exhibitors their new film "Protea." It was voted one of the most sensational and thrilling ever shown on the screen. Jules made quite a hit. [Jules always does.—Ed. M. P. N.]


(11) BALCONY, PLEASANT THEATRE

EARL METCALF

Earl Metcalf was born in Abergavenny, Wales. Educated in Cincinnati University, also studied for West Point. He organized a company of Kentucky State Militia during the night rider troubles in that State. Metcalf has been twelve years on the stage, with stock companies in Cincinnati, Indianapolis, Memphis, Chicago, New York City, Montreal, St. Paul, etc. He was leading man for Stella Hammerstein, and juvenile man for Zelda Sears. Earl never appeared on the screen except in Lubin films.

The Secret of the Mine

IN THREE PARTS **LENGTH 2750 FEET**

Copyrighted 1913—Infringers Beware

See the Thrilling Mine Explosion
See the Daring Holdup of an Express Train
See the Spectacular Leap for Life
See the Marvelous Escape From Death

These are only a few of the gripping scenes in this beautiful feature.

TERRITORIAL RIGHTS ARE NOW ON SALE

Write at once for your territory. Artistic one-, three- and six-sheet posters, heralds and photographs for lobby display.

VERNON FILM COMPANY

Bell Phone,
Walnut 3150

1134 Vine Street, Philadelphia, Pa.

The "LIFE OF ST. PATRICK"
FROM THE CRADLE TO THE GRAVE
4 Part Feature Film.
Piano Score & Specially Arranged Music. Highly endorsed by THE CLERGY

PATRICK'S MOTHER TELLS HIM THE STORY OF THE CROSS

Every scene taken on the exact spot made memorable by Ireland's Apostle and enacted by Irish peasants in Ancient Historical Costumes

BEAUTIFUL LITHOGRAPHS, ONE, THREE AND EIGHT SHEETS, ALSO CUTS AND SLIDES.
FOR STATE RIGHTS. APPLY TO PHIL. P. BENEDICT.
1402 Broadway, New York Knickerbocker Theatre Bldg.

Since the purchase of "The Palace of Flames" for territorial rights in Alaska, the gold-seekers have become so enthusiastic about motion pictures that A. R. Thorne has purchased another Itala subject, "The War Correspondents," and is also negotiating for exclusive rights on all Itala future features.

Arthur D. Gans, representing the National Film Exchange, of Baltimore, has purchased the rights for "Unmasked" for Maryland, Delaware, District of Columbia and Virginia. The Sedeg Feature Film Co., of New York City, has purchased another copy of "Tigris" for Greater New York City and Northern New Jersey.

Among the purchasers of state rights on "The Gypsy's Kiss" are the Golden Gate Film Exchange, of San Francisco; Northwestern Feature Film Co., of Portland; Union Film Company, of Chicago; Big 4 Feature Film Co., of Dallas; Weiland Feature Film Co., of Pittsburgh; Electric Theatre Supply Co., of Philadelphia; Exclusive Features, Inc., of New York City, and Famous Players Film Co., of Boston.

Joe Welch, whose Hebrew impersonations have been delighting vaudeville audiences for many years, will appear shortly in a three-part Warner's feature, entitled "The Struggle for Wealth."

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Troublesome Telephone.—Kalem. Oct. 17.)—A comedy which presents several new features which are clever and productive of mirth. Something of a burlesque on real life. A dentist is annoyed by his wife's continuous telephoning. He is always having to leave his work and answer her calls. Most of them are merely assurances that "baby is not fretting." or "baby shows signs of getting her first tooth," etc. Finally when he has a patient firmly ensconced in the chair, and has administered gas to him, he has to go home and get rid of an annoying rat. The story is sure to amuse.

The Boston Floating Hospital. Kalem. (Oct. 17.)—This interesting picture is on a split reel with "The Troublesome Telephone." Boston, ever a city of innovations, has here set a precedent which might be carried out by all the other cities, so successful has it worked. The Kalem Company states that it is the only hospital of its kind in the world, and for this reason it should be most interesting.

There are two classes of nurses in the hospital's employ, the "shore" nurse and the "floating" nurse. One follows up the work of the other. Both the mother and child are looked after by this hospital, and when they have been nursed back to life and happiness and are again sent ashore, the shore nurses follow up the good work by showing the people how they should live to be conducive of good health and morals.

A most philanthropic labor which is appreciated by all whose good fortune it is to get in their care, instead of going to the regular hospitals. Fire drills and other safeguards are demonstrated.

A Stolen Identity. Powers.—This opening paragraph is not intended as a "knock," for "A Stolen Identity" is really a good story, but why certain companies on the Universal program will always use the engravings representing the "Roman Ruins" of "The Coliseum." I don't know. Whatever the interior scene is, it seems these decorations are bound to crop up. Of course they are standard pictures, etc., but are there not others? As before mentioned, this is not a "knock," merely a kindly suggestion.

"A Stolen Identity," although a most improbable story. is one of great interest, and holds the attention of an audience right through. It is the tale of two men who are so exactly alike that one steals the identity of the other in order to get some property in the other's name. Just as he is about to receive the money, however, the rightful owner intercepts him, having broken lose from his prison. A very thrilling automobile ride against time is one of the featured parts. Very cleverly acted in duplicate by Edwin August. Jealousy also has much to do with the story.

Wynona's Vengeance. Bison.—A tale of the Indian warfare in the West, probably about the time of General Custer. The Indians are on the warpath massacring everyone, until they are stopped by the soldiers, who fire their village. Wynona is adopted by the Colonel's daughter and sent away to school. Her father, the Chief of the Indians, in an encounter with an officer of the fort disfigures him for life, thus turning the man's hatred forever his way.

Wynona, on her return some years later from school, inherits this hatred and is badly treated. The chief, her father, insists on the whites giving up the girl, and upon their refusal attacks them. The fight is going against the whites when Wynona, in order to avenge herself for the insults she had received, blows up the fort and all within it. The story thrills with action and excitement, the finale particularly being very good.

Lasca. Bison.—A clever and pretty effect is gained in this picture by having the sub-titles enclosed in boxes made of bark and moss. The story is a very beautiful one in poetry and tells of the love of a man and its result. An old ranger is supposed to be telling the tale of two companions. He had once loved a girl and been dearly loved in return, so much so that when he roused her jealousy she had stabbed him.

Later they are on the desert when a storm breaks and drives a herd of cattle on a stampede. The two of them ride away on one horse. but are unable to keep ahead of the herd. When they dismount the horse gallops away and the girl, Lasca, forcing him to the ground, lays on top and protects him from the hoofs of the galloping of the cattle, losing her own life in the attempt. A pretty story and well told.

The Buccaneers. Bison.—The third and last of an interesting historical series of the Bison brand, dealing with the lives of "famous pirates." The stories are all historically correct, and are most interesting. Capt. Jean La Fette and the notorious Blackbeard are the subjects of this last effort. They are rival buccaneers, but the latter is defeated by La Fette, so they join hands and form a terrible alliance. On one of their marauding cruises La Fette adopts a little boy. The years pass by and John is forced to take a part in their looting, but refuses to kill anyone, though there is a reward out for his capture, as well as that of his masters. His manhood finally awakes, however, through the persuasions of a girl, and he refuses to take any part in their future transactions. The two are captured through the treachery of Blackbeard, but La Fette escapes, and when he hears that John is to suffer through the maliciousness of Blackbeard, he returns and tells them that John had been forced to take a part in the work of the pirates and John is let free. As he finishes his tale La Fette is shot by his rival and dies in the courtroom.

The Dread Inheritance. Victor, Two-Reel.—A splendid story, well told and dealing tenderly with a forbidden topic. It is something on the order of "Damaged Goods," but is so told that young people in general will have difficulty in understanding the subject. The reviewer believes it to be safe to show anywhere, and it should have a big tendency to produce good results. A father in dying imparts to his son the knowledge that there is a possibility that he (the son) may have inherited a terrible disease from him, as in his youth he was rather wild. The son goes aghast at the news and breaks off his engagement with his fiancee, deeming himself unworthy to associate with her. He is examined by a doctor, who is also his rival for the girl's hand. The medical man withholds an opinion, thus leading the younger man to believe himself afflicted. Prayer finally accomplishes what other efforts would not, and he knows he has miraculously escaped. The mother of the girl seemed a bit young for the part, but played it well. J. Warren Kerrigan and Jessylyn Van Trump played the leads.

Animated Weekly No. 84. (Oct. 15.)—Containing nine news items of interest. The photography is excellent and the subjects taken very good. The news is as follows:

1. Pontoon Bridge Accident—A series of accidents threaten to mar the annual exhibition and manoeuvres of the British Army Engineers at Portsmouth, England.
2. The Louisville Handicap—Iron Mask creates a new world's record when he travels the six furlongs in 1.10 2/5.
3. Unveiling Ceremonies at San Diego—Many notables, including the representatives of President Wilson and the King of Spain, assist in the dedication of a cross to Serra, first white man to settle on the Pacific Coast.
4. Aviation Carnival—World's famous aviators compete for the greatest prize in aviation—the International Aviation Cup—Rheims, France.
5. Weekly Fashion Hints—Suits and dresses of velveteen and corduroy are popular for Fall.
6. Battle of the Thames—Is re-enacted by prominent citizens of the city of Louisville and is the feature of the Kentucky Perry Centennial Celebration.
7. Great Liberal Rally—Sir Wilfred Laurier, ex-Premier of Canada, attends the Liberal rally at St. Martine, Quebec. Sir Wilfred Laurier lost his Premiership through his advocating the reciprocity treaty between the United States and Canada.
8. Remarkable Marathon Race—Many remarkable athletes participate in the classic race of the South—the Times-Despatch Marathon — Richmond, Va.
9. Exciting Motor-Boat Races—The fastest motor-boats in the world race for the International Motor-Boat Trophy—Osborne Bay, London, England. The race was won by the Maple Leaf at the remarkable speed of 57 miles an hour.

The Mate of the Schooner Sadie. Lubin. (Oct. 17.)—The moral of this story is a little overdrawn, so that the good effect that it should have is greatly lost. It is, however, with the exception of this an excellent drama. Lute Drew is the mate of a schooner, and is affianced to the daughter of his captain. Knowing that the love of drink must be in his veins, he assiduously keeps away from its lure, until one day he is forced to take a drink to honor his approaching wedding. He immediately becomes a raving maniac and tries to kill the father of his sweetheart, failing in which, and being chased by the police, dives overboard and swims to the "Sadie," which he boards. He immediately proceeds to fill himself with whiskey and then attacks the captain again, this time injuring him seriously. He then dives overboard again, but does not reappear.

Pathe Weekly No. 59. (Oct. 16.)—An unusually interesting number of the semi-weekly, containing much news of moment. The motor-boat races in Oregon show some very speedy traveling. Much trouble has been experienced in Colorado, and especially in Denver, because of the poor irrigation facilities. Governor Ammons and Secretary Lane are shown studying the situation. James Whitcomb Riley, the beloved poet, is seen in his home in Indianapolis on his birthday, receiving the plaudits and tokens of affection from the children of that city.

The most interesting part of the film was the chance offered to compare the German soldiers with those of this country. There was a review before the Kaiser and his sons in Berlin, and another in Washington before the President. It must be admitted that in foot soldiery the Germans were perfect, while the American troops aroused a cheer by their wonderful cavalry work. Scenes from Oskaloosa, Iowa, and New York were shown. The Panama Canal, nearing completion, was very good. These pictures, incidentally, have been accepted by the United States Government as official documents. The closing baseball scenes were fair.

The Bridge of Shadows. Selig. Two Reels. (Oct. 13.)—The great desire of the manufacturers to produce more than single reels has led to the padding of several dramas that hitherto have not had more than one thousand feet. Not that this is necessarily one of that class, but it does seem that the picture above mentioned would have greater strength were it confined to the single reel. The story deals with the failure of a large insurance company through the recent floods in the West, and the consequent poverty of the companies' employees. The daughter of the president, now by herself in the world, loses her position and wanders from one thing to another, finally landing in a gypsy camp. From this position she is adopted by a wealthy family through having brought back their lost child. The hero, who had been a detective in the employ of the company, is wrongfully accused of theft and sent to jail. After his release he cannot obtain work and is desperate. Finally the girl and he are brought together again by force of circumstances, his innocence is established, and she regains her wealth through the findings of the court. A. M.

The Cursed Drug. Eclair. Three-Reel.—The terrible curse of the drug habit cannot be too plainly demonstrated to an unknowing public. The word "unknowing" is used advisedly. This feature of the Eclair Company tells of the terrible effects of opium upon a man of strong will and character, whose whole life and future is wrecked through the baneful influence of a drug.

Roberts parts tenderly from his fiancee and goes to India to look after some of his father's interests. While

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he is there he falls into the drug habit quite by chance and it is no time before he is a total wreck. Two coolie girls, whom he has brought on the ship with him on his return voyage, find a pair of gloves that the girl at home had given him as a memento, and the sight of them causes him to have his last vision, in which he sees his sweetheart dying at home, and the shock is such that it causes his own death. A strong picture, which carries a good moral.

The Veteran. Broncho. (Nov. 5.)—A two-reel feature of the Broncho Company which does not in the least follow their regular style of production, inasmuch as it is a drama of modern days, referring to the days of the past, when the North and South were fighting one another. Amos Hood is a veteran of the war, but is living at his own home with his wife, Martha, and his daughter on the pension received from the government. Owing to an error the pension is held up and Amos sees the possibility of poverty and the old home going. He is invited to a banquet, and there presented with a medal. It is pitiful to see him stealing food from the table to take home instead of eating it. On his arrival home he finds that his wife has died in the meantime, and life seems dead to him from then on. His comrades have in the meantime taken up a collection for him and arrive at the house when he is in the middle of his sorrow, accompanied by a brass band. The situation is explained to them and they mourn with him. A sad tale, but well acted and moves our sympathies.

From Out of the Storm. Broncho. (October 29.)—If one-half of the criminals who leave prison were to reform, there would still be needed another twenty-five per cent to catch up to the number of convicts who turn good in motion pictures. Of course it is necessary, once in a while, but to quote the New York American, "in 'real' life they don't, but in 'reel' life they do." A noticeable difference. This drama is the story of a girl who formerly was a crook, has turned good, and is married to a ranch foreman when her old pal turns up. She starts to leave with him, but on their way they rescue her husband, who has just been injured. The crook reforms now. Indians are introduced, with cavalry against them, which supplies some action. The former crook is killed by the redskins. A fine realistic rainstorm is also introduced.

The Passer-by. Rex Two-reel.—A quaint picture, which, although utterly dissimilar, somehow reminds one of "The Servant in the House," which is probably still fragrant in the minds of all. There is a little difficulty experienced in following the thread of the story. As the title shows, the hero is just a passer-by who joins a merry throng, and after settling a love affair in which he has to fight a duel, disappears down the road. A strong drama and well directed.

The Jew's Christmas. Rex Two-reel.—An original and good story written by Lois Weber, who, together with her husband, Phillips Smalley, produced and acted the leading parts. The cast is made up carefully and the interpretation excellent. How Rabbi Isaac, who cared naught for any Christian and disinherited his daughter for marrying a Gentile, but who later became reconciled to the Gentile, is well told. The rabbi has been reduced to poverty, and is living almost a pauper's life when he meets his little grandchild and expends his last cent to buy her a Christmas tree. He does not know her name, nor her relationship to himself, but he loves her. Through the child reconciliation is brought about. The Jewish praying in the tabernacle is most instructive, the ceremony being genuine.

The Pink Granite Industry at Milford, Mass. Edison. (Oct. 8.)—The post-office at 33rd Street and Seventh Avenue, New York, as well as the new Pennsylvania Railroad Depot, nearby, are notable examples of the uses of this stone. The mine or quarry at Milford has been in operation for seven years and makes a good picture. The stone is seen in the various stages, from blasting to the finished article. The drilling with pneumatic tools, which cut a 1½-inch hole at the rate of 12 feet an hour, and the smoothing and splitting processes are well demonstrated.

Buddhist Temples and Worshipers. Vitagraph.—Among the hundreds of religions and creeds of this earth, there is none more intricate and interesting than the belief of all of the Indias, Buddhism. Possessing many features similar to that of Christianity, yet on the whole totally different, it is indeed a most interesting topic for anyone, whether he possess the mind of the theologian or not. Their method of worship, their various hopes and beliefs, and a comparison of these with the expectations that the Christ taught, form a deep study. The Vitagraph is, of course, unable to go into the matter as deeply and earnestly as they would have liked, but the most vital points are shown.

MOVIE CENSORS

If Company Owning 3,000 Films Succeeds in Its Contest May Be Minus Jobs

The legality of the act creating the Ohio State Board of Motion Picture Censors may have to be determined by courts, and there is still a possibility of the inspectors losing their jobs, according to developments at Columbus, O., recently.

A large film company, with headquarters at Cleveland, has refused to abide by the law requiring all pictures shown after November 4th, to be inspected by the censors and will not allow the board to inspect any one of its 3,000 films.

Two scenarios accepted by the Reliance for early release are by actresses of the company, and in both cases the authoress has been cast for the leading role.

Carey Lee is responsible for the photoplay "For Love of a Man," or "The Woman Who Began Again," in which she will appear in the star part. Writing scenarios is not a new departure for Miss Lee, as several of her literary efforts have found their way to the screen.

With Irene Hunt, who will be seen in her own drama, entitled "The Other Woman," however, photoplay writing is a new line of endeavor, "The Other Woman" being her first attempt at writing.

Western features, long wanted to balance the Exclusive Supply Corporation Program, will now be available. Three companies releasing aggregately six and eight features monthly have signed contracts with Joseph R. Miles, general manager of the Exclusive Supply Corporation.

One of the companies, the Ammex, is not unknown, but the two others, the Laclede and Great Western brands, will start fresh.

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC.,
of Motion Picture News, published weekly at New York, N. Y., required by the Act of August 24, 1912.

Editors, Thomas Bedding and John M. Bradlet, 220 W. 42nd St., N. Y. City; Managing Editor, Wm. A. Johnston, 220 W. 42nd St., N. Y. City; Business Manager, Wm. A. Johnston, 220 W. 42nd St., N. Y. City; Publisher, Exhibitors' Times, Inc., 220 W. 42nd St., N. Y. City.

Owners (If a corporation, give names and addresses of stockholders holding 1 per cent or more of tota lamount of stock): Wm. A. Johnston, 220 W. 42nd St., N. Y. City; Wentworth Tucker, 220 W. 42nd St., N. Y. City; H. F. Sewall and P. S. Alden, 1 Liberty St., N. Y. City; E. Kendall Gillett, Pelham Manor, N. Y.

Known bondholders, mortgagees, and other security holders, holding 1 per cent or more of total amount of bonds, mortgages, or other securities: None. Wm. A. Johnston,
Business Manager.

Sworn to before me this 10th
day of October, 1913.
C. E. Francis,
[seal] Notary Public, Kings County.
Certificate filed in N. Y. County.
(My commission expires March 31, 1915.)

Making Pig-Iron. American.—A subject which always holds the interest of the audience. We can see iron every day in its hard state, but to see it melting and running like water is indeed a novel sight. The American Company first shows the loading of scrap-iron which is lifted by means of a powerful electro-magnet. Blast-furnaces having a capacity of five hundred tons are also shown full of molten metal. The loading and shipping is also novel. A good release.

Making of an Auto Tire. Keystone. (Oct. 27.)—Twenty years ago the rubber industry in this country was in its infancy. A few manufacturers were prosperous, but the market had not grown. To-day, with the great demand for bicycle, motorcycle and automobile tires, the business has become one of the country's greatest. The Keystone Company shows all the processes the rubber passes through, from ordinary Para to "non-skid" tires. The vulcanizing, baking the rubber for three hours at 290° F., and the final tread.

The Primeval Test. Universal.—A suggested new method for curing wives of unfaithfulness, and for bringing them back to the husband thoroughly chastened. Whether the method would really work in life is a matter of surmise, but it makes a good story, and that is what we are after. There is plenty of action to the two reels, and the work of Marguerita Fisher and Bob Leonard is of their usual standard.

Imagine yourself with an unfaithful wife, or rather a wife that wants to be unfaithful, and in order to cure her, you take her to the mountains, far away from civilization, and there give her the clothes of the prehistoric cave dweller, and inform her that until she had learned to love you there she will stay. Would it work? Too much work is the cause of the husband's carelessness and the reason for her seeking comfort from others. But when her would-be lover finds her later when the cure has been accomplished, he is no longer "in the swim." The photography and settings are good.

Captain Kidd. Bison.—The life of the historic and notorious Captain Kidd is the foundation of an interesting drama by the Bison Company. It is the second of a series dealing with the lives of celebrated pirates, and is interesting, if from a historical standpoint only.

Captain Kidd was a gentleman, his actions to the contrary. How he became the scourge of the high seas, simply because he believed himself to have been jilted by his fiancee, is graphically told in this drama. He receives a commission from the King, William III, because of his great powers of persuasion over men, to go out to sea and rid the highways of the pirates that were such trouble to the sailors. In taking leave of his sweetheart, he finds her in the arms of another man, who was really her brother, but whom Captain Kidd had never seen. In anger he goes away, and when out at sea becomes the monster that we now know him.

The photography in the hold of the ship was not up to par. The mechanical rocking of the ship was done very well and was most realistic. His first act was to cruelly put to death two men whom he had caught conspiring to steal the ship by provoking a mutiny among the crew. Peggy all this time was bemoaning her lover, and finally decides to go to America. She is captured by Kidd, and in her dying breath she makes him realize that she is innocent.

Widow Maloney's Faith. Domino. Two reels.—A quaint old Irish tale with a touch of the Irish romanticism showing throughout. The picture seems true to life, and the acting is good. Widow Maloney and her son, Dan, whom she idolizes, live together. Dan is in love and is loved by a girl. Mike also loves her. The latter is a villain and plans to get the girl, so he hires the local innkeeper, Dougherty, to dope Dan and then shanghai him aboard ship.

This is done and Dan's ship is wrecked; after a series of mishaps he reaches his native land with plenty of money. The old house is for sale and Dan buys it and then makes his identity known, giving the house to his mother and the girl. Mike is then shanghaied in turn, together with his mates. Full of action from start to finish, with a pleasant mixture of Irish humor.

A GIRL OF THE SUNNY SOUTH

American Kineto Company. Four Reels. Adapted from the Play of the Same Name by Travers Vale

THE story of this motion picture is placed about the time of the Civil War in this country, scenes from which are included in the tale with effect. Searelle and Raymond, a lawyer, are in love with the same girl, the latter, however, losing to his rival, who marries the girl amid much celebration on the part of the negroes, who are not at all fond of Raymond and his aide-de-camp, Le Roy. The latter adds much humor to the various situations, and one feels that despite his villainous intentions he is worthy of sympathy. The two go away to the war together, but Raymond and Le Roy, in order to disgrace Searelle, forge a letter and so get Harry to desert. He is caught and is shot, immediately after being found by the Federals and rescued half dead. He has lost his memory, and after the war wanders from place to place, finally landing back at his own home. Here, although no one knows him, he sees Raymond and Le Roy kill the girl's father when he had caught them in the act of stealing some money, but as his mind is a blank he forgets it, and as he is on the spot, is sentenced on circumstantial evidence. Le Roy is caught with the money in his possession and is sent to jail as his accomplice. The two escape and go to sea as stowaways. Through the carelessness of Le Roy the ship catches fire, and they take to a raft. Then after a number of exciting and animated adventures, they arrive back home and take part in helping to convict Raymond for his crimes.

The Judgment. Domino.—Two reels. Richard V. Spencer, the writer of a number of excellent scenarios, has produced one of his very best in this story of the stern law of the Puritans and their interpretation of the "unwritten law." The tale tells of the ruining of a girl, Mercy, the daughter of a cobbler, by a dandy who has just arrived in the settlement. When he learns of her trouble he leaves and the girl is banished from the colony and wanders away.

Forty years pass by and Mercy, now an old hag, is tried before her own son in Salem for witchery. She is found guilty and writes her confession, which she asks to be delivered to her son after her death. The magistrate, upon reading the truth, learns of his identity. An unusual picture, which although not at all resembling Hawthorne's "Scarlet Letter," manages to recall the latter to our mind. The photography is excellent.

Matrimonial Manœuvres. Vitagraph. One reel. (Oct. 17.)—It is a pleasant change to see Maurice Costello in comedy—not that he is not good in drama—but because the writer believes him to be a most versatile actor, and so ought to be given a chance. In this comedy, however, he does not excel, the part apparently not suiting his style.

The story is not a very good one. A young man promises to introduce his aunt to a nobleman, for which she suggests that she will pay handsomely. He gets an actor friend to impersonate a lord, which he does very well. The aunt, however, discovers that she has been "buncoed" when she sees this same erstwhile lord on the stage in town. She gives her nephew just time enough to make the next boat out.

A Woman of the Mountains. Selig. One reel. (Oct. 17.)—A very fair melodrama, with plenty of action and several new features. Stella is engaged to a man named Brice, but loves the foreman of a mine where she lives. Brice is sent as a secret agent from the Power Company to try and put this smaller company out of business.

On his way he loses a paper in a novel way, and this is found by Stella, who sees that Brice intends to commit a villainous action. Brice with a helper has placed a load of dynamite in the tunnel, and is to set it off at 12 M. Stella arrives just as the fuse is to be touched off, and the foreman gets there a second later, having ridden through on a rope incline. A thrilling ending.

Phantom Dungeon, or The Treasure of Baux

Union Features—Three Reels

THE very name itself is alluring to a public demanding and insisting on melodrama. And there is plenty of excitement in this picture, although there is a generous amount of romance to do with it. The story is of a young fellow who has had plenty of money, but through adverse circumstances is rendered penniless. Because of this his engagement to the daughter of Banker Stern is broken off by both father and girl, and in a moment of despair he is going to kill himself when he has a vision of his ancestors burying their treasures in the old family castle, when Richelieu was Cardinal of France and all was terror.

The vision was so real that he sets out for the now ruined castle in search of the fortune. While he is there he meets with an accident, which brings him in contact with a girl of the quarries, who helps him and shows him a secret way into the bowels of the castle.

ntom Dungeon.

SCENE FROM "THE PHANTOM DUNGEON"

After much searching he recovers the hidden valuables, but as he starts out he finds that the men of that neighborhood, having discovered his secret, have walled him in. The girl blasts the wall and sets him free. Together they return to his home, where he marries her, and when the banker and his daughter try to make advances, he introduces them to his bride.

McENNERY REFUTES FROHMAN'S STATEMENT

A deal of interest is being taken in the threatened suit of Charles Frohman against the United Kingdom Films and the future disposition of "A Message from Mars." A few days ago McEnnery received word from Charles Frohman in which it was claimed that he, Frohman, held the sole playing and picture rights to the film, a statement which McEnnery strenuously denies.

Speaking on the subject to a Motion Picture News man, Mr. McEnnery said: "Mr. Frohman's claim is absolutely ridiculous, and outside of instructions issued to my lawyers I am ignoring it entirely. 'A Message from Mars' as a picture subject is the property of the United Kingdom Films, and we have ample evidence to prove it. Furthermore, the United Kingdom Films is a reliable concern which would never lend its name or give consideration to any doubtful business proceeding."

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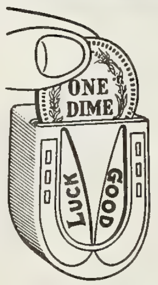

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Driven from Home	3
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The Critic	3
Child Labor Traffic	2
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Dante's Inferno	2
Steps of A Throne	4
Dagmar	3
Spectre of the Sea	2
Revolutionary Marriage	2
Salome	3
Hidden Message	3
Brennen of the Moor	3
Pit and Pendulum	3
Foot of the Scaffold	2
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Tony the Simpleton	2
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Romance of a Poor Girl	3
Her Vengeance	2
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Tom Butler	3
Who Was Guilty	2
Temptations of a Great City	3
Robin Hood, Outlaw	1
Cleo and Phelcates	2
Red Rose of the Apache	3
Tristan and Isolde	2
In the Claws of the Vulture	3
Red Julia	3
East Lynne	2
Secret Treaty	3
Earl of Essex	3
Kelly from Emerald Isle	3
The Worker	3
Human Tortures	4
In the Toils of the Devil	3
The Dead Secret	3
At the Risk of Her Life	3
As In A Looking Glass	3
London by Night	4

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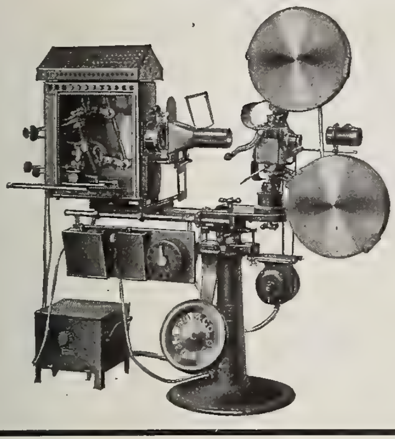

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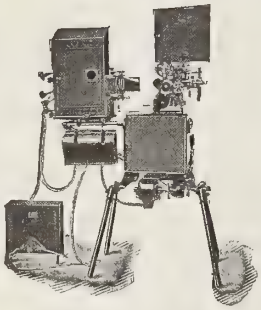

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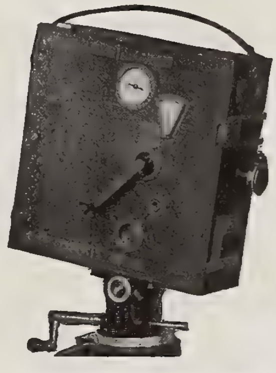

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INDEPENDENT

AMBROSIO

		Feet
Oct. 4	The Wild Guardian (2 Parts)	
Oct. 11	Chopin's Nocturne (2 Parts)	
Oct. 18	The Two Mothers (2 parts Dr.)	2000

AMERICAN

Oct. 4	Crooks and Credulous (Dr.)	1000
Oct. 6	A Pitfall of the Installment Plan (2 reels)	2000
Oct. 9	Taming a Cowboy	1000
Oct. 11	Calamity Anne's Sacrifice (Com.)	1000
Oct. 13	Courage of Sorts (Com.)	625
Oct. 13	Making Pig Iron	375
Oct. 16	The End of Black Bart (Dr.)	1000
Oct. 18	The Making of a Woman (Dr.)	1000
Oct. 20	Hidden Treasure Ranch (Dr.)	1000
Oct. 23	The Step Brothers (Dr.)	1000
Oct. 25	In the Mountains of Virginia (Dr.)	1000
Oct. 27	In the Days of Trajan (2 reel Dr.)	2000
Oct. 30	In Three Hours (Dr.)	1000
Nov. 1	Follies of a Day and Night (Com.)	1000

BISON

Oct. 14	In the Wilds of Africa (2 reels)	
Oct. 18	Through Barriers of Fire (2 reel Dr.)	
Oct. 21	The She Wolf (3 reel Dr.)	
Oct. 25	The Cowboy Magnate	
Oct. 28	The Black Masks (2 reel Dr.)	
Nov. 1	From Dawn Till Dark (2 reel Dr.)	
Nov. 4	Captain Kidd (3 reel Dr.)	
Nov. 8	The Prairie Trail (2 reel Dr.)	
Nov. 11	Madonna of the Slums (2 reel Dr.)	
Nov. 15	"Laska" (2 reel Dr.)	

BRONCHO

Sept. 24	The Silent Hero (2 reels)	2000
Oct. 1	The Greenhorn	2000
Oct. 8	Forgotten Melody (2 reels)	
Oct. 15	The Reaping (2 reels)	
Oct. 22	The Black Sheep (2 reels)	
Oct. 29	From Out the Storm (2 reels)	
Nov. 5	The Veteran (2 reels)	

CRYSTAL

Oct. 14	Pearl's Mistake (Com.)	
Oct. 14	Getting the Grip (Com.)	
Oct. 19	Hearts Entangled (Dr.)	
Oct. 21	Willie's Great Scheme (Com.)	
Oct. 21	The Turkish Rug (Com.)	
Oct. 26	Robert's Lesson (Dr.)	
Oct. 28	His Rich Uncle	
Oct. 28	The Game that Failed (Com.)	
Nov. 2	A Hidden Love (Dr.)	
Nov. 4	Girls Will Be Boys (Com.)	
Nov. 4	Ashamed to Take the Money (Com.)	
Nov. 9	When Duty Calls (Dr.)	
Nov. 11	Oh! You Pearl (Com.)	
Nov. 11	Baldy Belmont Wins a Prize (Com.)	
Nov. 16	Out of the Grave (Dr.)	

DE-KA-GE (Features)

June 23	Death or Divorce	
June 30	The Stain	

DOMINO

Oct. 9	God of Chance (2 reels)	
Oct. 16	Romance of Erin (2 reels)	
Oct. 23	Heart of Kathleen (3 reels)	
Oct. 30	Widow Mallney's Faith (3 parts—Dr.)	

DRAGON
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Sept. 10	Blindness of Courage	3000
Sept. 24	Her Last Ride	3000
Oct. 8	Daredevil Rodman Law (Special)	
Oct. 15	Dare Devil Rescue (Special)	3000

ECLAIR

Oct. 8	One of the Rabble (2 reel Dr.)	
Oct. 15	From the Beyond (3 reel Dr.)	
Oct. 19	He Loves to Be Amused	
Oct. 19	Oxygen	
Oct. 22	Big Hearted Jim (2 reel Dr.)	
Oct. 26	The Terrible Outlaw (Com.)	
Oct. 29	Cynthy (2 reel Com. Dr.)	
Nov. 2	Success With De-feet	
Nov. 2	Organisms Which Inhabit Stagnant Waters	
Nov. 5	The Revelation Calliode (2 reel Dr.)	
Nov. 9	Oh, What a Dream (Com.)	
Nov. 9	Amber Stone (Edu.)	
Nov. 12	Lade Babbie (3 reel Dr.)	
Nov. 16	Unforeseen Metamorphoses and Does Max Snore (Split)	

ECLECTIC

Sept. 8	The Voice of the Wild	
Sept. 18	When Paris Loves	
Oct. 2	Vendetta	
Oct. 16	Message of the Dead	
Oct. 30	The Doom of the Ocean	3000

FEATURE RELEASES

Oct. 10	Missing Woman	2500
Oct. 17	The Firefly	3600
Oct. 24	Life for a Life	2700
Oct. 31	Gallows of Gods	3000

FRONTIER

Oct. 11	Harmony and Discord (Dr.)	
Oct. 16	Curing the Doctor (Com.)	
Oct. 18	The Brute (Dr.)	
Oct. 23	Miss Fairweather Out West (Com.)	
Oct. 25	Jim's Atonement (Dr.)	
Oct. 30	When Spirits Walk (Com.)	
Nov. 1	His Conscience (Dr.)	
Nov. 6	Slim Gets the Reward (Com.)	
Nov. 8	The Girl and the Bandit (1 reel Dr.)	
Nov. 13	Caught at His Own Game (Com.)	
Nov. 15	The Bond that Binds (Dr.)	

GAUMONT

Oct. 16	Simple Simon's Grizzly Hug (Com.)	
Oct. 16	The Venom Institute of Sao Paulo (Edu.)	
Oct. 21	Dolly's Strategy (Com.)	
Oct. 23	Tiny Tim Kidnaps a Baby (Com.)	
Oct. 28	The Accusing Eyes (Dr.)	
Oct. 30	Mexican Pearl Smugglers (Dr.)	
Nov. 4	The Interrupted Message	1000
Nov. 5	Weekly No. 86	1000
Nov. 6	Monty and Molly Seek a Divorce (Com.)	
Nov. 11	The Bank Messenger (Dr.)	
Nov. 13	The Heart of a Doll (Com.)	
Nov. 18	Monty and the Milkmaid (Com.)	

GEM

Sept. 22	None But the Brave Deserve the —?	
Sept. 22	Sanitary Dairy Plant, Washington, D. C.	
Sept. 29	The Bachelor Girls' Club (Com.)	
Oct. 13	The Surf Maidens (Com.)	
Oct. 20	His Double Surprise	
Oct. 20	A Trip Through Tunis and Algiers	

GREAT NORTHERN

Oct. 11	The Baltic Sea (Sc.)	
Oct. 18	A Husband's Strategy	1000
Oct. 25	Who Is Who	982
Nov. 1	A Dilemma	1000

GREAT NORTHERN SPECIAL

Oct. 14	The Rival Brothers	3000
Oct. 21	Secret of the Old Cabinet	3000
Oct. 28	In the Bonds of Passion	3000

UNIVERSAL

Aug. 23	The Great Circus Catastrophe (3 reels)	

IMP

Oct. 16	The Daredevil Mountaineer (2 reel Dr.)	
Oct. 18	The Beggar and the Clown	
Oct. 18	Leaves from Hy. Mayer's Sketch Book	
Oct. 20	The Big Sister (2 reel Dr.)	
Oct. 23	The Anarchist (Dr.)	
Oct. 27	Jane of Moth Eaton Farm (Dr.)	
Oct. 30	His Hour of Triumph (2 reel Dr.)	
Nov. 3	The Temptation of 'James (2 reel Dr.)	
Nov. 6	The Old Parlor (1 reel Dr.)	
Nov. 10	On Pine Mountain (Dr.)	
Nov. 13	Levi and McGinnis Running for Office (2 reel Com.)	

ITALA (Features)

Sept. 25	Unmasked	
Oct. 9	The Gypsy Kiss	2200
Oct. 23	Queen's Jewels	3000

JOKER

Nov. 8	Love and Limburger (Com.)	
Nov. 12	Mike and Jake Among the Cannibals (Com.)	
Nov. 15	Almost an Actress (Com.)	

KAY-BEE

Oct. 3	Loaded Dice (1 reel)	1000
Oct. 10	The Bully (1 reel)	
Oct. 17	Venetian Romance (1 reel)	
Oct. 24	A Woman's Wit (1 reel)	
Oct. 31	Borrowed Gold (1 reel)	
Nov. 7	For Mother's Sake (1 reel)	

KEYSTONE

Sept. 29	Bowling Match	1135
Oct. 2	Billy Dodges Bills	1000
Oct. 6	Across the Alley—Abelone Industry	1000
Oct. 9	Schnitz the Tailor	
Oct. 13	Their Husbands	
Oct. 16	A Healthy Neighborhood	
Oct. 20	A Quiet Little Wedding	
Oct. 23	The Janitor—Making An Automobile Tire	
Oct. 27	The Speed Kings: Earl Cooper, Teddy Tetzlaff	

KOMIC

		Feet
Oct. 2	It Happened in Haverstraw	
Oct. 9	An Overall Outing	
Oct. 9	Dobbs Forgot the Coal	
Oct. 16	The Birthday Party	
Oct. 16	Old Heads and Young Hearts	

LEWIS PENNANTS

Sept. 6	Decreed to Die	3000
Oct. 18	My Boy	

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Oct. 24	Terrible Bobby (Com.)	235
Oct. 31	Mabel Feigns Indisposition (Com.)	575
Oct. 31	Percy's Heroism (Com.)	410

MAJESTIC

Oct. 11	The Ice Man's Revenge	
Oct. 12	The Van Warden Rubies	
Oct. 18	The Wedding Write-Up	
Oct. 19	Through the Sluice Gates	
Oct. 21	Always Together	
Oct. 25	Revenge	
Oct. 26	The Scenario Writer	

NESTOR

Oct. 22	Under Western Skies (Dr.)	
Oct. 24	Hawkeye's Great Capture (Com.)	
Oct. 24	Tightwad Buys a Laundry (Com.)	
Oct. 29	A Man of the People (Dr.)	
Oct. 31	Curses! Said the Villain (Com.)	
Nov. 5	Western Hearts (1 reel Dr.)	
Nov. 7	His Wife's Burglar (Com.)	
Nov. 12	In the End (Dr.)	
Nov. 14	Love Luck and a Paint Brush (Com.)	

PILOT

Aug. 7	The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28	Getting the Evidence (Dr.)	1000

POWERS

Oct. 24	A Man In the World of Men (2 reel Dr.)	
Oct. 27	Playmates (Dr.)	
Oct. 31	The Bee Industry (Edu.)	
Nov. 3	The Lesson the Children Taught (Com.)	
Nov. 7	The Heart of a Cracksman	
Nov. 10	From Mine to Mint (Educational)	
Nov. 14	Cracksman's Reformation (Dr.)	

RAMO

Oct. 15	The Current (Dr.)	3000
Nov. 5	Wives	3000

RELIANCE

Oct. 22	The Heart of a Rose	
Oct. 25	Hearts (2 reels)	
Oct. 27	The Real Mother	
Oct. 29	Two Men and a Mule (Series 2)	
Nov. 1	The Colonel's Oath	
Nov. 3	A Sure Cure	
Nov. 5	The Dress of Lelita	
Nov. 8	Two Men and a Muler (Series 3)	
Nov. 10	The Power of the Sea	

REX

Oct. 26	When Death Unites (Dr.)	
Oct. 30	The Clue (Dr.)	
Nov. 2	Jewels of Sacrifice (Dr.)	
Nov. 6	The Pine Needle Test (2 reel Dr.)	
Nov. 7	The End of the Road (2 reel Dr.)	
Nov. 9	The Haunted Bride (Dr.)	
Nov. 13	The Missionary Box (Dr.)	
Nov. 16	The Blood Brotherhood (Dr.)	

SOLAX

Oct. 10	Handcuffed for Life (Com.)	1000
Oct. 17	Bachelor's Waterloo (Com.)	1000
Oct. 24	Fisherman's Luck (Com.)	1000
Oct. 25	Rogues of Paris	4000
Oct. 31	Ish Gabibble (Com.)	1000
Oct. 31	The Movies	1000

SCANDINAVIAN FEATURE

Sept. 13	Wandering Folk (2-reel Dr.)	

THANHOUSER

Oct. 12	The Silver-tongued Orator	
Oct. 14	A Girl Worth While	
Oct. 17	A Peaceful Victory	
Oct. 19	Beauty in the Seashell	
Oct. 21	The Mystery of the Haunted Hotel	
Oct. 24	The Old Folks at Home	
Oct. 26	The Silver Tongued Orator	
Oct. 28	How Filmy Won His Sweetheart	
Oct. 31	A Twentieth Century Farmer	

VICTOR

Oct. 24	For Old Love's Sake (Dr.)	
Oct. 27	The Restless Spirit (3 reel Dr.)	
Oct. 31	The Spender (2 reel Dr.)	
Nov. 3	The Ring of Sorrow (1 reel Dr.)	
Nov. 10	The Passerby (2 reel Dr.)	
Nov. 14	(Lawrence) A Child of the Streets	

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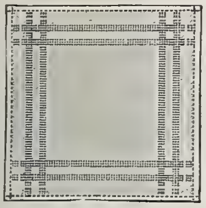

This beautiful Leno handkerchief—of imitation Mexican drawn work—will bring women and children to your theatre on special matinée days.

Send 10 cents for 3 samples, each a different pattern.

Write for prices in lots.

Cosmos Specialty Co.

320 BROADWAY NEW YORK

Motion Picture Cameras

FOR SALE

$75.00 and up

IMPORTED URBAN PRINTING MACHINE, new; can be operated by hand or motor,

$175.00

We manufacture Commercial, Industrial and Local Motion Picture Films.

The most effectual advertising medium in existence.

Special Event Film Mfrs. Co., Inc.

248 West 35th St. New York

LET US DO YOUR

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We will develop your negative, make you a positive print and ship within 24 hours for 5c per foot complete.

Satisfaction Guaranteed by our fifteen years' experience. Eastman stock used on all our work.

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8 Feet for 25 Cents In Any Length

GUNBY BROS. Inc.

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They will attract the Public to your Theatre

Lantern Slides for all makes of Films. Prepared with special pictures of the most striking scenes. Mailed to you at 25 cents each.

MANHATTAN SLIDE COMPANY

124 East 14th St. New York City

Exhibitors Wanting To Lower Costs

and increase profits will find splendid articles on ways and means of so doing in

The Motion Picture News

Managers desiring to increase the efficiency of their employees will find interesting reading on theatre management in

The Motion Picture News

Operators, seeking to get better projection, and decrease the cost of maintenance of mechanical equipment in their department, will be improving their opportunities for larger pay checks by reading

The Motion Picture News

Every department of theatre management, from the exhibitor to the scrubbing crew, including the manager, operator and assistant, box office and ushers, is a part of the weekly contents of

The Motion Picture News

SUBSCRIPTION RATES

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Remittances may be made either in silver, stamps, P. O. money order, or by check.

Please Address Sales Division

The Motion Picture News

220 West Forty-Second Street - - - - - New York City

LICENSEES OF PATENTS CO.

BIOGRAPH

Oct. 9—Scenting a Terrible Crime (Com.).
Oct. 11—So Runs the Way (Dr.)
Oct. 13—McGann and His Octette (Com.)
Oct. 13—Aunts, Too Many (Com.)
Oct. 16—Red and Pete, Partners (Dr.)
Oct. 18—The Girl Across the Way (Dr.)
Oct. 20—The Van Nostrand Tiara (Dr.)
Oct. 23—The Winning Punch (Com.)
Oct. 23—A Fallen Hero (Com.)
Oct. 25—The Madonna of the Storm (Dr.)
Oct. 27—An Evening With the Wilder Spender (Com.)
Oct. 30—A Barber Cure (Com.)
Oct. 30—Boarders and Bombs (Com.)
Nov. 1—The Clock Stopped (Dr.)

CINES

George Kleine

Sept. 9—The Mysterious Man (Part I & II) (Dr.) 1980
Sept. 16—High Treason (Part I & II) (Dr.) 1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.) 2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.) 2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.) 2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special)

EDISON

Oct. 8—Boy Wanted (Com.) 600
Oct. 10—In the Shadow of the Mountains (Dr.) 2000
Oct. 11—The Girl and the Outlaw (Dr.) 1000
Oct. 13—Bill's Career as Butler (Com.) 1000
Oct. 14—The Family's Honor (Dr.) 1000
Oct. 15—The Widow's Suitors (Com.) 1000
Oct. 17—The Foreman's Treachery (Dr.) 2000
Oct. 18—Twice Rescued (Dr.) 1000
Oct. 20—Hiram Green, Detective (Com.) 1000
Oct. 21—Reginald's Courtship (Com.) 1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.) 400
Oct. 22—His First Performance (Com.) 600
Oct. 24—Silas Marner (2 Parts) 2000
Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.) 1000
Oct. 27—Across Swift Current Pass on Horseback (Sc.) 400
Oct. 27—A Hornet's Nest (Com.) 600
Oct. 28—A Daughter of the Wilderness (Dr.) 1000
Oct. 29—The Horrible Example (Com.) 1000
Oct. 31—Janet of the Dunes (Dr.) 2000
Nov. 1—A Woodland Paradise (Com.) 1000
Nov. 3—Wild Wales (Sc.) 350
Nov. 3—Porgy's Bouquet (Com.) 650
Nov. 4—Tommy's Stratagem (Com.) 1000
Nov. 5—Archie and the Bell-boy (Com.) 1000
Nov. 7—A Face from the Past (Dr.) Parts I and II 2000
Nov. 8—Elise (Dr.) 1000
Nov. 10—Camping with the Blackfeet (Des.). 500
Nov. 10—Seth's Woodpile (Com.) 500
Nov. 11—The Doctor's Duty (Dr.) 1000
Nov. 12—His Nephew's Scheme (Dr.) 1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II) 2000
Nov. 15—Getting a Patient (Com.) 1000

ESSANAY

Oct. 15—Their Waterloo (Com.)
Oct. 16—A Borrowed Identity (Com.)
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II)
Oct. 17—The Troublesome Telephone (Com.)
Oct. 17—The Boston Floating Hospital (Top.)
Oct. 18—The Railroad Detective's Dilemma (Dr.) 1000
Oct. 18—"Alkali" Ike and the Wild Man (Com.)
Oct. 21—The Way Perilous (Dr.)
Oct. 22—Day by Day (Com.)
Oct. 23—The Kid Sheriff (Com. Dr.)
Oct. 24—The Love Lute of Romany (Dr.) Parts I and II
Oct. 25—Broncho Billy's Elopement (Dr.)
Oct. 28—Thy Will Be Done (Dr.)
Oct. 29—Cupid and Three (Com.)
Oct. 30—Greed for Gold (Dr.)
Nov. 1—The Doctor's Duty (Dr.)
Nov. 4—Quicksands of Sin (Dr.)
Nov. 5—Their Wives' Indiscretion (Com.).
Nov. 6—The Rustler's Stepdaughter (W. Dr.)
Nov. 7—The Death Weight
Nov. 8—Broncho Billy's Secret (W. Dr.)
Nov. 11—The Man Outside (Dr.)
Nov. 12—The Last Laugh (Com.)
Nov. 13—The New Schoolmarm of Green River
Nov. 15—"Alkali" Ike's Auto (W. Com.)
Nov. 18—The Lost Chord (Dr.)
Nov. 19—The Usual Way (Com.)
Nov. 20—The Cowboy Samaritan (W. Dr.)

KALEM

Oct. 13—The Hermit's Ruse (Dr.)
Oct. 15—The Vampire (Dr.) (Parts I, II & III)
Oct. 17—The Troublesome Telephone (Com.)
Oct. 18—The Railroad Detective's Dilemma (Dr.)
Oct. 20—The Dumb Messenger (Dr.)
Oct. 22—A Daughter of the Underworld (Dr.) Parts I and II
Oct. 24—Jimmie's Finish (Com.)
Oct. 24—Betty Buttin and the Bad Man (Com.)
Oct. 25—A Railroader's Warning (Dr.)
Oct. 27—High-Born Child and Beggar (Dr.).
Oct. 27—Sports in Merrie England (Sports)
Oct. 29—Motion Picture Dancing Lessons (Special 3 parts) 3000
Oct. 31—The Speed Limit (Com.)
Nov. 1—The President's Special (Dr.) 1000

LUBIN

Oct. 2—The Special Officer 2000
Oct. 3—The Scarf Pin 1000
Oct. 4—For Her Brother's Sake 1000
Oct. 6—The Counterfeiter's Fate 1000
Oct. 7—The Two Cowards 1000
Oct. 9—Breed of the North 2000
Oct. 10—The Drummer's Narrow Escape 400
Oct. 10—Going Home to Mother 600
Oct. 11—The Higher Law 1000
Oct. 13—The Fiancee and the Fairy 1000
Oct. 14—A Deal in Oil 1000
Oct. 16—The Taking of Rattlesnake Bill 2000
Oct. 17—The Mate of the Schooner Sadie 1000
Oct. 18—The Highest Bidder 400
Oct. 18—A Sleepy Romance 600
Oct. 20—Father's Choice 400
Oct. 20—All On Account of Daisy 600
Oct. 21—Her First Offense 1000
Oct. 23—The Evil Eye 2000
Oct. 24—The Man in the Hamper 1000
Oct. 25—Mother Love 1000
Oct. 27—The Man of Him 1000
Oct. 28—Making Good 400
Oct. 28—Giving Bill a Rest 600
Oct. 30—The Rattlesnake (2 reels) 2000
Oct. 31—A Momentous Decision 1000
Nov. 1—When the Prison Doors Opened 1000
Nov. 3—The Double Chase (Com.) 1000
Nov. 4—Magic Melody (Dr.) 1000
Nov. 6—The Price of Victory (2 reel Dr.) 2000
Nov. 7—Cocoanut Industry (Edu.) 400
Nov. 7—Getting The Best of Dad (Com.) 600
Nov. 8—Hiawanda's Cross (Dr.) 1000
Nov. 10—The Pride of Battery B (Dr.) 1000
Nov. 11—A Miracle of Love (Dr.) 1000
Nov. 13—The Sea Eternal (2 reel Dr.) 2000
Nov. 14—When the Clock Stopped (Dr.) 1000
Nov. 15—Whose Is It? (Com.) 400
Nov. 15—Badly Wanted (Com.) 600

G. MELIES

Sept. 18—Home Life in Japan (Manners and Customs) 1000
Sept. 18—A Japanese Funeral
Sept. 25—A Cambodian Idyll (Dr.) 1000
Oct. 2—Things Japanese (Edu.) 1000
Oct. 9—Cast Amid Boomerang Throwers (Com.) 1000
Oct. 16—Scenes of Cochin-China (Sc.) 1000
Oct. 23—Old and New Tahiti (Dr.)

PATHE FRERES

Oct. 3—A Clever Story
Oct. 4—A Wall Street Wail
Oct. 4—Riding the Flume
Oct. 6—Pathe's Weekly No. 56
Oct. 7—Plants Which Eat
Oct. 7—How Mountains Grow
Oct. 7—A Journey Through Crimea (Travel)
Oct. 8—The Smuggler (Dr.)
Oct. 9—Pathe's Weekly No. 57
Oct. 9—Two Mothers (Special—2 Parts—Dr.)
Oct. 10—The Millionaire's Ward (Dr.)
Oct. 11—Talkative Tess (Com.)
Oct. 13—Pathe's Weekly No. 58
Oct. 14—A Yankee in Mexico (Dr.)
Oct. 14—The Petrified Forests of Arizona (Geology)
Oct. 15—The Bullet's Mark (Dr.)
Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II)
Oct. 16—Pathe's Weekly No. 59 (News)
Oct. 17—Her Hour (Dr.)
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany)
Oct. 18—St. Claude and Its Environs, France (Sc.)
Oct. 20—Pathe's Weekly
Oct. 21—The Poisoned Stream (Dr.)
Oct. 22—Dodging Matrimony (Com.)
Oct. 23—The Death Song (Dr.) Parts I and II
Oct. 23—Pathe's Weekly No. 61 (News)
Oct. 24—Breeding Trout by the Million (Ind.)
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel)

Feet

Oct. 25—Gypsy Love (Dr.)
Oct. 27—Pathe's Weekly
Oct. 28—The Spinners of Speech (Ind.)
Oct. 29—When Childhood Wins
Oct. 30—In Love and War (Multiple Reel).
Oct. 30—Pathe's Weekly
Oct. 31—Love's Deception (Dr.)
Nov. 1—Too Many Tenants (Com.)

SELIG

Sept. 26—The Policeman and the Baby (Com.) 500
Sept. 26—The Taj Mahal, Agra, India (Edu.) 500
Sept. 29—The Invisible Government (Dr. 2 reels) 2000
Sept. 30—The False Friend (Dr.) 1000
Oct. 1—The Cattle Thief's Escape (Dr.) .. 500
Oct. 1—Rangoon, India (Edu.) 500
Oct. 2—Our Neighbors (Dr.) 1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.) 1000
Oct. 6—The Conscience Fund (2 reel Dr.) ..2000
Oct. 7—The Missionary and the Actress (Dr.) 1000
Oct. 8—The Dream of Dan McGuire (Com.) .1000
Oct. 9—Saved from the Vigilantes (Dr.) 1000
Oct. 10—Ceylon Tea Estate (Edu.) 500
Oct. 10—Only Five Years Old (Dr.) 500
Oct. 13—The Bridge of Shadows (2 reel Dr.) .2000
Oct. 14—The Silver Grindstone (Dr.) 1000
Oct. 15—As a Father Spareth His Son (Dr.) .1000
Oct. 16—The Golden Cloud (Dr.) 500
Oct. 16—The Abduction of Pinkie (Com.) ... 500
Oct. 17—The Woman of the Mountains (Dr.) .1000
Oct. 20—The Finger-Print (2 reel Dr.) 2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.) 500
Oct. 21—Dishwash Dick's Counterfeit (Com.) 500
Oct. 22—Dorothy's Adoption (Dr.) 1000
Oct. 23—Life for Life (Dr.) 1000
Oct. 24—Destiny of the Sea (Dr.) 1000
Oct. 27—The Pendulum of Fate
Oct. 28—When May Weds December
Oct. 29—Two Sacks of Potatoes
Oct. 29—A Muddle in Horse Thieves
Oct. 30—Old Doc Yac and the Artist's Dream
Oct. 31—The Dangling Noose
Nov. 4—Slipping Fingers
Nov. 5—The Probationer
Nov. 6—The Conversion of Mr. Anti
Nov. 7—The Schoolmarm's Shooting Match

URBAN ECLIPSE

George Kleine

July 11—The Statue of Fright (Dr.) (Part I and Part II) 1770
Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.) 1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.) 2000
Oct. 14—The Last Minute (Dr.) (Part I & II) 2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.) 2000

VITAGRAPH

Oct. 6—Ann of the Trails
Oct. 7—A Homespun Tragedy
Oct. 8—When Friendship Ceases
Oct. 9—Heartbroken Shep
Oct. 10—Cutey's Waterloo
Oct. 11—The Test (Special Two-Part Feature)
Oct. 13—Mrs. Upton's Device
Oct. 14—The Ballyhoo's Story
Oct. 15—Master Fixit
Oct. 15—Buddhist Temples & Worshippers
Oct. 16—The Outlaw
Oct. 17—Matrimonial Manoeuvres
Oct. 18—The Pirates (2 Part Special)
Oct. 20—The White Feather
Oct. 21—Luella's Love Story
Oct. 22—Sleuths Unawares
Oct. 22—Low Caste Burmese
Oct. 23—The Doctor's Secret
Oct. 24—On Their Wedding Eve
Oct. 25—The Next Generation (2 Part Special)
Oct. 27—At the Sign of the Lost Angel
Oct. 28—In the Shadow
Oct. 29—Father's Hatband
Oct. 30—Bianca
Oct. 31—Fatty's Affair of Honor
Oct. 31—Performing Lions
Nov. 1—The Warmakers (2 part Special)
Nov. 3—The King's Man
Nov. 4—His Silver Bachelorhood
Nov. 5—The Hoodoo Umbrella
Nov. 5—Scenic
Nov. 6—A Broken Melody
Nov. 7—Flaming Hearts
Nov. 8—The Diver (2 part Special)
Nov. 10—Thieves
Nov. 11—The Right Man
Nov. 12—Fellow Voyagers
Nov. 12—Scenic
Nov. 13—Their Interest in Common
Nov. 14—Fanny's Conspiracy
Nov. 15—Miss Tomboy (2 part Special)

This Publication will be the Standard Reference Book for 1914 in the Motion Picture business.

It will contain departments of much value to the THEATRE OWNER, the MACHINE OPERATOR, and the NOVICE who considers entering the Motion Picture business.

It will be an ENCYCLOPEDIA—a BUYER'S GUIDE—a TRADE DIRECTORY.

It will be a Catalogue in which every reliable manufacturer of Motion Picture goods will list his products.

It will be issued in a most attractive and practical loose-leaf binder and have a face value of Ten Dollars.

It will be of permanent interest because every subscriber will receive monthly insert pages.

NO ONE identified with the Motion Picture industry can afford to be without a copy.

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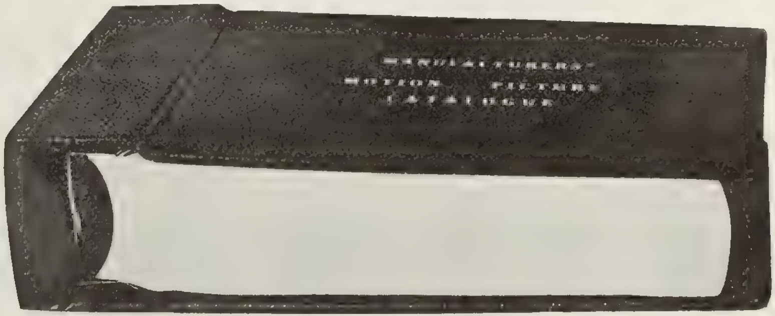
$1.50 entitles you to a complete volume in addition to 12 monthly issues of insert pages.



Manufacturers' Catalogue Publishing Co.

FIFTH AVENUE BUILDING, NEW YORK CITY

Ammex Features

Western Features of Distinction

The Barrier of Blood

A Thrilling Western Feature in Two Parts

Released November 10

"The Fatal Reckoning"

2 Reels. Released Nov. 24th

"His Pard's Sister"

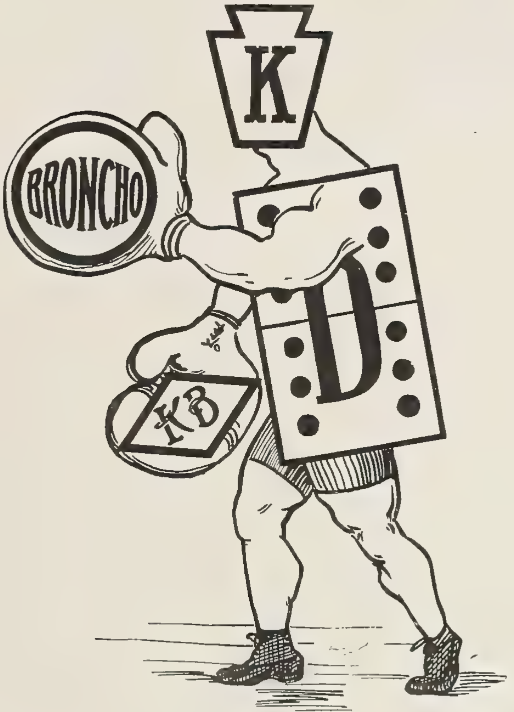
2 Reels. Released Dec. 8th

One, Three and Six-Sheet Lithographs With All Releases

AMMEX FILM CO.

CANDLER BUILDING
220 W. 42nd STREET NEW YORK CITY
Distributed Through Exclusive Supply Corporation

THE CHAMPION OF THE MOTION PICTURE WORLD



The above is a good likeness of the new heavy-weight champion of the **MOTION PICTURE** world, taken at the Ince & Sennett training camp in the Santa Monica Canyon near Los Angeles, California. The young champion, for young he certainly is, having been in the game a little over a year, hails from New York town. He comes from the well-known Knickerbocker family, **KESSEL & BAUMANN.**

His people noting his early inclinations and apt fitness to fill this field of endeavor, were not averse, in fact even urged him on; and placed him in the hands of Thomas H. Ince and Mack Sennett, under whose able tutelage he soon rounded into championship form.

Sennett, as his trainer, specialized on head work and soon cultivated in him a habit of thinking fast and of how to take a punch on the jaw (**KEYSTONE**) and go with it so that it would lose its effect. The last is rather difficult for a trainer to drill into a youngster of this type, as they like to take it on the jaw to show "they are there"; and invariably they take one too many and go down in defeat.

While Sennett was developing his dome (**KEYSTONE**), Ince was busy on his body (**DOMINO**) and hands (**BRONCHO AND KAY-BEE**) and soon had bulging muscles all over his body. The ones sheathing his stomach resembled a washboard, on which he could take any kind of a punch with a smile; and as a two-handed fighter there never was one better. He can hit equally well from either side and his assortment of blows are much too complex to dwell upon; but it is his fast left-hand jab and hook (**BRONCHO**) or straight right or jolt (**KAY-BEE**) that usually brings home the bacon. The champ's climb to the top has been comparatively easy, as none of the so-called contenders for the title have been able to stay a round with him.

It is safe to assume with the watchful eyes of Tom Ince and Mack Sennett on him he will be a champion for some time to come.

FUTURE RELEASES

KEYSTONE COMEDIES

Oct. 27—The Janitor and Making an Automobile Tire (Split Reel).
Oct. 30—Speed Kings, Teddy Tetzlaff and Earl Cooper.
Nov. 3—Fatty at San Diego.
Nov. 6—Love Sickness at Sea.
Nov. 10—Small Town Act—Milk We Drink (Split Reel).
Nov. 13—Wine.
Coming—Zuzu, the Band Leader—Two Reels.

KAY-BEE FEATURES

Oct. 31—Borrowed Gold.
Nov. 7—An Indian's Honor.
Nov. 11—For Mother's Sake.
Nov. 14—Efficacy of Prayer.
Nov. 18—The Claim Jumper.
Nov. 21—Days of '49.

BRONCHO HEADLINERS

Oct. 29—From Out of the Storm.
Nov. 5—The Veteran.
Nov. 12—The Impostor.
Nov. 19—War Correspondent.
Nov. 26—The Reformation.

MUTUAL PROGRAM EXCLUSIVELY

DOMINO WINNERS

Oct. 30—Widow Maloney's Faith.
Nov. 6—The Judgment.
Nov. 13—The Ghost.
Nov. 20—Witch of Salem.
Nov. 27—Belle of Yorktown (Three Reels).

NEW YORK MOTION PICTURE CORPORATION, LONGACRE BUILDING 42nd St. & B'way, New York

BAIT

Once upon a time a man went fishing. The man's name was Bill. Bill didn't know anything about fishing, but his intentions were excellent. He studied the advertisements of the fishing tackle makers. Then he purchased an equipment of the finest rod, reel, line, hooks and sinker. Taking these with him, Bill put out in a brand new skiff to the fishing grounds. But when everything was ready for the first cast, Bill found that he had entirely overlooked a most essential item, BAIT. Bait had not been mentioned in the fishing tackle ads. Bill knew nothing at all about BAIT. But his confidence in his equipment was such that he went right ahead fishing with bare hooks. With a patience born of ignorance Bill kept at his work until the day was done, and then started to reel up to go home. There was something heavy on his line. It proved to be an old leather satchel. It was filled with paper money—slimy and soft, but still negotiable.

Bill's story soon spread throughout the country—people everywhere began reading the fishing tackle ads and investing their money in good equipments and taking their time from regular business to go fishing for money with bare hooks. Needless to say, there were no more money bags caught, and many a man who had been well-to-do became well done and ended his days in a county poorhouse. But the lesson was valuable. Thousands of other fishermen discovered their folly in time. They set aside their equipments for a while and studied **Bait.** Then they experimented a little, and found that, while an occasional fish could be tempted with cheap, dead bait, the big and frequent catches could be made only with *live, fresh, selected bait.* And thereafter these men waxed prosperous, and were known as **successful** fishermen.

The Motion Picture game is like fishing on shore.

Bill is the Exhibitor. The tackle and boat are the equipment and the theatre. The good BAIT is the good picture. Occasionally there is a Bill who catches money with bad pictures. He uses bare hooks. There are hundreds of other exhibitors who have heard of Bill's blind luck. They have read the fishing tackle advertisements and purchased the finest equipment, only to find that the public will not bite. These men should *Study the Bait Question Now.* They should learn the positive truth that no matter how fine the theatre, or how happy the location, it is the *Picture* that draws and holds the crowds. The exhibitors who learn this lesson will wax prosperous. They will be known as successful exhibitors. Here's the answer to the bait question: A selection of the finest pictures in the world, made by the ten manufacturers whose films have long been acknowledged as incomparably superior to all others, on one program. *On one program.*

GENERAL FILM COMPANY
(INC.)
200 Fifth Avenue NEW YORK

November 8, 1913 Price, 10 Cents

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

Volume VIII Number 18

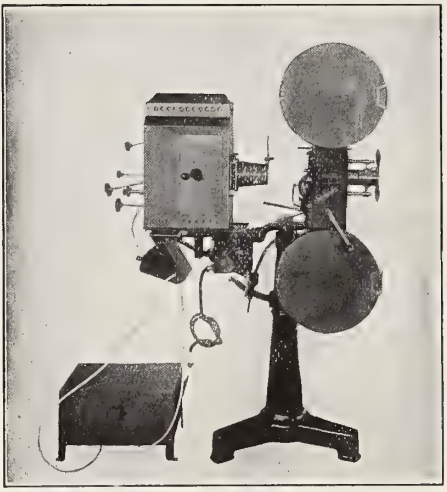
Scene from "THE JUDGMENT"
Two-reel Domino Release

Published by
Exhibitors' Times Inc.
220 West 42nd Street New York

Proof of the Pudding

Simplex

Quality Stands the Test of Service



Read the unsolicited opinions of "reel" live wires:

Salvin Rock, West Haven, Conn.

Precision Machine Co., New York.

Gentlemen:—I have used the Simplex machine for several months and would say that it is, in my opinion, the best and most satisfactory machine I have ever used. Have had sixteen years steady experience as a moving picture operator and during that time have used many good machines, but I consider the "Simplex" the best and easiest running of them all. (Signed) J. P. DIBBLE.

603 Carolina Ave, S. E., Washington, D. C., Feb. 24, 1913.

To the Manufacturers of Simplex Machine.

Dear Sirs:—I believe in the "Simplex." I am a machinist of twenty-two years' experience and have been operating five years, using all kinds of machines, and I think I know a good one when I see it. (Signed) W. H. MARSHALL,
Chief Operator Avenue Grand Theatre.

San Bernardino, Cal., Oct. 16, 1913.

Precision Machine Co., 317 East 34th St., New York City.

Gentlemen:—Received the Simplex machine and I am well pleased with it. If any one that lives in this locality inquires about a machine, tell them to go and look at the Temple Theatre in San Bernardino and if they don't buy a Simplex they don't want a machine at all. I am showing a better picture than any I have seen in California. The patrons claim there is none like it in Los Angeles or San Diego, so clear and steady. Wishing you continued success for your most excellent machine, I remain, Yours very truly, (Signed) GUY SLIPPER, Temple Theatre.

Such convincing proof of Simplex superiority is of tremendous value to the prospective buyer, especially when backed by the Precision guarantee of accuracy of workmanship, high grade materials and that exclusive quality of projection.

Write for Catalogue B

Made and Guaranteed by **PRECISION MACHINE CO.** **317 EAST 34th ST. NEW YORK**

AMERICAN-ECLAIR

FEATURE FILMS

FRIEND EXHIBITOR

You Want Fat Box Office Receipts; You Want Packed Houses; You Want Pleased Patrons; You Want a Reputation,

DON'T YOU? THEN BOOK

Every American-Eclair Film

2 and 3 Reel Dramas. Released every Wednesday.
Split and Full Reel Comedy and Scientific subjects. Released every Sunday.

"The Dopester" says, "We Are Receiving Letters From Satisfied ECLAIR Exhibitors All Over the Country Every Day. Why Not Join the Writing Class?"

UNIVERSAL PROGRAM EXCLUSIVELY

DEMAND THAT UNIVERSAL PROGRAM AND INSIST ON AMERICAN ECLAIR FILMS.

225 W. 42nd ST., NEW YORK CITY.

SEE

HOW WILD ANIMALS LIVE

MAMMALS - BIRDS - FISHES - REPTILES - INSECTS

SEE THESE ANIMALS

LIVE	PLAY
FEED	FIGHT

6000 feet of live, thrilling, gripping animals in their natural state, photographed by naturalists (not hunters) who depict the Romance and Adventures, Tragedies and Joys of Animal Life.

24 Styles of Pictorial and Descriptive Lithographs—Elaborate Heralds, Photographs, Lectures, Postal Cards, and Advertising Novelties

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WIRE, PHONE OR SEE

MIDGAR FEATURES

133 WEST 44th STREET
NEW YORK CITY

G. Blake Garrison, Pres. Telephone, Bryant 8138 **A. W. Middleton, Sec'y**

UNIVERSAL TO SPEND QUARTER OF A MILLION DOLLARS ON NATIONAL ADVERTISING CAMPAIGN

> "RESOLVED, That the sum of two hundred and fifty thousand dollars ($250,000) be appropriated from the net surplus of the Universal Film Manufacturing Company for the purpose of exploiting the Universal Program in the United States and Canada through the medium of magazine, newspaper, billboard and street-car advertising, and that the executive officers of the Universal Film Manufacturing Company be, and they hereby are, authorized to enter into a contract with the Witt K. Cochrane Advertising Agency of Chicago, Ill., on the basis of the above-mentioned expenditure." (Unanimously adopted.)

THIS EXTRACT from the minutes of a meeting of the Board of Directors of the Universal Film Manufacturing Company, held Tuesday, October 28th, will give the exhibitors of America an idea of our determination to teach the people that Universal exhibitors are showing by far the best program of films in the world. Not a cent of this vast appropriation is to be taken from the fund which is used for making our productions. On the contrary, it will come from the net surplus of the company—in other words, it would be "dividends" for the stockholders of the Universal if they preferred dividends to a national advertising campaign.

THE FIRST one to benefit by this enormous advertising campaign will be the Universal exhibitor. The second will be the Universal exchange. The third and last will be the Universal Film Manufacturing Company. Up to now, we have spent fortunes on improving the quality of the whole Universal program. We have succeeded in reaching the highest point in quality ever attained by any film concern. There is not even a close second to that Universal program. It is now our intention to teach the people—the "ninety millions"—that the best theatre to patronize is the theatre that shows the Universal program.

BE READY TO REAP THE BENEFIT OF THIS ADVERTISING CAMPAIGN from the very beginning. If you are not using that Universal program now, communicate at once with the nearest Universal exchange before it is completely represented in your neighborhood. You have either seen or heard of the astounding things we have accomplished in the past few months. We are going right ahead with our quality improvement and at the same time we are going to create a terrific, widespread and never-ending demand for that Universal program. Now arrange with the nearest Universal exchange for the whole program before your patrons demand it of you!

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CARL LAEMMLE, President.
"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"
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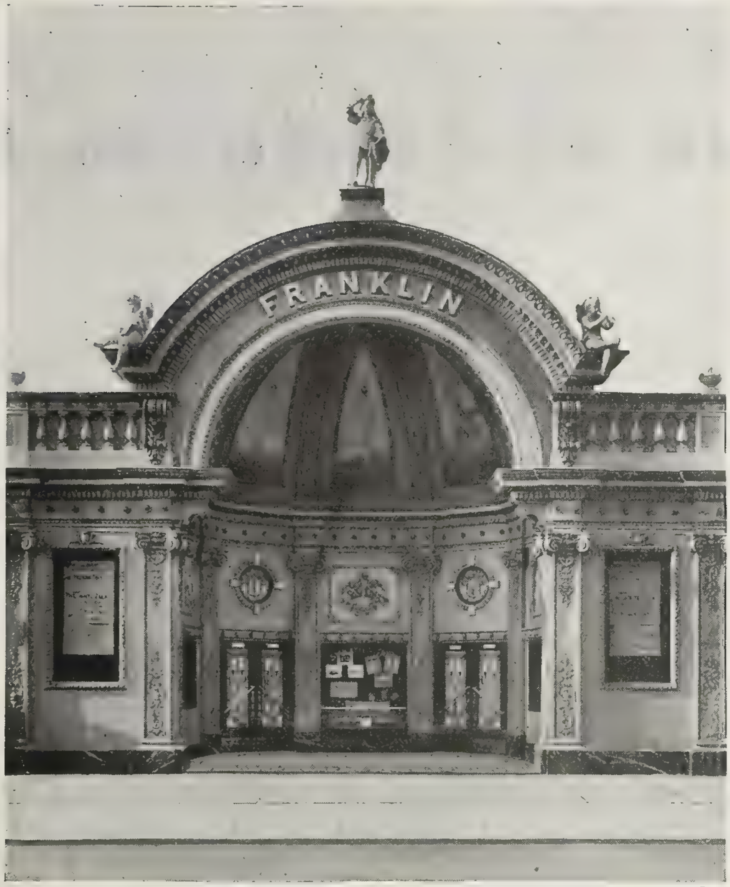

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Wire or write for open dates on any of the following features

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Thaw-White Tragedy	1
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For Her Sake	2
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Dagmar	3
Spectre of the Sea	2
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Salome	3
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Brennen of the Moor	3
Pit and Pendulum	3
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Name	Reels
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Martin Luther	2
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Her Vengeance	2
War of the Plains	2
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Tom Butler	3
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Temptations of a Great City	3
Robin Hood, Outlaw	1
Cleo and Pheleates	2
Red Rose of the Apache	3
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BOSWORTH INC.

INC.

PRESENTS

THE SEA WOLF

IN SEVEN REELS

By

Jack London

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THE FOLLOWING TERRITORY SOLD TO

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BOSWORTH, Inc.

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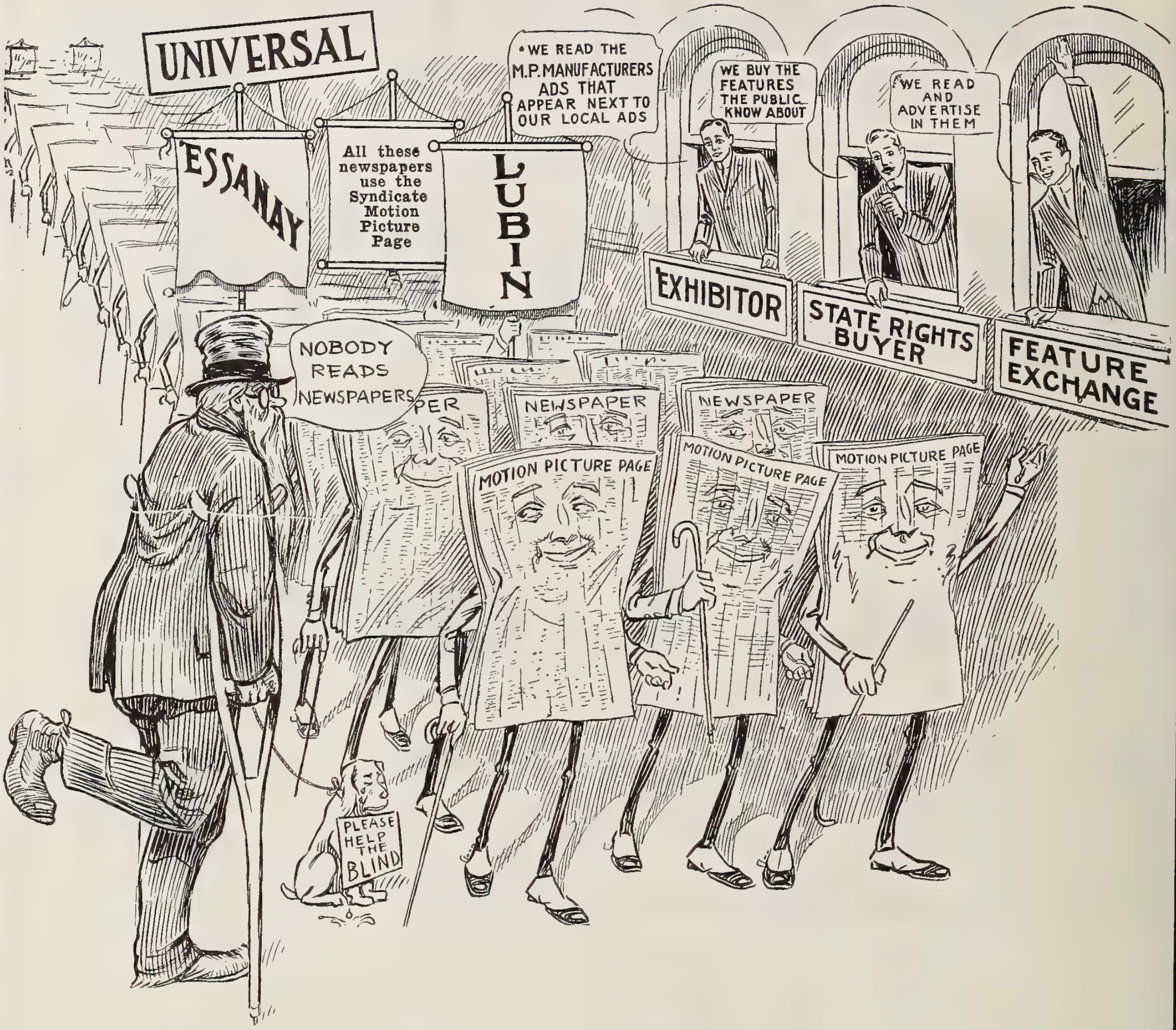
110 WEST 40TH STREET..........NEW YORK CITY
WM. L. ROUBERT, General Sales Manager

A ZIP-BANG Cartoon Which Snaps and Sparkles With Truth


UNIVERSAL
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All these newspapers use the Syndicate Motion Picture Page
LUBIN
WE READ THE M.P. MANUFACTURERS ADS THAT APPEAR NEXT TO OUR LOCAL ADS
WE BUY THE FEATURES THE PUBLIC KNOW ABOUT
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NOBODY READS NEWSPAPERS
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MOTION PICTURE PAGE
PLEASE HELP THE BLIND

There are two ways of reaching State Rights Buyers, Feature Exchanges and Exhibitors—through the trade journals and the Motion Picture Pages of the newspapers, which pages are supplied direct from New York by the Syndicate Publishing Co.

This now famous Cartoon created such a sensation in Moving Picture Circles when shown privately that it is reprinted here by permission of Arthur Leslie of the Motion Picture Department of the

Syndicate Publishing Co.

11 East 37th Street New York

Advertisers, Attention!

The November 29th issue of THE MOTION PICTURE NEWS (published November 22d) will be a special

Theatre Construction Number

Replete with illustrations of the most modern theatres (exteriors and interiors); plans and novel suggestions; articles by a number of architects and experts on arrangement, safety, decoration and equipment. The number will be widely distributed, particularly to new theatres, those in process of construction and those contemplated.

Advertising space for this issue should be reserved at once.

Address for rates and particulars:

ADVERTISING DEPARTMENT

MOTION PICTURE NEWS

220 WEST 42d STREET
NEW YORK
TELEPHONE, BRYANT 7650

Chicago Office:
64 West Randolph Street
Telephone, Central 2720

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

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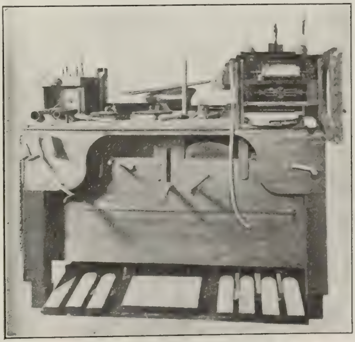
Sound Effects Produce Natural Shows

It is unnatural to see something happen that naturally produces a noise and hear nothing



The Excelsior Sound Effect Cabinet

Produces a combination of more sounds at one time than any other method

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FLYING "A" FEATURE FILMS

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"Flying A" subjects are the finest because they possess all the requisite features to be the finest.

Next Week's Offerings:

MARTHA'S DECISION
A Dramatic Gem Monday, Nov. 10th, 1913

AN ASSISTED PROPOSAL
A Breezy Western Comedy Thursday, Nov. 13th, 1913

THE DRUMMER'S HONEYMOON
A Comedy Sketch from Life
Saturday, Nov. 15. 1913

ONE AND THREE SHEET FOUR COLOR LITHOGRAPHS.

AMERICAN FILM
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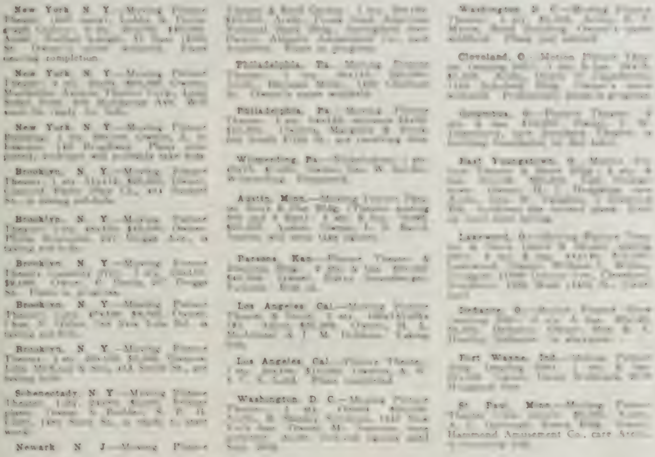
BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.



This bulletin is mailed to all our advertisers and not published, enabling them to get in *immediate* touch with these prospects. *Also* a copy of publication carrying your advertisement, given to each of these *new buyers.*

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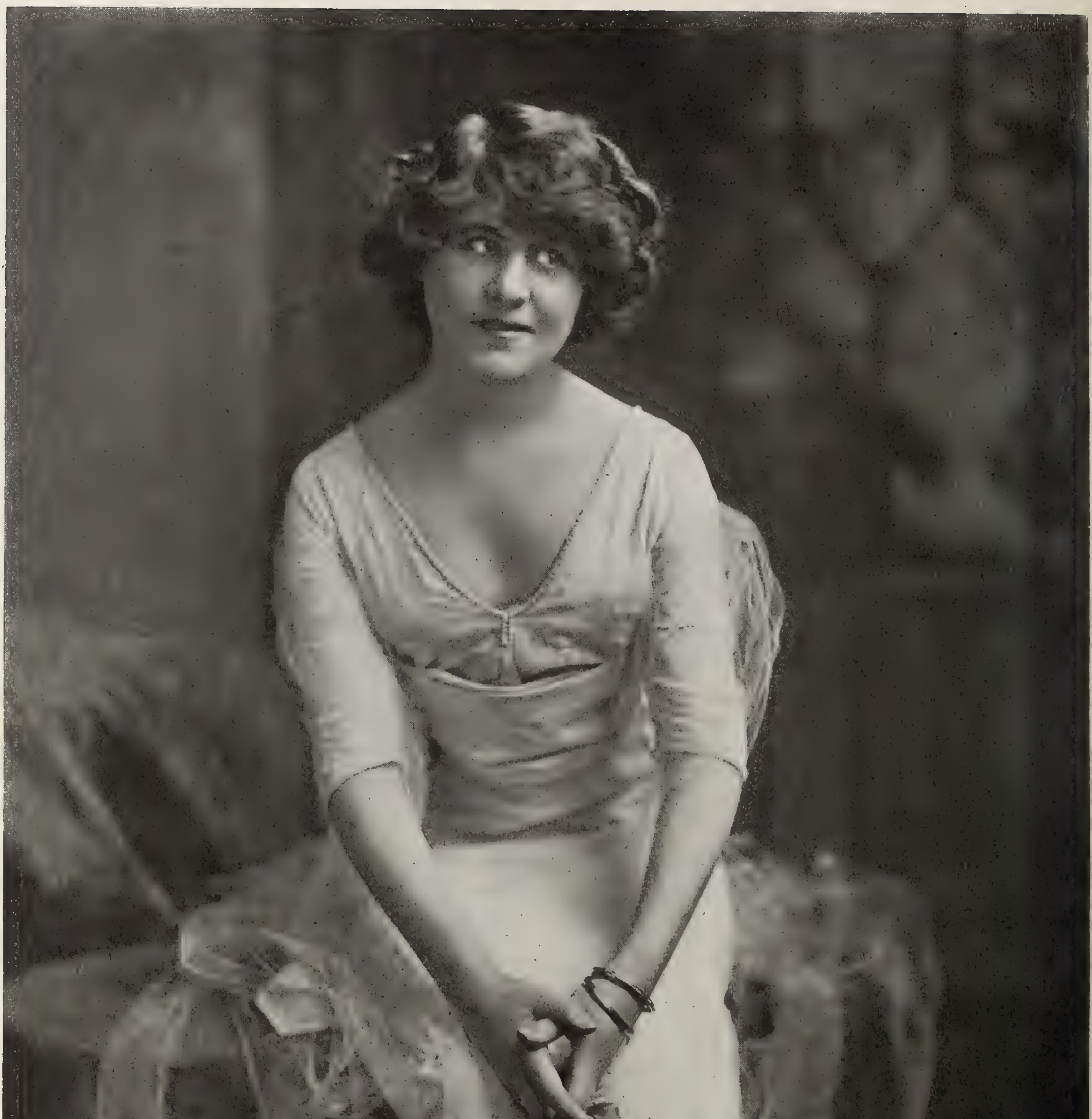


WINIFRED KINGSTON
As Madame Alvarez in the All Star Feature Corporation production of "Soldiers of Fortune." She knows the way to look.

The
Motion Picture News
MOVING PICTURE NEWS
Established 1908
EXHIBITORS' TIMES
Established 1913
Volume VIII November 8, 1913 Number 18

WHY IS AN ADVERTISEMENT?

THE above title is rather a large one with which to begin this informal series of little talks on advertising.

* * *

COUNTLESS reams of paper have been used up in attempts to answer this query.

* * *

THE writer recalls an advertising men's banquet at the Sphinx Club in London in which several earnest young men bored the diners for several hours with this very subject. Then the guest of honor was called upon for the concluding speech. He was a Napoleonic little man, known to a suffering world as Doctor Munyon.

* * *

THE little man slid to his feet and with a sphinx-like smile raised a forefinger. "Gentlemen," said he. *"There is hope!"* The verbose young men told of how and why the other fellow did it—after the other fellow did it. Dr. Munyon made a living image of a trade-mark which he built up to a million-dollar value—and didn't tell.

* * *

IT'S a very big and platitudinous subject—this why of advertising, and here are a few "whys" which may offer some suggestions that may hit home—which is the modest aim of this series.

* * *

"WHY advertise?" said a big manufacturer about two years ago.

* * *

IT is amusing to note that this same man had formerly been advertising manager of a weekly publication and now declined to swallow the medicine he had so often prescribed for others. So he went to the other extreme.

* * *

HE had a force of more than eighty field salesmen, each costing him from $2,500 to $12,000 yearly. They kept his plant overrun with orders. Then he saw a light. He started a small advertising campaign and as he increased it he cut down his sales staff. Now he does more business with thirty-odd salesmen, and his selling cost is almost 50 per cent less.

* * *

THESE two go together, by the way—advertising and field salesmanship. Either is expensive or inefficient without the other.

* * *

"WHY advertise?" asked a well-to-do merchant. He had the leading furniture store in the city of Troy, N. Y. Forty years of hard work had built up a fine business. It was *there,* solid and self-sufficient, with customers enough and permanent. The aged proprietor was about to turn it over to his son, with the feeling that the business was secure—forever.

* * *

"WHY insure?" was the answer. "You wouldn't leave your store to-night if it were uninsured. You wouldn't turn it over to your son, if you felt that he would let his policies lapse."

* * *

"NOW, suppose a new concern with plenty of capital and experience comes here and starts advertising. Where will your son and your business be in two years? Why not insure your store with advertising—*now?"*

* * *

AND the conservative old tradesman did.

* * *

SO here are two "whys" of advertising:

To sell goods economically—if you want to sell them and market is open.

To insure their sale in the future, if you don't need to sell them now and if your market happens to be temporarily closed.

* * *

BOTH of which "whys" apply very intimately, it would seem to me, to a number of makers of films and theatre equipment supplies.

William Allen Johnston.

The
Motion Picture News
MOVING PICTURE NEWS EXHIBITORS' TIMES

Published Every Week by
EXHIBITORS' TIMES, Inc.
220 West 42nd Street, New York City
Telephone Bryant 7650
Chicago Office................................604 Schiller Building

Subscription $2.00 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada and Foreign $2.50 per year.

ADVERTISING RATES on application.
Copy for next issue must reach us by Wednesday 11 a. m.
Entered as Second-Class matter in the New York Post-Office.
Cuts and copy are received subject to the approval of the publishers, and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.
Address Exhibitors' Times, Inc., Advertising Dept.

Vol. VIII November 8, 1913 No. 18

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. President, Wm. A. Johnston; Vice-President, Henry F. Sewall; Sec'y, E. Kendall Gillette; Treas., Wentworth Tucker. The address of the officers is the office of the publication.

PICTURES OR BOOKS?

NO one has ever accused Thomas A. Edison, the wizard of East Orange, of being mentally deficient. 'Twere rankest folly to speak thus of the world's greatest inventor, and one whose glimpses into the future are being realized in a way that is well-nigh terrifying.

So when he predicts that some day motion pictures will replace, at least, partially, text books in schools, it behooves the world to listen respectfully.

His leading argument is that pictures illustrate many subjects far more graphically than text books ever can. Pictures can never teach logarithms or Greek declensions, but as a vehicle for history or geography the strip of celluloid can not be surpassed.

Travel has been called the greatest broadener of the mind. Through the medium of motion pictures one may be mentally transported to Jersey City, Hong Kong, London, and Cape Town, within ten minutes.

The people walking on the streets, their dress, manners and customs, may be seen. Books can not do that. The scholar gets a much more vivid impression of Burma by seeing a Burmese scene on the screen than by reading "the Burmese are a peculiar people who wear their hair in outlandish styles."

To the dull or indifferent scholar a text book is a bug-a-boo. Motion pictures are not. Films may never replace school books, but Mr. Edison is surely right in saying that they will prove an invaluable supplement.

SOURCES OF INSPIRATION

ONE of the recent successes of the art world in Europe was a problem picture, if we may so call it, entitled "The Fallen Idol." This picture was by the Honorable John Collier, a well-known painter who has made a specialty of problem pictures—pictures that in the cant phrase take a note of interrogation as the motive. These problem pictures are easily identifiable—because they excite curiosity. When you are looking at them you are conscious of having a case presented to you. You say to yourself, Well, what is he or she likely to do next? What is likely to happen? What will be the outcome of it? The majority of great paintings, display incidents: historical, dramatic, and so forth. Modern art, however, is turning more and more to the problematical. As in the play, so in the picture. You are left guessing. Writers and painters of advanced methods of thought think it the right thing to leave you guessing.

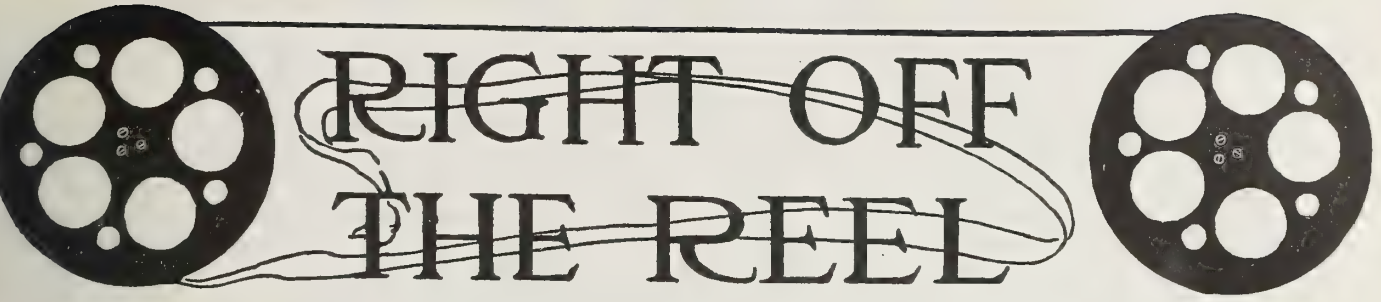
Now, in this picture (there were reproductions of it in the New York Times and other papers in this country last summer) we see a man seated, as it were, at his study table with a troubled expression on his face. At his feet kneels in suppliant attitude a beautiful girl, presumably his wife. The interior where the figures are placed by the painter shows culture, refinement, if not wealth. The man might have been, in the mind of the painter, a successful professional man—lawyer, engineer, surgeon, or architect.

Thousands of guesses were hazarded by those who viewed the picture as to what it meant. Had the girl fallen from grace? Been found out by the man? Rebuked? Was she asking forgiveness? Would he relent or not?

When we saw this reproduction in the newspaper we realized its dramatic value. In fact, we cut it out of the paper and preserved it as a text for an article which we knew we would one day write. Now we see that a film maker in Europe has taken this picture as the kernel of a film story. He has dramatized it. He has led up to it. He has made the picture motive the principal motive of his film play. He has had it written up and round about. He has taken this simple incident and made a film play of it.

To the best of our recollection, this is the first instance in which a single picture has formed the inspiration of a film play. This film of a "Fallen Idol" seems, by what we read, to be making a success. Have we not here a valuable hint to film makers who are constantly complaining of the dearth of original plots. You have all the great pictures of the world to give you inspiration. Nothing can be simpler than to turn a hack scenario writer adrift in a great picture gallery, tell him to select some of the incidents shown on the canvas and write film plays around them. The painful monotony of theme so evident in these motion pictures would possibly be mitigated by the importation of a little picture gallery variety. Motion pictures FROM pictures seems to us rather a good "stunt." What say you, Messrs. Film Makers?

RIGHT OFF THE REEL



By J.B.

SOMNIFIC! Thank you, Mr. Klauber, of the New York Times. I avow myself one of your constant readers. Theatrical criticism is one of the many trades I have touched at times—God help me. My favorite author, Lord Beaconsfield (Disraeli) stigmatized theatrical criticism as "the last resort of the mentally destitute." I was not mentally destitute when I took up the work; I was broke. At best it is a thankless job. In return for all the appreciatory and critical stuff that I have written in my career, I have received far more kicks than ha'pence. But that is in accordance with the fitness of things. A man who is so far driven as to be a critic (conceding his ability to think and write even Laura Jean Libbey's stuff) deserves no pity.

* * *

SO having been a critic I endeavor to see what the best men in the game are doing, simply, I guess, by way of pity and sympathy. Most of us who have been to school or college revisit those places in after life just to see what it is like; just to see the new fellows suffer as we have suffered. I read theatrical criticism simply because I like in a way to contemplate the mental gymnastics in which a critic is bound to indulge. And now and then I get an idea from these gymnastics, which I can switch for use in my mental survey of the motion picture field.

* * *

MR. KLAUBER'S description of a recent play as somnific is a master-stroke of incisive writing. He tells anybody like myself, who is in the game, that the play was dull, that it would send one to sleep. It was somnific, somnificational, somnificatic. Hey, fellows, here is a fine series of lingual curiosities for you to struggle with. When you read such a description as this in ordinary dramatic criticism, you are driven to wonder whether, outside a terse analysis of the play, detailed criticism is worth a red cent. It suggests to you that the managing editor of the daily newspaper might be content to afford just sufficient space for telling what are the salient characteristics of the play: no more; no less. Such as—well, such as can be readily imagined. You could apply the principles of quantitative and qualitative chemical analysis to your play. When you submit a sample of an unknown body to a chemist for analysis, he sends you a little slip in which he tells you in effect that in a hundred parts of the substance there are so many parts of this, that or the other thing making up the "demnition total" (to quote Mantalini) of a hundred parts.

* * *

MR. AUGUSTUS THOMAS, as was pointed out the other day, has adopted the synthetical method of making motion pictures, because he charts and plots the movements of his characters. He builds up his pictures. That is synthesis. Analysis is another thing. Analysis means that you simply take the thing to pieces and see what it is made of. And that is what Mr. Klauber did in his criticism from which I am quoting. He practically said: "In a hundred parts of this play there is *somnificitis q. s.*" In other words, the play, though good in many respects, was so dull that it would send you to sleep. And dullness is an unforgivable sin in any play—or in anything which is designed to interest and amuse.

* * *

SOMNIFICALITY (oh, my, how I do love to fondle over this blessed word) is the besetting sin of a very large percentage of motion pictures as now made. They are dull because they are undramatic or old in theme. They outrage the formula given time and again: A good play, well acted, well photographed. Of course every photoplay cannot be a good one any more than all stage plays can be good ones. William Lord Wright on another page is doing fine work in teaching the photoplay aspirant the rudiments of the subject. He is attending to the story part of the formula. He is inculcating the enormous value in these photoplays of action. There wasn't enough action in the play Mr. Klauber criticised, and so he somnificated!!!

* * *

I WENT into the Automat the other day. This institution impressed me very much. There were serried rows of little receptacles on the wall. You drop a nickel into them, and you take pie or what you want to the value of your nickel. You build up your lunch by automatic means in 5-cents worths. You get down, in the Automat, to the unit system of lunching. Well, that is what you have to do in the matter

(*Continued on page* 16)

E. MANDELBAUM

Concerning the President of the World Special

THE fluctuation in the motion picture business has brought to the fore a man who has the capacity of playing a distinguished part in it—the man who is the subject of this portrait. Mr. Mandelbaum was for many years prominent in the exchange branch of the business. He now is president of the World Special Films Corporation. He bids fair to be prominent in the picture publishing and producing end. Mr. Mandelbaum is one of those men—quiet and self-centered — who shows his mind by his actions. He has associated with him the popular and suave Jules Bernstein, an acknowledged master of exchange and distributing work. Then he has enlisted the aid of Stan Twist, a clever and cultured young recruit to the great New York film world. If a man is known by the company he keeps, then Mr. Mandelbaum demonstrates that he is entitled to a place of great esteem and respect in the motion picture business of the nation.

E. MANDELBAUM

Mr. Mandelbaum is in his intellectual prime. He is eminently one of those who realize what it is the fashion to call the "possibilities" of the picture. He has shrewd business principles allied with very fine ideals as to the proper qualities of motion pictures. He is a man who would deprecate sensationalism in posters, in subject, in dramatic treatment. He stands for pictures which tend to appeal to the better instincts of the human mind, and as such, his policy deserves the commendation of this paper.

Mr. Mandelbaum is conservative in his methods and outlook. He is one of those men whose business judgment in all affairs is animated by caution, by prudence, by, above all things, common sense. He realizes that the picture at the present time is the subject of a "boom," i.e., that a period of inflation may be setting in. In this crisis, for such it is, regarded from an economic standpoint, a man of the type of Mr. Mandelbaum proceeds warily. There are not wanting those who think with the subject of this sketch that over-production, over-capitalization and the other symptoms of inflation, such as have been apparent in other industries, like that of the automobile, are plainly to be discerned in the motion picture business. Reading these signs of the times, Mr. Mandelbaum is adopting a policy of conservatism which is bound, we think, to result in success for the World Special Film Corporation.

The "World Special," under the guidance of Mr. Mandelbaum, should be watched not for what it does in the way of making pictures, but for how it does it. A good business policy by any individual or corporation is bound to react favorably on the business in general. There are many fly-by-night organizations in the business which have all the potentiality of "going up" sooner or later. And sooner than later. But Mandelbaum, Bernstein and Twist shall endure.

RIGHT OFF THE REEL

(*Continued from page* 15)

of these photoplays. In a reel of a thousand feet, in order that the thing can get over, there must be a certain amount of automatically-provided pabulum. You have to assure so many units of action—movement—animation—thrills—call it whatever you will; there must be something doing, more or less, all the time. In order to hold the attention of the audience you must calculate this out, this something, with a fair amount of accuracy.

OF course I am leaving out of consideration such factors as the appeal to the emotions, the sentiments, the sympathies of the individual. This is another matter. But many a bad play has succeeded because it had plenty of action in it—I mean a badly constructed play, old in theme. And many a good play on a new theme, or at any rate an uncommon theme, has failed because there was a lack of action in it. It is the same with film plays. It is the PLAY that is the thing, and there must be ACTION. While thought is a great factor in making this little old globe of ours go round on its axis, action counts most. *Acta non verba.* It's what you do that counts; not what you think, or say. I think it is Kipling who, in one of his finest poems, makes the celestial janitor say to the would-be entrant, "What have you done?" It is the doings in a picture that count in a major sense, not the thoughts.

* * *

THE moral of all this is that scenario writers, producers, film makers, should assure as far as possible that there is action of the best kind in their film plays. Some plays I have recently seen are deadly dull. They have relied too much upon atmosphere and sentiment for their effects. You must adjust the constituent elements of your theme as hinted above in order to produce a good play. You must never forget that the motion picture is or should be in one of its aspects an impressible agency. Impressible, that is, in respect of affecting the mind through the brain. It does not in the majority of cases appeal to the sense of color. The film is monochromatic as a rule. Therefore, to make up for this chromatic deficiency you need to be insistent in your action in order that the full effect may be made on the brain. A Kinemacolor picture may succeed in virtue of its colorificality—the story and the action being subordinated to the color effect. But from a black and white picture the color is absent, so in order to make up for this deficiency you gotta give 'em plenty o' punch. So punch, punch, brethren, and do not somnificulate, *s'il vous plait.*

A VIVID VISUALIZATION OF A VIVID STORY

"The Sea Wolf," by Jack London, Does Not Lose Force on the Screen

JACK LONDON'S works are characterized by an absolute knowledge of his subject, a large consideration for details and good descriptive power. In this he outshines any contemporary.

It is for these reasons that his novels are so easy to dramatize, and it seems that this will account greatly for the future success of the moving picture version in seven acts of "The Sea Wolf," produced by Bosworth, Inc. For it will be a success, it cannot very well be otherwise unless it be exhibited exclusively in homes for the blind. Its unescapable virility insures that.

The interpretation of that character, "Wolf" Larsen, by Hobart Bosworth is so good that it really defies description. It is a hard character and it is doubtful if any other actor could render the emotional parts as well as does Mr. Bosworth. This character, "The Sea Wolf," is the dominant note of the story. In comparison with him the remainder of the cast sinks into insignificance. Try to imagine a man, rough and uncouth, a veritable beast at times, cruel to the last degree, a terrible bully and yet with all this a philosopher and student, and a constant reader of Browning and the Bible. Is such a type possible? Jack London made it so in his book and Bosworth does the same on the screen.

The action tells of the ship "Ghost," commanded by Wolf Larsen, and known as a "hell ship." Humphrey Van Weyden, a literatteur, is wrecked in the collision between two ferryboats, and after being in the water some time, is saved by the "Wolf" and put to work immediately as cabin-boy. Soon he learns to hate Larsen and hopes for relief. His troubles are numerous and supply much of the life of the picture.

After the death of the mate, "Humph," the former art critic, is put in his place. Through mutinies and disaster he helps his chief, until the girl, Maud Brewster, gets in the "Wolf's" clutches in the same manner as Humphrey. "Wolf" quickly learns to love her in his cruel way, and "Humph" has much difficulty in protecting her from insult. Finally, when the "Wolf" is in the throes of blindness, the malady which sometimes afflicts him, the two leave the ship, hoping to land in Japan, but are washed on a desert island.

Larsen, now sightless, is powerless to prevent his crew deserting and joining his brother, "Death" Larsen. The "Ghost," now deserted save for Wolf, is washed ashore on Endeavor Island. Humphrey and Maude repair the ship and sail away.

The last moments and death of Larsen are masterpieces of acting. The final scene shows Humphrey and Maude at home, where they are starting the writing of their book.

SCENE FROM "THE SEA WOLF"

By far the strongest scene is the wreck in the San Francisco fog of the two boats. It is a dramatic wonder.

It is very probable that the production would not lose in strength if cut

(*Continued on page* 48)

Spectacular Pictures His Long Suit

"Tom" Ince, of New York Motion Picture Corporation, Stands Preëminent in This Field

THIS is the era of the high-salaried producer of drama in motion picture form. This is only natural. At present the producer, or director, is to a production what a keystone is to an arch. Without him the structure would become a chance collection of disconnected units shaped by chance.

At the present the whole burden of production, in the average studio, rests upon the shoulders of the director. First, he is the scenario expert. Scenario departments fill their place, and it is an important one, but their province ends when that of the director begins, and when a director doesn't want to produce a script he very seldom does. Then he usually revises the script to suit himself, introduces his own style of "business" and eliminates or adds "stunts" until it is stamped with his own personality or way of doing things. Then he looks over the stage setting. That, too, comes in his precinct.

When the players come on ready to rehearse he is to constitute himself the "makeup" expert. He passes on not only details and suitability of dress, but also as to the use of the "makeup box," with proper regard for how the players will photograph and appear on the screen. Then, when the rehearsing begins, the director ofttimes plays over every part in the picture himself, possibly several times, that he may imbue his players with the spirit or motif which he wishes to have appear on the screen.

With a need for such versatility in a director, it is no wonder that the demand is for a very capable man. Hence it is the competent man—the man who has been all things to all pictures produced under his care—that has won a reputation for himself during the past few years.

Of a Theatrical Family

The time is coming when the director will only direct. The New York Motion Picture Company even now has a system whereby the director only directs. That is to say, he only supervises the dramatic work of the players. He enters the studio to find his sets all ready, his act players all made up, and his script fit to use. So all he has to do is to rehearse and take a scene. That is a director's idea of heaven.

From the ranks of the same firm, the New York Motion Picture Corporation, there has also risen one man who has lived a strenuous life as a director. He is Thomas H. Ince, scion of a well-known theatrical family, an actor from his boyhood days, who entered the motion picture business about three years ago and now enjoys a reputation as a producer of spectacular military and battle pictures which is absolutely second to none.

It was some three years ago that this man saw the possibilities of the motion picture art. He started as an actor, and in three weeks was made a director. Now he is famous in the industry.

In 1911 he joined Kessel and Baumann and the New York Motion Picture Corporation. Since then he has received a stock interest in several of the brands produced by that big concern. These interests, together with his salary, make his total income from his work as a director about $1,200 a week, or a yearly income of more than $62,000.

THOMAS H. INCE
Head producer of Kay-Bee, Broncho and Domino films.

"The Battle of Gettysburg" is perhaps his most famous single production. Making this single picture burnt up more than $20,000 worth of powder and gave employment for several weeks to armies of "supes" large enough to amply represent on the screen the great warring forces of the Blue and the Gray. In addition, he has had charge of all Kay-Bee, Broncho and Domino productions, and it is largely through him that these brands have achieved their reputation as spectacular productions.

So interesting a man and of such creative ability naturally has had an interesting career.

In the year of 1911 Mr. Ince joined the New York Motion Picture Corporation and immediately left for the coast to take charge of productions. After producing several single-reel Western productions at the Los Angeles studios of the company, Mr. Baumann entered into negotiations with Miller Bros., owners of the famous "101" Wild West Show, then wintering in Los Angeles, and wrested from several competitors a contract for the use of the entire "101" show for a series of spectacular Western films.

The feature productions that followed made Mr. Ince's name famous. His original lead has been followed by other companies, who immediately followed in his footsteps to make two-reel productions.

Mr. Ince's rise in the picture business from then on has been phenomenal. He made the original name of "Bison 101" famous throughout the world, and after the New York Motion Picture Corporation lost the title through litigation, Mr. Ince established the prestige of the Kay-Bee, Broncho and Domino trade-marks here and abroad. Mr. Ince is one of the associate owners of the New York Motion Picture Corporation, and holds the positions of vice-president, general Western manager and chief director.

His Fads and Hobbies Few

Personally, Mr. Ince is beloved by every member of the companies he directs. He is an indefatigable worker, and is on the go night and day. In other words, he is the main-spring in the watch of the New York Motion Picture Corporation.

Mr. Ince is perfectly familiar with every angle of the producing end of the business. In addition to his marvelous skill as a director, he is the photoplay dramatist par excellence, and without a rival in this difficult branch of the profession.

As to his fads and hobbies, they are very few. When opportunity offers, there is nothing that he likes better than to take his gun and go deer-hunting. Last season he bagged one of the biggest bucks taken in the Malibu Mountains with a clean score through the heart. The mounted head of the five-point deer now adorns his library. He also has one of the choicest collections of Indian wearing apparel, head-dresses and bead-work to be found in America, and is constantly adding to this valuable collection.

Mr. Ince is still a comparatively young man, being on the sunny side of forty. He is married and the father of two lusty sons. Mr. Ince has two brothers, also in the picture business. Ralph has been with the Vitagraph Company for six years as leading man and director. John is one of the leading men with Lubin.

OH, IT'S AN INTERESTING LIFE!

Punctuated by George D. Proctor

LIFE in the motion picture business is kaleidoscopic. All the component parts of the spectacle are nicely straightened out when along comes an unseen hand and gives the whole thing a shake. Then the units rearrange themselves in a different pattern. For further information on the kaleidoscope part of it refer to Joe Farnham, "Alkali Ike" Carney, Hector Streychmans, Willie "Wishful" Hines, John B. Clymer, Larry Griffith, Herbert Brenon, State-rights buyers, actors and myself. As far as I am concerned, I like the way the world looks now the best of all.

There is nothing new nor novel in writing about Joe Farnham, the weightiest of those who have made changes during the week. Men and Arthur Leslie call him "Jolly Joe." That's all right as far as it goes, but if that sort of pet name were popular, men would some day call him "Brainy Joe," for he's a student of the business. Joe is now safely ensconced as right-hand man to Harry Raver, president of the All-Star Feature Corporation. Thus is a happy family reunited. For Joe quit "making the rounds" as an advertising man way back last Winter to decorate the front office of the defunct Film Supply Company of America. Now he is back again with his old playmates, right where he wants to be, right where they wanted him, so everybody is happy.

Which reminds me that the All-Star crew, which has been making "Soldiers of Fortune" in Cuba, is due back next week. The roster includes Richard Harding Davis, war correspondent and author of the book; Augustus Thomas, playwright and head producer; "Silent Bill" Haddock, whose return the new Screen Club awaits with shivers, aide-de-camp to Gus Thomas, and a picked lot of players. Harry Raver showed me some of the "still" pictures, and the only comment was "they're doing it right." It's not a bad little thing for the business, either, to have men like Thomas and Davis putting their gray matter into it. There's room for all, and may the best man be the most prosperous.

By the way, I hear rumors of a new concern to work along lines parallel to those of the Famous Players and the All-Star. Three firms won't overcrowd the field, for, after all, there's always room at the top, which being freely translated means, "Good pictures are always welcome."

With a Baedeker of Paris under his arm, Augustus Carney, the famous little "Alkali Ike" of Essanay pictures, dropped in sort of casually Wednesday. Carney has left his friends at the Niles, Cal., studio and is now en route for Europe, where he will spend a vacation of several months, with the accent on his old home in Ireland; for "Alkali Ike" first saw the light of day 'mid the lakes of Killarney.

Carney has no plans for the future, but he should worry. After three years in a little town, with no chance to be frivolous, he feels he is entitled to kick up his heels for a bit, and, on his return, will think about working again. He's a little bigger than the dolls that Don Meaney sent around to his friends, but not so much.

"ALKALI IKE"
In a "biled shirt" and string tie.

During his brief stay, "Alkali Ike" said a few of those things that I am always glad to hear.

"Exhibitors do read and exhibitors do think," he said. "I met a lot of them last year when I was appearing at picture theatres, and on the whole I think that, around Chicago, anyway, they have the uplift idea. The folks that think the operator in the booth is the only person to see the motion picture publications are mistaken. The exhibitor reads every editorial and every review he can get hold of. Of course, he judges a picture by the way his own patrons receive it, but he is anxious to learn all he can about the business and get all the different attitudes on it."

President Neff's censor board has struck a very concrete snag out in Ohio. The Mutual people at first opposed the dull weight of inertia to the censor idea. They simply failed to show their pictures. Now they have gone farther and obtained a Federal injunction freeing them from the censors' action. This will be water-tight till December 6th, anyway. At that time it comes up for argument.

Censorship long has been a vexing question. President Neff proposed to stage a conference of manufacturers a while ago to discuss the subject. Only two showed up and they were only there to look around.

I asked one of them "why weren't more there?" "The manufacturers aren't taking any interest yet," he said, "because they haven't been affected." That was before the Ohio bunch got going.

Now, when state censorship starts the Mutual runs to Uncle Sam.

Without taking any sides, it is evident that the start has been made in a series of events which will settle the legal status of the first official censor board.

Every picture has its buyer. Sort of Napoleonic that. Like "every bullet has its billet." Whether at eight cents a foot or ten cents a foot, the buyer is always found. That is, right now. Six months from now things will be different, judging by the way the barometer is jumping. Remember that there are only about twenty-five live State-rights buyers, and most of these are either tied up with standing orders with firms who can deliver the goods, or are tying up. Harry Raver, who has been marketing films and doping out the situation for, lo, these many moons, says that six months from now the man with only one feature to sell will be in an unenviable position. As Kipling used to say, "That's another story." It's a long if not sad story. More about it later. Lots more.

Dignity doesn't buy any shoes, but it's an asset which many have been trying to apply more and more to the motion picture business. Then along comes an advertisement with the word "movies" spread all over it. Oh, well.

Whether it has dignity or not, the business is here to stay. Mottoes are bad things. One is supposed to stick to them through thick and thin, and they don't apply when the hundredth turn comes along. But one motto is "Down with the person who says 'the motion picture business is only in its infancy,' or 'the surface has only been scratched.'" Ernest Shipman has it right. He says that when he had a lot of shows on the road the mention of the fact in theatrical circles brought a stifled yawn. Now when he tells his old cronies he's in the motion picture business, they prick up their ears and want to be declared in.

The theatrical end of our local main street pricked up its ears when the Bosworth seven-reel production of Jack London's "Sea Wolf" was shown at the Winter Garden. At least four hundred were on the job, including Mr. Shubert. They were mostly theatrical folk, all eager to pick up a little knowledge of the motion picture business. But that can't be acquired in a morning, as many have learned to their discomfort.

George Terwilliger, who can doctor up a sick script and make it presentable, has quit the Lubin scenario department for the directing end of the business. His next effort is a three-reel subject, which will be released on the exclusive program of the General Film Company early in November. That sets the seal of approval on his work before I had a chance, but I was going to do it, anyway.

William W. Hines, publicity man for Noah in his famous voyage and for many other things since then, is now guarding Albert Blinkhorn's outer office and caring for his publicity and advertising in his inimitable way.

King Baggot, King by name and king by nature and in the hearts of his friends, with the laurels of his European trip fresh on his brow, is going after more. I caught him over in Eleventh Avenue a few days ago playing a "wop" in "The Return of Tony." Leave it to King to make a good picture; even his director, George Loane Tucker, one of the best, by the way, has sailed for dear old London to join Harold M. Shaw and his London Film Company.

Working by King's side was Charles Eldredge, well remembered for his work in Vitagraph pictures.

When it comes to actors, don't overlook my alter ego, Harris Gordon. After playing with Reliance and Eclair, he was snapped up by the Famous Players a few days ago and left for Boston to take some scenes. Gordon put over a juvenile lead in an Eclair production, "Over the Cliffs," recently. This is the picture in which Will Sheerer does a head-stand off an eighty-foot cliff, or something like that, take it from Bert Ennis.

Carl Laemmle was again reminded a few days ago of what the bunch at the Universal studio at Los Angeles thinks of him. He received as a present a stuffed lion cub. The little rascal, about two or three days old, has a head three sizes too big for the body, but blame nature for that.

Jeff Dolan, the famous demi-tasse, is much exercised over the report that he is going to leave the North American Film Corporation. He says he is going to stay right under the wing of Bill Steiner, and doesn't know where the report started. Well, no more do I.

More glory for "Little Mary" Pickford and King Baggot. A. Coleman, chairman of the ball committee of the Motion Picture Exhibitors' Association of Greater New York, says they will lead the grand march at the annual affair at Terrace Garden on Monday evening, December 15th.

Earl Metcalfe, of Lubinville, is one of our best little week-enders. Every Sunday finds him in the Screen Club for a brief visit.

Watterson R. Rothacker, the young and handsome head of the Industrial Moving Picture Company, of Chicago, is making one of his month-end visits to New York.

It gives one sincere pleasure to note steady and consistent improvement and growing recognition for a screen player. This goes for Jane Gail, formerly of Lubin, with Imp for several months, one of the few actresses in motion pictures who has real brains and uses them. She has a great emotional lead coming in "Who Killed Olga Carew?" a sort of a Craig Kennedy scientific mystery story.

I caught Darwin Karr, late leading man of Solax, hard at work at the Vitagraph studio. He was working in the coming feature production of "Mr. Barnes of New York," which should be considerable of a picture. The cast includes Karr, Maurice Costello, Clara Kimball Young and lot more good ones.

Got word from the new Tampa Film Company, down in Tampa, Fla., on the roster of which is Frank Beal, director; Ed Carewe, leading man, and Jack Byrne, scenario expert. Jack Byrne says, "Our first picture, 'The Diamond Smugglers,' is finished, and the second is on the way. This town and surrounding country is well adapted for picture-making of the superior sort, although it has some disadvantages in the way of starving insects and other reptilian gastronomes, which fairly revel in the rich flavor of Northern blood." Now, isn't that just like a script-writer?

Add to the list of "sailed for England," G. Blake Garrison, president of Midgar Features. He is now bound for the other side on the Olympic. He will visit London, Paris, Hamburg and Berlin. Home again in December is the program, with a bunch of good stuff under his arm.

One interesting little war on our local main street is that between the two versions of "The Last Days of Pompeii." The Kleine-Ambrosio version has now camped right across the street, at the Bijou, from Wallack's, where the Pasquali version is playing. Don't make any mistake, though. Both sides tell me that they have been helped by the other. Which proves again that there is plenty of room for all.

Pilot threatens to get back into the game. James Gordon, former Edison actor and producer and Famous Player actor, is putting on his second feature, "Hoodman Blind," out there in Yonkers. Bert Angeles has been producing films there, too, so all the signs of future activity are in working order.

William Robert Daly, the well-loved Universal director, is glad his leading woman, Fritzi Brunette, is alive. She was taxi-ing down to the studio in a hurry a few days ago when the machine did a headstand down a cellar, after crashing through an iron railing. Fritzi injured her side, but now she's as well as ever.

Hector Streychmans, who has rivaled Stanley Twist as a jack of all trades and master of most in the film business, is now entrenched behind the publicity and advertising desk of Harry Raver's Itala Company. There's Harry Raver again, did you say? John Clymer, who has been splitting his time up between Itala and the Exclusive Supply Corporation, found, a few days ago, that the growth of the Exclusive made that concern take up more and more of his time. No man can serve two masters, so he chose Exclusive. Now Streychmans has added another square to the checkerboard of his life. He has been very busy since he escaped from Chicago, and kind hands have turned the kaleidoscope often for him. A few weeks ago he was the big noise, those words are used advisedly, at the offices of the Pasquali-American. Then I heard of him acting as steerer with the Pilot Company. Now he is back downtown in the heart of things.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

William Lord Wright

The Unusual Thing

THE usual thing in photoplays is to be avoided and the unusual thing is devoutly to be wished. The usual thing usually reads well in script; it seems to stand for a whole lot. The usual thing has much technic and an ancient idea; the unusual thing sometimes appears quite "skimpy" in script, but cleverly develops the unusual idea. The copy of the successful fiction-writer frequently does not "stand up well" in manuscript, and the same rule is applicable to other forms of literary endeavor. But the skilled writer's stuff that does not make the immense hit in script, frequently proves mighty successful in cold type or on the screen. Edison's "One Hundred-Dollar Elopement" is a case in point. In script form the plot would appear very transparent to the inexperienced editor, but the story struck Edison's readers and producers right between the eyes. It contained the unusual thing. The story is not so impressive. A giddy maiden is placed by her father in a girls' seminary. A worthless young man starts a flirtation with her. The head of the seminary discovers the elopement plans. She notifies the girl's father. He hands the young man $100 to sign a paper giving up the girl, and then he takes the young man's place and meets his daughter and returns her to school. It is the character work and the fine shadings in the action that make this story the unusual thing. Several notes figure in the action. But one is flashed, the rest are put over by suggestion and are plainly understood. The text of a note flashed on the screen about every one hundred feet detracts from the atmosphere. Edison producers understand this fact. The first letter sent to the girl is read, but its text is not flashed at all. Every-day sort of people are shown in action and they perform every-day sort of business without the aid of firearms, ball-rooms, death-bed scenes or automobile chases. The unusual thing comes right along to the end of the picture. The father and the preceptress of the seminary are mutually attracted. In the last scene the girl whispers to her father and looks at the preceptress. The father smiles bashfully. This is all. However, suggestion was skillfully put over; everybody understood what was sure to happen sooner or later; and the ending played upon the imagination of the spectators in a psychological way. The picture was the most popular in the evening's program of four playlets. It is a good example of the quiet, convincing story of every-day life, and it took the audience into the confidence and spirit of the play. It is the kind of story that would-be photoplaywrights should study.

The Needs of Eclair

Mrs. F. Marion Brandon, versatile editor of the Eclair Film Co., writes the following interesting communication: "The Eclair is very decidedly in the market for free-lance work, but it discourages correspondence school 'students' and unknown authors from submitting their scripts, as the Eclair standard is of the highest, and it has seldom, if ever, been able to use scripts other than those by already established photoplay-writers. I shall be glad to receive split-reel comedies of the first order. Also two and three-reel scripts of unusual dramatic value. We wish no Mexican, Western nor mining scripts. We might consider one and two-reel comedies occasionally. Only the work of recognized authors, as I said before, is desired. Scripts are to be type-written and stamps covering their return are to be enclosed. I think two-reel scripts will become the unit in photoplay releases. One can't do justice to a strong story in less than two reels. The exhibitors are not keen for three-reel stories ordinarily. The theatrical magnates are now plowing into the photoplay field with gigantic productions like 'Quo Vadis,' 'Arizona' and 'Tess of the d'Urbervilles.' I think the public will find its happiest medium of enjoyment in the two-reel films, while split-reels and one-reels will simply be used as 'fillers.' To get back to the discussion of Eclair's wants, I might say that we pay market prices for a script submitted where the action is worked out in such a way that we can turn it over to a director without the expense of revision. When, however, only his idea is acceptable to us, we make the author an offer for it which he can accept or not—as he pleases. As to crediting the authors of photoplays on screens and posters, I am strongly in favor of this movement. There seems to me to be no reason for the authors remaining in obscurity, since every other form of literary and dramatic work gives him full meed of recognition. I really think it makes for better results, since a man who knows his work will be tagged with his name is more apt to exert himself conscientiously."

We are glad to note that Eclair joins the leaders favoring credit for authors. We do not incline to the argument of some writers that film and poster credit will banish plagiarism, but we believe it will have a tendency to check it. If credit on both poster and film is granted deserving writers it will do away with the habit of some few exhibitors of falsely advertising themselves or their friends as authors of photoplays that are shown. This action has occurred in a number of instances. It does the real author an injustice, and gains money and reputation for others by false pretenses. Perhaps it is because so many correspondence school scripts are descending upon the defenseless heads of Eclair readers that the bars have been put up against the unknown author. Now, we have a warm spot in our heart for the beginner in the field. We do not wish to see him the victim of discrimination. Every writer was unknown at some day and date. Booth Tarkington was strictly unknown when he submitted the manuscript of "The Gentleman from Indiana" to McClure's Magazine years ago. We remember to this day the announcement by McClure's that "We believe we have discovered another unknown writer who is a master of plot and action." The work of every unknown writer should be carefully read and considered. Frequently a veritable nugget of gold is uncovered.

Photoplay Titles

Titles for photoplays are important. Titles have shown great improvement during the past six months, but there is room for further betterment. Avoid the long title. "The Adventures of Mortimer Fitzgerald" may sound good for a Bertha M. Clay yarn, but is not apropos for a film playlet. Try and conceive a striking title, an all-embracing title, a title that is catchy and yet tells something. Any old title will not do. Titles require thought and study. Endeavor to name your play so excellently well that the editor will not change it.

Market Growing

"There ought to be markets for all kinds of scripts for a new film concern is being launched every minute," writes in a New York author. And our best advice to the writers is to stick to the well-known and proven companies. Avoid the "wildcat" companies. Some are all right and some are not.

The Pen as a Livelihood

Making a living by means of the pen is frequently hazardous. Do not cut loose from your regular occupation, if you have one, until you are very very certain that your literary output commands a regular market. With a fanfare of trumpets a photoplaywright broke into the script game a year ago. He sold his first six scripts right off the reel. He clerked in a jewelry store. Confident that it was "easy" he resigned as clerk. That was a year ago. Since his resignation he has sold just one script. He has no job. He had better nursed the job. Even the stars among the "free lances" have other occupations to add to their incime. Of course, if you can write novels and special articles and short stories, along with your photoplays, you can keep the wolf from the door. However, depending upon photoplays alone as a means of buying coal for the family is precarious. We recently received a letter from Marc E. Jones admitting that our antagonistic attitude toward "photoplaywrights' associations" and "mutual benefit societies" was correct. It took Jones some time to see it, but he says he has seen the light and retired from "association" business. Maybe the above opinion on living by writing will reassure him of our attitude on that subject also.

A Line from Hobart

C. D. Hobart, a Florida photoplaywright, writes as follows: "I really think it is about time you heard from me, for it is such men as yourself, Mr. Sargent, Mr. Hoagland, Mr. Leeds, and all too few others that the army of beginners owe thanks, a mighty poor compensation for the good work you have done, are doing, and will continue to do. Here it was that I decided to take a 'whack' at writing a picture story. Please note that I don't dare assume to call my primary attempt a photoplay; in fact, it is a shame to call it anything but 'a mortification of crudeness.'

"An operator friend introduced me to The Motion Picture News, and I read every little thing that I could about the photoplay, writing all the while. Following the first, the comedy (?) came a serious problem (?) story. The fifth attempt, a detective drama, was accepted and the editor asks for more 'American detective stories novel in plot and full of action.' Some of the things I do in preparing a manuscript may be of interest to others in the game, and I take the liberty of mentioning a few of them.

"I never write with pen or pencil except to correct. I write the scenario first, working my characters naturally from one scene to another. When the scenario is complete, then I write the synopsis. The original or first copy, I double-space; this makes room for corrections and filling in between the lines. Every manuscript sent out is listed in a little book which I keep for this purpose. Each company is given a double page. On the left-hand page I put down the name of the photoplay and the date submitted. On the right-hand page I put down the date of its return, unless it happens to be accepted; then after the words "accepted," I state the price received.

"At last, but far from least, one of my best friends is Noah Webster's masterpiece, 'The Dictionary.' You have my heartiest support in your fight to protect beginners from correspondence schools."

Mr. Hobart's letter contains much of benefit to beginners and we recommend his system of working.

Here Is the Latest

The latest "come-on" literature is from a "literary society" in Washington, D. C. We quote some paragraphs of the circular letter being sent out: "Simultaneous with the unprecedented demand for moving picture scenarios that swept the country there arose a number of so-called experts that prey upon earnest authors by charging exorbitant prices for absolutely worthless criticism. . . . Our special critic has been writing many years. . . . One dollar for every scenario," etc., etc. Don't "fall" for this latest scheme. "Societies" can be of no benefit to photoplaywrights.

Credit Where Credit Is Due

We are pleased to notice that Mr. Arthur Leeds, editor of the Photoplay Author, is also inclined to follow suit and favor credit to writers on screen and poster. Leeds has been glancing through the leaves of an old notebook and finds this written long ago but applicable to-day in some instances:

"The sooner the manufacturers see the advisability of placing the author's name on all film titles when the technique and dramatic value of the scenario submitted justifies it at all, the sooner will the desired plots begin coming into them. Three years after the foregoing was written, we find that a few of the film companies have adopted the policy of giving the author his due on the film. It is probably only a question of time before they will all do so."

We repeat, not only should the deserving author (deserving, mind you) be credited on the screen, but his name as author should appear on posters. The Dramatic Mirror recently printed some sprightly repartee between two playwrights as to which of the collaborators should be named first position on billing. One playwright even cabled his arguments from Europe. Universal is to be commended for starting poster credit for authors. We hope that all other enterprising companies will follow this example.

SCENE FROM "MADONNA OF THE SLUMS," 101 BISON 2-REEL DRAMA

THE HALL OF FAME

Recently we guessed whom the Answers Editor of the Motion Picture Story Magazine might be. Editor Brewster informs us that our guess that appeared here was wrong. We guess no more.

Captain Peacocke and "Pop" Hoadley, both of the Universal staff, are collaborating on some comedies and dramas. Bet they are away above the average.

Harold McGrath, noted novelist, threatens to write photoplays for Selig. He may write a series of stories under the general caption of The Adventures of Kathlyn. There will be no question about his name appearing on film and poster.

Henry W. Mattoni, actor and dark-room critic, has been putting over some thespian stunts recently and his many friends will readily recognize his good acting in certain Famous Players films.

It is rumored that Director George L. Tucker will go with the London Film Co. It is said his first picture will be with Sir Herbert Beerbohm Tree in the cast. Tucker, be it recalled, gained his start as a script writer and deserves all the good things he receives.

Walter MacNamara, Universal, is a versatile chap and is adding to his sources of income by writing tabloid musical reviews. He is making a hit with the work. Mrs. MacNamara, known in the theatrical world as Annie Purcell, was for eight years prima donna at Gayety theatre, London, England.

PERTINENT POINTERS

Write photoplays in the present tense.

Manuscript covers save the script but add to postal expense.

Do not send scripts to editors with a request for criticism.

Script editors are complaining that even the experienced writers are neglecting to enclose return postage with scripts.

A good leader or sub-title is a work of art. Endeavor to have them blend as much as possible with story atmosphere. Sub-titles can be condensed and strengthened by painstaking revision.

Many envelopes enclosed with scripts sent to the studios are not large enough to accommodate the scripts when a rejection is deemed necessary. This action is pure carelessness.

The address of Editor Hopp Hadley, Reliance Company, is now 537 Riverside Avenue, Yonkers, N. Y. Scripts for Reliance should be sent there.

James Dayton is Pacific Coast editor for Universal. Western address is Universal Studios, Hollywood, Cal. He has given much encouragement to "outside" writers.

An editor writes that in his opinion there is going to be a great demand in the near future for four-reel subjects and writers with strong plots, that will bear being enlarged upon, will do well to work them out to the required length.

When one scene dissolves into another it is termed a fade. However, this fade and trick stuff frequently mitigates the sale of a story. Trick effects mean a lot of work. Visions are also annoying to handle and the writers who persist in submitting the "dream stuff" soon become unpopular in many studios. Effects will never save a weak idea or pull up the necessary threads of a story that should have been woven in at the beginning of the plot.

The plot is the foundation of the story. Without an original and unusual idea all the technique in the world will not sell your work. You must learn to evolve an original and logical plot before you can hope to succeed. Practice makes perfect.

Keep your scripts on the jump. We have abandoned our "morgue." Of course many a rejected story will bear revision but revise and keep it on its travels. You may have a good plot and if it is permitted to lay in the "morgue" too long the other fellow may think it up and beat you to market.

Many seem confused by the cut-back. When not overdone it is a detail that increases suspense by the art of strong contrast. A flash back to some action frequently tends to intensify and hold up the plot. The number of cut-backs in a story cannot be determined. It all depends on the story. Biograph is particularly strong on the cut-back and many pictures released by that company show them. Properly used they stand for realism and the art of suspense. John is about to take poison believing he has lost the packet of money with which he was intrusted. He pulls the cork from the vial and a flash back shows the money found and the messenger speeding to John.

Now a Director

George Terwilliger, formerly of the Lubin Manufacturing Company editorial staff, is now directing pictures for that concern. That George will make good goes without saying, as he is an exceptionally bright fellow.

Use Simple Names

When writing a cast of characters for a photoplay script use simple names. Jack, John and Ned are better than the Laura Jean Libbey style of cognoman. Also it makes matters easier for the producer, and the publicity man is frequently grateful.

BIOGRAPHICAL SKETCH OF ALEC B. FRANCIS

The principal of this little biographical sketch, Mr. Alec B. Francis, possesses without doubt one of the most likable and pleasing screen personalities of any artist engaged in the work of motion pictures to-day.

Finely proportioned physically, with a handsome face and most charming manner, Francis is at his best when playing the leading role in society and domestic dramas. His ability as an artist is unquestioned, as he has to his credit a long period of work in legitimate, comic opera and vaudeville, both on this side of the water and in England—the latter place being his home.

He was a huge favorite over there in leading productions for years, and it was indeed a fortunate stroke for the exhibitor and photoplay patrons that he abandoned his first love for the silent drama, as his personality and clever work have endeared him to countless thousands throughout the United States and Canada, who nightly watch anxiously for the appearance of their favorite star in an American Eclair production.

With the versatility of the true artist, Mr. Francis is equally at home in drama and comedy, and has done some exceptionally laughable characters of the light comedy type for the Eclair Company, although his forte is straight dramatic roles.

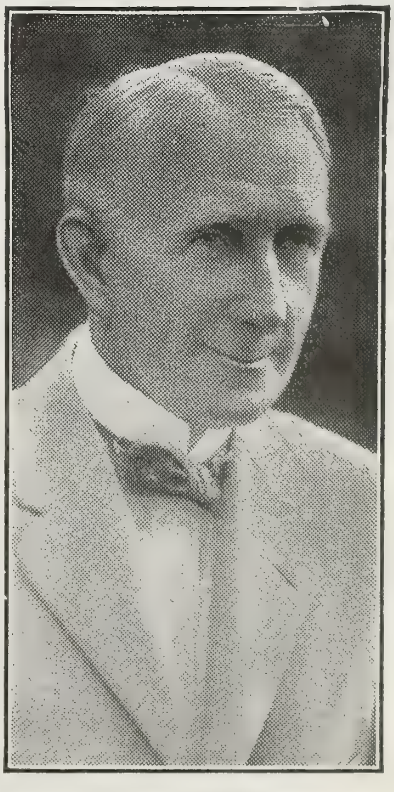
He is happily married, takes great interest and pride in his home, which is a beautiful cottage situated near the Fort Lee studios of the Eclair Company, and his chief diversions are the purchasing of clothes of the latest mode and the running of his trim roadster, with which he travels the hills and beautiful country roads of Fort Lee daily, going to and from his work.

His admirers and friends are numberless, as he possesses a most lovable disposition, and is always the man, both off and on the screen.

NICHOLAS POWER EXHIBIT AT THE ELECTRICAL SHOW

To the mind of the writer, after careful investigation, it seems a bit of bad business on the part of the manufacturers of motion picture sundries not to advertise in a more progressive manner than they do. When such a splendid chance as the electrical show offered itself, only one of the many companies bought space. Nicholas Power, with commendable forethought, put in a five-machine exhibit, and electrical experts from the world over, who have come to the city for the sole purpose of seeing the show, saw Mr. Power's production and marveled thereat, some of them being so good as to leave an order. One man in particular (name on application), who was opening a theatre in New York, had two machines. They were old ones, and when he saw the Power's exhibit he had them replace two of their new machines for his two old ones. That's business ability! The sales department has reason to be jubilant over the success of the experiment.

David Munstuk, active head of the M. & F. Feature Film Co., of Chicago, has contracted for the entire output of the Film Releases of America for Northern Illinois, operative with "The Voice of the Wild."



ALEC B. FRANCIS

COMING FEATURE RELEASES IN THE GENERAL FILM CO'S EXCLUSIVE SERVICE PROGRAM

1. New Maid.—Lubin.
3. Dreamy.—Essanay.
5. In Time for Work.—Selig.

2. Tide of Destiny.—Selig.
4. Unmasked.—Pathe.
6. Mystery of the Crimson Trail.—Pathe.

Adventures of a Camera Man with the Greek Army

(From the Bioscope)

MR. ROBERT, the well-known cinematographer, has just returned to Paris after having been with the Greek Army during the last part of the Balkan War. He has brought back with him 6,000 feet of battle pictures and war scenes, which, he claims, are absolutely unique. Amongst them is a graphic picture of the battle of Dshumaja. Every foot of film depicts the horror of modern warfare, and the havoc of bullets and shrapnel.

Mr. Robert, in taking the pictures, selected his subjects expressly with the object of getting in motion pictures a sermon against war. He himself admits that he is satisfied on that point. "If these pictures," he said, "do not have the effect of turning everyone who sees them against war, then I fear nothing ever will." Mr. Robert, as might be expected, has an exciting narrative to tell. From the time he left Salonika his hardships were uninterrupted.

He speaks in high praise of the bravery and kindness of the Greek soldiers, as against the diabolical brutality of the Bulgars. He came across, in the Red Cross camp, two girls—Irish and English—who were the only women in the camp. For ten months they had been gallantly working with the ambulance corps.

All the time he was with the army he never handled a firearm, and the only "weapon" he carried was a tiny silver knife, scarcely more than an inch long. The 3,000 francs he had in a purse sewed to his shirt were useless, but he could have obtained anything there was to be had in exchange for tobacco and cigarettes.

Reflecting on his adventures, Mr. Robert likens his stay in Macedonia to a weird nightmare, so strange did it seem to be in the midst of all the fighting and carnage. Much worse than the bullets and shrapnel was cholera. Worse than the scenes in the firing line was the grief of the bereaved ones at home. Many are the tales Mr. Robert has to tell of the heartrending episodes he witnessed in the towns.

I was enthralled as he read to me notes from his diary. It was on receipt of a telegram from the King of Greece that Mr. Robert left Paris for Salonika, taking with him a camera and 8,000 metres of negative. When he got to Salonika he found that the King had left for the front. He obtained the necessary papers, which included a document authorizing officers to aid him and allow him to do whatever and go wherever he liked. He and his companion were given a first-class compartment in a train bound for Demir Hissar. "The cushions of the carriage," said Mr. Robert, "were steeped in blood from the wounded that had been brought back. It was, however, impossible to find accommodations elsewhere, so we had to put up with it."

This was a grim foretaste of what Mr. Robert was about to see in the near future. The train proceeded at the rate of about three miles an hour. On each side of the track was a huge expanse of desolate, uncultivated land. On the rugged ground were strewn arms, cartridges, and the tattered remnants of uniforms. The journey took eleven hours instead of three. At Demir Hissar, Mr. Robert and his assistant were fortunate enough to come across a military motor van, in which to travel to Libounovo, headquarters of the Greek Army.

"The ordeal of that ride," said Mr. Robert, "was inconceivable; over great boulders, bumping from side to side, we rushed on. We were hurled to and fro, and many a time the cinematographic apparatus pitched on top of us. Not one of the motor fleet could stand more than a day's work; after that time the machines were in the repairing shops for five days or so."

The next morning Mr. Robert received permission from the King to proceed to the firing line. He went forward in an automobile with Dr. Anastasopoulos, who was in charge of the medical arrangements. After driving for about forty-six miles they were obliged to turn back. All the bridges had been blown up by the retreating Bulgarians, and the only road through the Struma Valley was choked with a seething mass of men, the advancing and retreating armies.

"It was a sight," exclaimed Mr. Robert, "that I shall never forget. Picture the narrow valley, the river, the road, and the mountains on each side; thousands of men were pressing forward to fight, and thousands struggling back wounded and dying."

Next morning the cinematographers made another attempt to get to the scene of action. They decided to accompany a battery of artillery which was going to the front. The new automobile, however, was so small that Mr. Robert had to decide whether he would leave his camera or himself behind. He decided to leave himself. Mr. Robert rode for eight hours. He had had nothing but a cup of tea, and had not been on horseback for twenty years, so that his suffering may well be imagined.

At Simitli he left for the frontier, accompanying the first division, under the command of General Manousojanakis. "The sounds of the cannon," he said, "grew louder and louder as we pushed forward, and as the Struma Valley was neared, shells exploded in all directions. It was war. Frankly, I admit that for the first hour under this hail of bullets I experienced fear. My whole body cringed for a time, but the sickening sensation soon wore off, and I witnessed the most horrible and revolting sights with utter indifference, possibly because I was so intent upon turning the handle.

"Shells exploded within 50, 80, and 100 yards of us, shrapnel whizzed whistling through the air, and men were dying everywhere. The heat was terrific. Then, by sheer luck, I cinematographed a shell exploding and falling amongst a Greek battery, killing six men and injuring thirteen. You can imagine how nearly impossible it was," exclaimed Mr. Robert, "to film these bursting shells when they were falling in all directions. I just had to point my camera in the air at random, hoping for the best."

One day a spy was brought into the camp, and, seeing Mr. Robert's apparatus, he instantly folded his arms and fell on his knees, thinking that he was about to be shot by a new type of gun.

When a truce was declared, the Greeks sent two officers to the enemy's camp to decide upon a neutral ground. As the canopy was returning, Mr. Robert saw the Bulgarians fire nine shells in succession on the riders bearing the white flag.

In the film you are shown the cavalry charging, the men rushing along, and the officers on horseback exposing themselves to the open fire. In a flash the fearfulness of war is brought home to the spectator. One impressive scene shows the soldiers before going to battle kissing a picture of the Holy Virgin held in the hand of an old priest. From beginning to end this true motion picture story grips. It is reality, and grim reality, all through.

MOTION PICTURES WANTED FOR EGYPT

Yannopoulos Cassaris & Co., B. P. 1220, Alexandria, Egypt, write to the Manufacturers' Record as follows:

"We take the liberty of asking you to give names of firms making 'cinematigraphe' films. We would like to come in contact only with those of the very highest standing. If satisfactory arrangements can be made we are in a position to do a very good business, for we have a large clientele throughout the Orient and in Greece."

1

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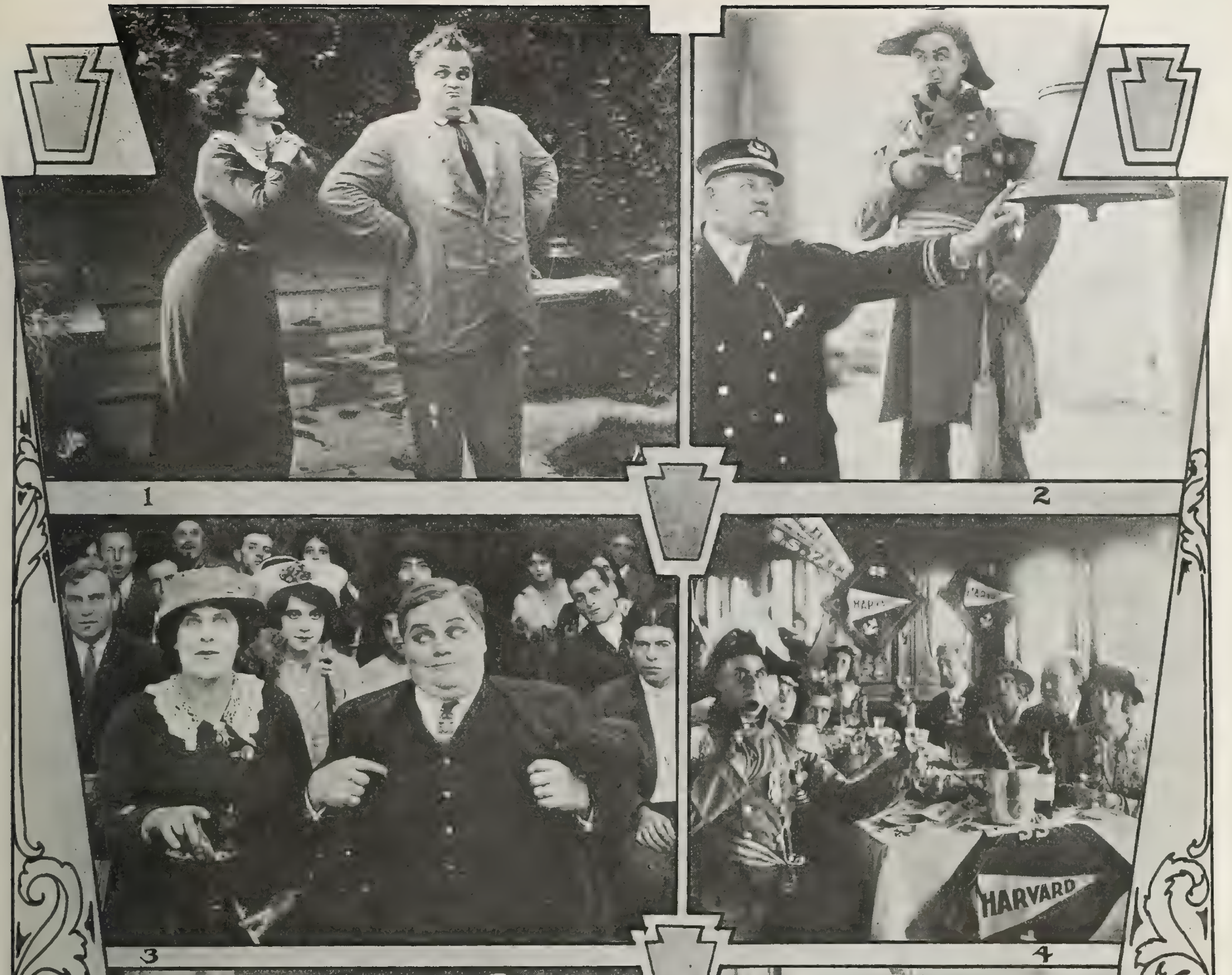
CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY

1. Escape of Jim Dolan.—Selig.
2. Phantoms.—Selig.
3. Phantom Signal.—Edison.
4. Sea Eternal.—Lubin.
5. The Boomerang.—Essanay.
6. Express Car Mystery.—Kalem.



TWO KEYSTONE COMEDIES

1-3-5—Fatty at San Diego.

2-4-6—Lovesickness at sea.

Motion·Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

ILLUSTRATIONS No. 1 and No. 2 show the exterior and interior of the theatre recently erected in Newark, N. J., called the "Playhouse," by Architect Nathan Myers, with offices in the Woolworth Building, New York and Cort Theatre Building of Newark, N. J.

This theatre seats 750 and occupies a lot 50 feet by 100 feet. There is a small stage with dressing rooms and alleys as required by the local Department of Buildings. The building is fireproof in its entire construction. To gain width of house, a wall construction of only a total thickness of six inches was used. Trusses span the auditorium, giving an air space, and form a large duct to roof ventilators, making a satisfactory natural system of ventilation. The trusses are carried on steel columns. The boiler and coal rooms are located under the sidewalk. The color scheme has cream and silver predominating and the indirect lighting system is provided.

The facade is odd yet attractive, and denotes that the "Playhouse" is not a common, every-day theatre. The facade is laid up in tapestry brick, the general design tending toward Spanish Renaissance.

The new uptown New York theatres are safe and are models for the future. There can be no danger of any disaster, unless the spectators insist on remaining seated, and even in this case they would suffer no harm as there is practically nothing to burn.

With all the new methods of building with steel and concrete and discarding wood and other such inflammable materials, it seems ridiculous that the law should ask for so many exits and alleys. While the legislators seem to wander once in a while on the question of "safe theatres," we cannot blame them, as experience has taught us that, in case of fire, most of the victims are not burned but tramped to death by an uncontrollable panic.

I have visited a number of new uptown theatres. Some of them, as can be seen by the accompanying illustrations, are in course of construction, and as the owners have been kind enough to show me everything and even to supply me with certain figures, I have been able to draw the plans shown on page 30.

The first illustration on the top of the page shows the side exterior of the new "Empress" theatre on 181st street and Audubon avenue, and the floor plan.

The auditorium is about 50 x 95, with 650 seats. While it is to be known as a motion picture house, a small stage is provided in front of the curtain, for either singers or a dancing act.

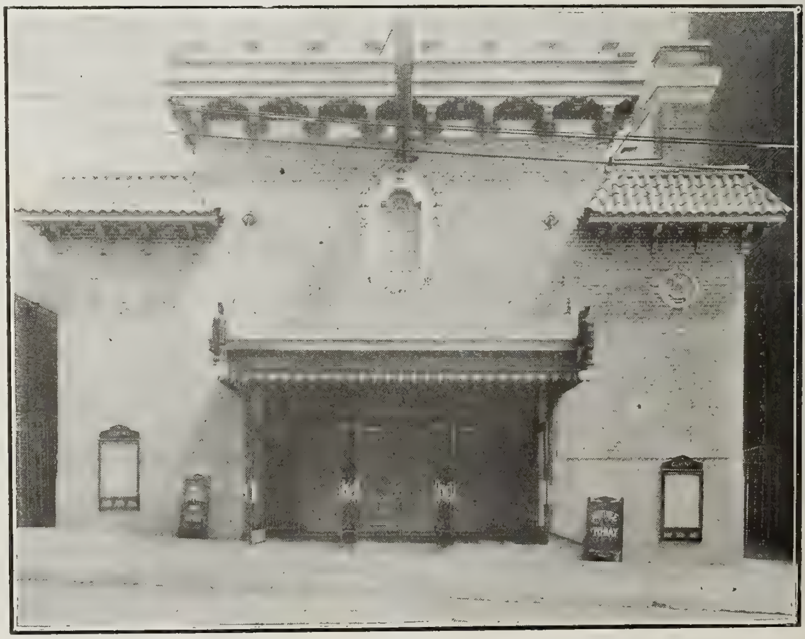
The theatre is surrounded on the west, south and north by ten-foot alleys, and on the east by Audubon avenue. Two wide exit doors open on the southern alley, while three exit doors open on the northern alley, with four other exit doors (two of them under the operating booth) open on Audubon avenue; in all nine exit doors.

The main entrance to the theatre is on 181st street, through a two-story office and store building. The lobby and foyer are wide and finished in marble.

One special feature of the "Empress" theatre is in the construction of the roof, in which are two large skylights provided with a number of iron shutters. All these shutters are rigged on a single rope and by a single operation the roof can be partly opened for the hot summer evenings, or closed in case of a storm.

The owner, in looking over the last copy of The Motion Picture News, was pleased to read the notice given to the Kathodian Bronze Company, as he was looking for such ornaments.

The "Empress" theatre was to open



EXTERIOR, THE "PLAYHOUSE," NEWARK, N. J.

on October 1st, but on account of delays the opening will not take place before November 1st.

The second illustration on the page shows the exterior of the new "Heights" theatre on Wadsworth avenue, corner of 181st street, and floor plan.

The "Heights" theatre is devoted to high-class motion pictures exclusively. They are projected on a gold fibre screen and are accompanied by one of the Wurlitzer Unit orchestras. The auditorium is lighted with the indirect lighting system and no side lights on the walls to shine in the eyes of the audience. Six hundred of the most comfortable seats, carpets in the aisles, brass railings, etc., complete the arrangements of the auditorium. The "Heights" is an up-to-date theatre, with none of the old fads of white gingerbread decorations; of a ticket office in the center of the lobby; of an abuse of posters, etc. Mr. W. A. Landau and Mr. S. G. Bock, his partner, have what can be called, without contradiction, the refined photoplay house of the neighborhood.

There is not a stick of wood in the whole place; it is all steel, brick, concrete and marble.

The auditorium proper is 45 x 115 with a ten-foot lobby and the ticket office on the side. On both sides of the auditorium are six-foot alleys. On the south side four exit doors open on the alley, on the north side we find also four exit doors opening on the alley, with the last one, the one near the stage, connecting to a covered passage leading to 181st street. Beside these eight exit doors, we have the doors leading to the lobby.

As can be seen by the diagram, there can be no casualty, as in case of fire the whole audience could walk out in less than a couple of minutes without any pushing.

While the facade is free of gingerbread decorations, it is imposing in its simplicity, and attractive.

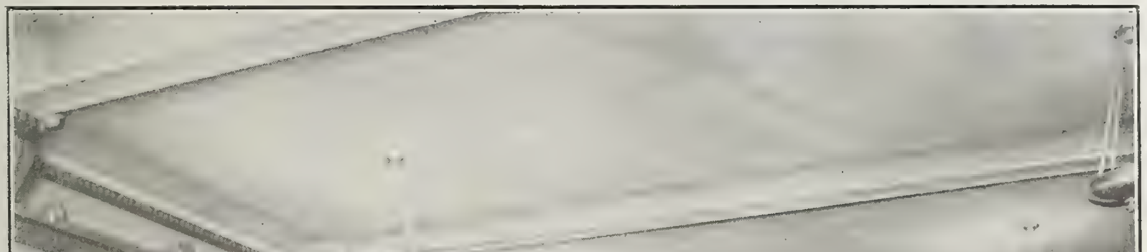
The third illustration on the page shows the floor plan of a new motion picture theatre in course of construction on Amsterdam avenue, corner of 177th street. While it will be a smaller house, it has a special feature, the one of combining a closed theatre for the Winter months with an open auditorium for the Summer. The owner has divided his lot into two theatres, yet from the outside it will appear as one building. The corner lot is to be the covered auditorium, while the lot on the north side will be the open space. The airdome is not to be fenced with boards, but enclosed in a brick wall.

In this construction most of the exit doors are through the airdome.

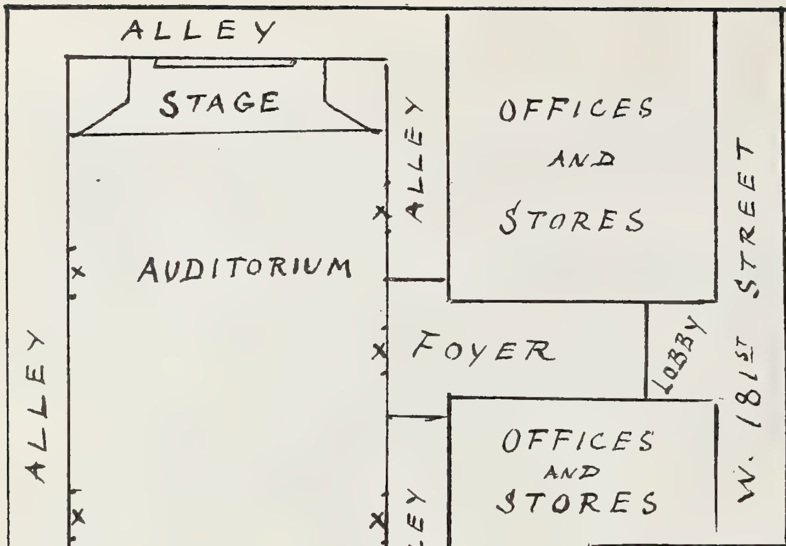
I have discovered still another new theatre in course of construction on the southwest corner of Amsterdam avenue and 160th street. I should say in course of alterations, as the building is not new. The first floor is converted into a motion picture parlor of 25x100 feet with about three hundred seats.

It is a rather cheap-looking affair, with only one redeeming feature: the operating booth is low enough to insure a nearly direct throw, but the ticket office, directly under the booth, is very low of ceiling, not over five feet in height. The ticket-seller will have to be short in stature, and she will have to remove her hat before entering her cage, if she does not want to crush her feathers.

The happy location of the booth is more of an accident than a special arrangement of the builder. The ceiling being rather low at the entrance, the height of the ticket office had to be sacrificed to accommodate the operating booth.

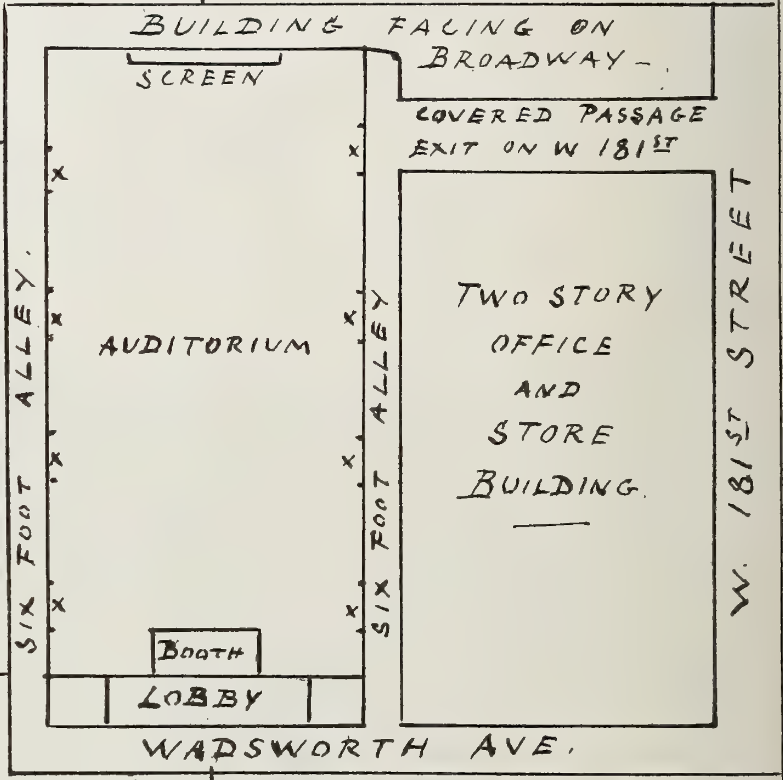


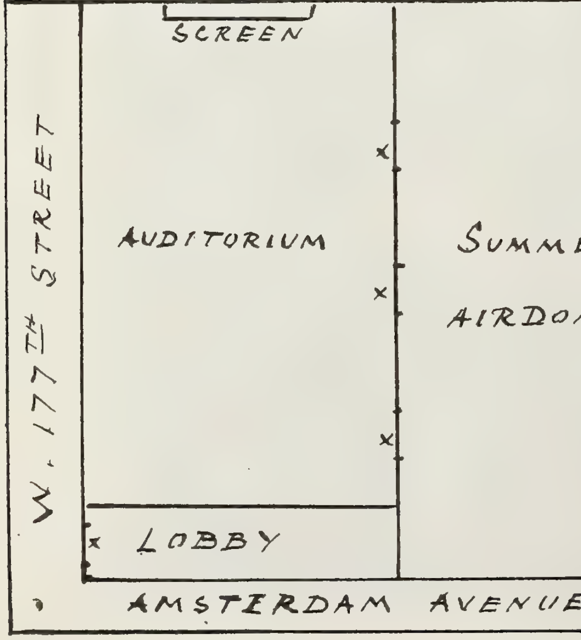
INTERIOR, THE "PLAYHOUSE," NEWARK, N. J.



EMPRESS THEATRE AUDUBON AND 181st

HEIGHTS THEATRE WADSWORTH AND 181st


BUILDING FACING ON BROADWAY
SCREEN
COVERED PASSAGE EXIT ON W 181st
SIX FOOT ALLEY
AUDITORIUM
SIX FOOT ALLEY
TWO STORY OFFICE AND STORE BUILDING
W. 181st STREET
BOOTH
LOBBY
WADSWORTH AVE.



LOBBY, BIJOU THEATRE, CINCINNATI, OHIO.

As the floor has been sunk, there is more ceiling height at the rear of the house (perhaps 18½ feet), yet not enough for the ridiculous size of the screen. The screen is eighteen feet wide, surrounded by a black frame one foot wide. While the frame of the screen touches the ceiling, there is only thirty inches between the floor and the frame, placing the screen entirely too low.

The owner of the theatre will find that his desire to show a big picture, in the hope of getting the patronage of the other houses, will act against his own theatre, as if the patrons cannot enjoy the picture in full on account of the heads of the persons sitting in the front seats, they will go somewhere else, where they can see a full picture, if even smaller in size.

Architects of Philadelphia are preparing for the next issue of The Motion Picture News plans and drawings of the new theatre they are erecting for the Campbell Amusement Co., of Camden, N. J. J. M. B.

CHARLES CALEHUFF'S NEW PREMISES

Philadelphia Jobber's Great Progress

In respect to motion picture apparatus Philadelphia is recognized as one of the most important trade and commercial centers of the United States in this line, affording a profitable market for the sale and exchange of the goods. The proof of the fact has been shown by the growth of so many firms engaged in the business. Much of this success and prosperity, however, is due to the foresight and intelligence on the part of the men who are at the head of these concerns.

Into this class of men, who possess an appreciation of the situation in Philadelphia, we would put Charles A. Calehuff, president and general manager of the Calehuff Supply Company, which for some time has been located at 50 North Eighth Street, and which since experiencing such an extensive increase in volume of business as to necessitate newer and more up-to-date quarters, has leased the store property at the northwest corner of Thirteenth and Race Streets, which will now enable them to carry on their business even more expeditiously and promptly than heretofore.

Mr. Calehuff is an acknowledged expert in his particular field of endeavor, and by reason of the high-class service he gives he has built up a reputation in the local motion picture world that is extraordinary. The workmen he employs on the repair work are experienced men in the business and all work is done under the supervision of Mr. Calehuff himself.

The mirror screen, Edison machine, Powers machine and motiograph are all too well known as to their respective merits to require any mention on our part.

We congratulate Mr. Calehuff and the firm which he has been instrumental in building up, and we wish him success and prosperity in his new home.

MAINE EXHIBITORS MEET

The Maine branch of the Motion Picture Exhibitors' League of America met in the Assembly Room of the DeWitte Hotel in Lewiston, Maine, at 2 p. m., October 21st. President M. Blumenburg, of Portland, presided. Among the exhibitors present were: E. L. Crawford, Brunswick, Me.; C. H. Seymour, Houlton, Me.; J. J. Hone, Presque Isle, Me.; C. J. Rush, Millinocket, Me.; F. E. Mortimer, Freeport, Me.; J. W. Greeley, Portland, Me.; A. A. Allen, Bangor, Me.; F. H. Hauson, Winthrop, Me.; H. W. Gillespie, Calais, Me.; Wm. Shea, Eastport, Me.; J. A. Emery, Bar Harbor, Me.; A. P. Bibber, Lewiston, Me.; Wm. Gray, Lewiston, Me.; M. Blumenburg, Portland, Me., and O. F. Fernandez, Old Town, Me. Many exchange men and Feature Film representatives were also present.

The convention was a success, harmony and good-fellowship prevailing throughout. Matters of importance directly affecting the Maine exhibitors were taken up, discussed, and acted upon. The Maine State Branch of the league now numbers over forty members in good standing. An organizer will be placed in the field, and the members of the league expect to have at least 95 per cent of the exhibitors of the State of Maine join the league before their next convention, which will be held next February at Portland.

After Mr. Neff addressed the convention, by unanimous vote the National Organization and its officers were endorsed, the Maine Branch being in thorough accord with the National Organization. The State of Maine will be represented at the National Convention to be held at Dayton, Ohio, on the first Tuesday after the Fourth of July, 1914. The convention adjourned at 6 o'clock. A dinner was served in the DeWitte Hotel, after which the members of the league were entertained at Music Hall Theatre and other picture houses in Lewiston.

Madame Orloff, of Vienna, one of the most distinguished actresses on the Continental stage, is the latest acquisition to the ranks of the Great Northern Film Company. This gifted artist has appeared in the principal theatres of Europe, and enjoys the distinction of being capable of playing a series of varied roles. Her forte is the emotional, but during her successful career on the stage she has played many parts with equal distinction.

It is with difficulty that the Great Northern Company persuaded Madame Orloff to appear in motion picture productions, but when she accepted and entered into the spirit of the advanced art of cinematography she became enthusiastic over the possibilities. Madame Orloff will be seen in the leading role in the twelve-reel production of Gerhart Hauptmann's "Atlantis," and she may be expected to appear later in a number of multiple reel productions which are in the course of preparation by the Great Northern Company.

An Open Forum Wanted

To the Editor.

Sir: The big independent associations of New York, Pittsburgh, Massachusetts, Indiana, Cleveland, Minneapolis, Los Angeles, Chicago, Milwaukee, etc., and also unattached exhibitors, who favor neither Webb, Sweeney nor Trigger, would welcome an open department as a medium of communication on matters of interest to each other.

You and others are ignoring this vast body of men whose only interest is the proper conducting of the motion picture business. At present we find only a "league" department in some papers. That is all right so far as covers the "league" with—according to National Secretary Wiley—3,000 members. What about the other 16,000 exhibitors?

Men who have sufficient brains and intelligence to get out handbills, etc., for the modern picture theatre surely have some rights to an open forum as a means of exchanging ideas upon the "big things" in connection with the industry. We are tired of reading "inspired" stuff from just one source, and that generally gross misrepresentations, as per the account sent out by Mr. Neff from the Hollenden Hotel meeting on October 13th, at Cleveland. In every paper it was a rank fabrication. Such stuff is a gross imposition upon your independent readers. The paper with the open forum for all signed articles from individuals or associations will be the one for responsible advertisers. Let us have it. Print this suggestion and watch the response. Fraternally,

SAM BULLOCK,
Cor.-Sec., C. M. P. Association.

[The "inspired stuff" to which Mr. Bullock refers was not printed in these pages. And, moreover, the "open forum" of our pages is available by all who have the best interests of the motion picture art and industry at stake.—Ed. M. P. N.]

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

IN talking of the opening of the "Empire," a new photoplay house of Portland, Me., the Portland Press says: "The first thing that strikes you as you sit down and look at the pictures being shown on the screen is the music. You would think that there was a whole orchestra there. But there is not, it is but another sample of the modernness of the place."

Then the Portland Press explains that the supposed orchestra is composed of a piano and a Dramagraph, operated by Mr. Alfred Davis. The Dramagraph, according to the description of the Press, is an arrangement by which everything shown on the screen can be imitated. All sounds ranging from the cackles of a hen and the cry of a baby to the booming of a gun or the playing of a graphophone can be reproduced on the machine.

As I described the Dramagraph in a previous issue of this publication, I have not much to add to the rather meagre description given by the Portland Press.

While the Dramagraph can reproduce faithfully all the sound effects required in a motion picture, I wish to correct a wrong impression. The Dramagraph is not a toy, nor is it a mechanical instrument to take the place of the drummer.

Some persons have an idea that all they have to do is to either turn a crank, press down a pedal or pull a string to obtain the desired sound effects. A great mistake, as the Dramagraph requires the service of a conscientious drummer.

The various sound effects enclosed in the cabinet of the Dramagraph are the same kind of traps sold individually to the drummer, consequently they require as much attention if it is desired to have the correct effects at the proper time.

The Dramagraph is an instrument to save some money to the exhibitor and help the drummer.

We know that the "souvenir craze" is strong in the United States, everyone helping himself to the property of others, just to collect souvenirs. If the traps of the drummer are loose on the floor, on some chairs or tables, there are always enough souvenir-hunters to pick up some of them. One exhibitor of Pittsburgh told me that he had to spend over $300 per year to replace the traps carried away by visitors.

As all the traps are either nailed, screwed or gummed in the cabinet of the Dramagraph, the souvenir-hunters have no chance to help themselves, and the traps saved during the year amount to more than the price of a Dramagraph.

To the drummer, the Dramagraph is of invaluable help, as all the traps are so arranged as to enable him to produce a number of effects at the same time, a feat that he cannot accomplish correctly when the loose traps are scattered all over the place. For instance, in the scene of a great storm, accompanied by destruction and fire, he can imitate the wind, the rain, the thunder, the fire-alarm bell, the fire-engine, the gallop of the horses, the falling of some buildings or trees, even the cry of the baby left in distress, or of the animal running for a shelter, etc.

To accomplish this the drummer must be experienced and have a knowledge of the Dramagraph, so as to have under his control all the pedals, strings and cranks to enable him to work them quickly and even in darkness.

The drummer who wishes to make the picture talk should welcome the Dramagraph, as he will find many possibilities in the instrument.

The Dramagraph is like the pipe-organ or the Wurlitzer Unit orchestra; it is a marvel when under the control of a man who knows his business, while it will be the most discordant noise in the hands of the man who will pull the strings, turn the cranks and press on the pedals, like the fellow who, while playing a Wurlitzer Unit orchestra, was constantly working all the keys and stops, as if he was amusing himself or trying to find the sound effect of each stop.

If a drummer has fifty or sixty traps loose on the floor, on chairs or tables, it is practically impossible for him to find the right trap at the proper moment, and if the effect is not given at the proper time, it is better to omit it.

I have been taught to look at the pipe organ as the musical instrument of the church, the same as the drum is the instrument to mark the steps of the soldiers. I then feel that it is sacrilegious to accompany a Western picture of a fight between Indians and cowboys, a saloon brawl, a gambling scene, etc., with the sweet melodious tones of the instrument so well adapted to sing the praises of God.

I am opposed to the pipe organ and full orchestra because the exhibitor in general will not and cannot always pay the wages of proficient musicians.

The exhibitor in too many cases wants to make all the money he can, his greatest ambition is to force the patronage by putting his neighbor out of business.

The exhibitor wants a long program, he wants a pipe organ and a full orchestra, not to give a good show to please the patrons but merely to brag: "I show nine reels, more than any of my competitors—I have a pipe organ against the piano of Smith—I have an orchestra of six pieces against the four pieces of my

THE HAPPY FINISH OF A ROMANCE OF THE SEASON

Wallace Reid, the director, and his leading lady, Dorothy Davenport, who were married in Los Angeles on October 13.

neighbor." This is the spirit, he does not seem to care about the quality, his desire is to beat his competitors. He cares so little for the quality that when he shows nine reels and wants to have three shows during the evening, he runs his reels at a speed of ten minutes per reel; in other words, he tries to show six reels in the time required to show three reels properly. He knows that reels run at such speed are unsatisfactory, the actions are so precipitate as to render them unnatural, the patrons have no time to read the sub-titles, consequently they lose the thread of the story, the strain on the eyesight is such as to keep some patrons away. How can you expect the exhibitor to be more particular on good music, when he is so careless in the projection of the picture?

I have no doubt that the time is coming when we will have full orchestras able to play the picture, but before the exhibitors can make any money with such musicians, they will have to change their ways. They must discard the ugly posters that give such a cheap appearance to the theatre; they must give up the idea of long programs; come back to a more rational show of three reels only of the best and properly projected pictures. Musicians able to play the picture are artists, they have a certain pride, and they do not want to be known to play in a side show.

There is no doubt that in the course of time the manufacturers of films will produce pictures to fit certain music. This feature is not a dream, it is coming, but when? When the exhibitors will combine their efforts to give a refined show, when the theatres will be such as to encourage the patronage of persons able to appreciate fine pictures and good music. The manufacturers are ambitious, they are ready to lavish money on good productions and uplift the industry, but in the name of common sense, they do not feel justified to spend money, time and energy on first-class productions when the exhibitor of to-day shows, side by side, a good picture with a punk film. If a back alley manufacturer produces a negative at a cost of $500 in which he introduces some out of place sensational thrills and is clever enough to have very sensational posters, he has more chances to dispose of his prints than the manufacturer who spends $5,000 on a clean moral negative of high quality.

I do not discourage the full orchestra or pipe organ, but I advise all exhibitors who have not the best pictures, the patronage and the means to pay first-class musicians, to abandon the full orchestra and the pipe organ and to return to the piano with a drummer. J. M. B.

How Wild Animals Live

Midgar Features—Five Reels

A GREAT number of animal pictures have been attempted before with varying success, but there has never before been anything produced that is such a faithful reproduction of animal life as it actually exists far from the "madding crowd." Past animal features have for the most past introduced a few lions in some jungle scene that is run in with a drama, or perhaps a comedy. Some of the larger manufacturers have a menagerie for this sole purpose.

These pictures are not taken from a menagerie, but are "caught" right on the spot, after patient and arduous work on the part of the operator. Many were the schemes, attendant only on failure, tried, until finally success met their stubbornness and the pictures are the result.

The pictures are arranged in five series so that they may be used as lectures if so desired. The titles and sub-titles are self-explanatory, and are interesting in themselves. Caterpillars and moths are taken for the first part of the first lecture, thence shifting to dormice in their nests. It shows the difficulty of awakening them, and tells a vivid story of how they live with their young. The peacocks and Chinese geese make good subjects, particularly the latter. The ending of the first reel deals with spiders, including a diagnosis of the terrible tarantula.

The second reel introduces some snakes and insects, the latter part, however, being devoted to the study of the polar bear in various antics. A dace snake, changing his skin, and then, ravenously hungry, eating a whole fish, first turning it round in its mouth, presents many interesting problems.

The third installment depicts the lives of wild animals in Central Africa. This picture was taken at a great risk on the part of the operator, who did not have anyone to help him if needed. Lions and jackals eating their food and burying what was left are shown. Vultures are photographed so nearby that the camera was nearly touching them. The most beautiful but dangerous leopard finished up this reel.

The fourth reel consists of birds and animals we meet in our daily life. Among these might be mentioned the kinglet, cat playing with young rabbits, wild-cats and rabbits and ferret. The fight between a water-beetle and a worm is something original to the picture world.

The concluding part consists but of two subjects, namely, doves and moor hens. The latter were very well pictured indeed.

Every school in the world should have these pictures on exhibition as part of the curriculum.

A. D. M.

VITAGRAPH'S BIG CURTAIN

A magnificent castle with turrets and parapets and towers pointing into the cloud-hung skies is the feature of one of the largest drop-curtain scenes ever attempted in motion pictures. The "drop" is eighty feet long and forty feet high. It is the work of the Vitagraph Company of America for a play entitled "Heartsease." The scene takes in not only the painted castle, but a whole forward wing of the building as well, reproduced in wood and brick. This portion catches afire in the play and is ravaged by wind-driven flames that leap from its windows and break through the crevices of its stone walls. The entire scene represents an old English castle of the medieval type, with the accompanying terraces, green lawns and box-hedge gardens. A sparkling fountain plays its leaping waters before the front entrance of the dignified and impressive old stronghold of barons and beautiful women, and a luxury of bright colors is supplied by the artistic flower-beds. The painting of the large drop-curtain was done by John Moore and the scene was planned and laid out by Director L. Rogers Lytton, both members of the Vitagraph staff.

Miss Rita Moya, of 127 Brixton Road, S. E., England, who is a well-known comedienne there and shows lantern slides in the motion picture theatres of the British Isles, desires to hear from American manufacturers of song slides with a view of obtaining lantern slides to show in her entertainment.

SCENE FROM "A MOMENTOUS DECISION"
Lubin.

Advertising the Picture

I HAVE said so much against posters, especially against the large, sensational posters, that I am afraid of being called down. But instead of receiving a knock, I am gratified to know that my views are generally endorsed.

A manufacturer of films asked me to call on him, as he was anxious to thank me for my stand on the abuse of posters.

The manager of an important film exchange told me: "You cannot fight too hard this question of posters, and you have our support. Posters are not only an extra expense, but they give us more trouble than the films." This manager took me over his exchange, where I was surprised to find an entire floor devoted to the mounting and the storage of posters. He told me that they use an average of over one thousand yards of extra wide muslin to mount their posters.

A gentleman who has been conducting a sort of reform in the decorations for the lobby was pleased to meet me and assured me of his cooperation.

The exhibitors themselves take notice. One of them, who does not make an abuse of posters and shows more posters to-day than in the past, frankly admitted that the extra posters did not increase his patronage. On the other hand, he feared that the display of posters had chased some of his regular daily patrons away to make room for a less desirable patronage. He told me that on account of other work he had to appoint an assistant manager, and this young assistant, anxious to make good, had an idea that he had to copy the other places by increasing the display of posters.

While it would be too long to enumerate all the good comments, they are nevertheless so encouraging as to decide me to continue the fight, as I fought cheap vaudeville.

At one time cheap vaudeville was creeping everywhere, and the managers had come to the conclusion that no pictures could be enjoyed unless they were sandwiched between silly vaudeville acts.

Suddenly, when the fight appeared to be hopeless, cheap vaudeville disappeared from most of the motion picture theatres. At the start no one was willing to yield to good advice, but every manager was waiting to see the other man make the first jump. When a few exhibitors took courage to throw down cheap vaudeville, the reform spread like wild-fire.

While I am against an abuse of sensational posters, I am not against advertising. I believe in posters when they are good, artistic, neatly framed and used in moderation. Good posters of good composition and colors can decorate a lobby when they are displayed in neat frames.

The poster should not be a design from the imagination of the artist, as too often the title of a film is not appropriate and conveys a wrong impression.

I remember a film called "Buried Alive." This title was wrong, not to say deceiving, as no one in the story is made to go through the horrible experience of being buried alive in a regular grave, by grave-diggers, etc., as shown on the poster. The story was of a miner caught in a cave but quickly rescued by the other men. The titles, like the illustration on the poster, were merely to create a sensation and get the nickels from the ones who look for something to thrill them.

In other cases the posters are dull, stupid and keep many persons away from a real good, moral picture.

The real trouble is that the exhibitor is not willing to pay for the poster if he can help it, as he believes that the posters should be included in the film service. Next, the film exchange is not willing to pay much for this extra luxury, and as the manufacturer cannot get a fair price for good posters, he has to curtail the artist and poster-printer to have them made as cheaply as possible.

Here again we meet the competition of the printer who cannot secure the orders of the film manufacturers, and who place on the market "stock posters." These posters, generally very fantastic in composition and loud in colors, are supposed to fit all pictures.

There is no doubt that if the manufacturer could get a fair return on posters, he would be able to secure better artists and pay more for the printing of the posters.

Few exhibitors know that posters

GENE GAUNTIER PLAYERS IN IRELAND GATHERED AROUND CART OF ITINERANT PEDDLER are often turning patrons away on account of the similarity in the titles. Years ago the manufacturers were careful not to copy each other, and when they would discover that the intended title of a new release had already been used by another manufacturer, they would change the name.

To-day the manufacturer seems to have no objection to similar titles. I know of three films of "The Two Orphans," two films of "The Thief," several films of "Quo Vadis," of "The Last Days of Pompeii," etc.

If you advertise Geo. Kleine's "Quo Vadis" you may lose many patrons who, having seen the inferior production of the same title, do not know that several "Quo Vadis" films are on the market.

One day two ladies stopped in front of a theatre in Alabama, and, looking over the posters, one said: "I have seen this picture, it is not a new one." The other lady answered: "No, it cannot be an old picture, I come here every day and they show only new pictures never seen in town before." To settle the controversy, the ladies called on the manager, who informed them that a film of the same title had been produced by another manufacturer.

This manager would have lost two admissions if the ladies had, as too many do, judged the show by the posters. The well-known reputation of the manager to show the newest films only, without repeaters, saved the day.

I have found that too many posters make the patrons more or less skeptical, while the exhibitors who have established a good reputation, continue to draw the best patronage without cheapening the appearance of their theatre with an abuse of posters. The Alhambra of Indianapolis, the Bijou Dream of Boston, the Regent of New York, the Family of Philadelphia, the Exhibit of Columbus and many other successful theatres are doing the best business with few posters. J. M. B.

The new Pathe outdoor studio in St. Augustine is distinguished by at least one unique feature. On the grounds of the property is located a spring, which tradition in the old Spanish city states is the spring visited by Ponce de Leon in his search for the fountain of perpetual youth, and which for some time he took to be the object of his search. For years the former owners of the spring charged admission to this spring because of the tradition.

Bids have been received by Stuckert and Sloan, architects, for the construction of a theatre on the south-west corner of 52nd street and Wyalusing avenue, Philadelphia. The approximated cost is $14,000.00 Building 40 x 151, brick and terra cotta. Will seat 500.

A RELIANCE STAR

Anna Laughlin's next appearance on the screen will be in "The Bracelet," a one-part modern drama, containing a play within a play, presenting a romance of Colonial days.

ANNA LAUGHLIN

Harry Spingler will be seen playing opposite Miss Laughlin, both in "The Bracelet" and in a new drama entitled "Her Father's Daughter," by M. B. Havey.

Isabel Daintry, of the London Pantomimes, whose last appearance across the "pond" was in "Cinderella," will soon be seen in Reliance pictures, as will Emelie Fulton and Mae Willard, two beauties of Ziegfeld Follies popularity.

RECRUITS AT SELIG ZOO

Notable accessions continue to arrive at the Selig Zoo near Los Angeles. Four more huge elephants and a drove of dromedaries recently came in on a special, and a police permit had to be obtained to march them through the streets from the station to the Zoo. Of course, the small boy came in large walking majority and spread the rumor that the circus had come to town.

The dromedaries, after a couple of days of rest and filling their double stomachs with spring water, started in to work for Director Huntly at the Edendale Studio in a desert picture of North America, entitled "Through the Centuries."

Superintendent Tom Persons had provided a camel caravan, but as soon as he saw the double-humped dromedaries, he made them leaders. This strange procession journeyed out to the desert locations quite a distance from Los Angeles in order to start their trip "Through the Centuries."

UNIVERSAL DIRECTOR WEDS LEADING WOMAN

The marriage of Wallace Reid, director and actor of note, and Miss Dorothy Davenport, his leading woman, both of the Pacific Coast Universal studios at Hollywood, Cal., took place at Christ Episcopal Church, Los Angeles, recently.

Mr. Reid is the son of Mr. and Mrs. J. H. Reid, his father being a noted playwright. Miss Davenport is the daughter of Mr. and Mrs. Harry Davenport, well-known actors, and a niece of the late Fanny Davenport.

Mr. and Mrs. Reid were entertained by Mr. and Mrs. Isadore Bernstein and Mrs. Rose Janowitz at the Bernstein residence.

GEO. L. BARROWS, OF THE BERLIN ANILINE

Mr. George L. Barrows, the amiable representative of the Berlin Aniline Works, 213 Water Street, is well and favorably known to motion picture manufacturers all over the country. The Berlin Aniline Co., supply film, dyes, developers, etc., and are thus basically interested in the making of the picture. Moreover, and this is the point of this article, the chemical products of the Berlin Aniline Co. are pure and effective in use. We write this from practical experience as photographers and picture-makers. George Barrows, as he is popularly known, is always sure of a good welcome wherever he goes because he is honorable, straightforward and reliable in his dealings.

The Motion Picture News is happy to publish this portrait of him and to include him in its gallery of those who be approbated. He is a credit to this great business.

GEORGE L. BARROWS

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Death Song. Pathe Play. (Oct. 23.) Featuring Asta Nielson, the clever German actress, who carries the leading part with brilliancy. Walter Burke, having been injured in an accident, is out of work. His wife, Bella, who is somewhat of a musician, makes a great impression on Carl Viltzman, an impressario. He induces her to go on the stage with him, and after some trouble she secures Walter's permission. When they have been on the road but a short time Carl insults Bella and she recognizes the fact that she has to be careful of him. Walter, being cured, follows his wife from jealousy. He meets Carl, who tells him that his wife does not love him and was going away with himself (Carl). He believes this and repulses his wife the next time they meet. "The Death Song" is here introduced, it being written by Carl as his masterpiece. Bella sings it, then allows Carl to kiss her and then kills him, giving herself up to the police immediately. A story that leaves a peculiar impression on one's mind.

Hearts. Reliance. (Oct. 25.) A good addition to the Mutual program. The story is well photographed and the acting is good. A brother and sister, who are very fond of each other, are separated, the brother going to Paris to study art and the sister remaining at home. A stranger comes to the town, and, although all the other girls try to get his attention, he seems to want only "Sis," and finally marries her, taking her to his city home. She is very much out of place there, among the "swell" people, who try to make her feel cheap.

It seems that the Reliance Company is getting the habit of some of its contemporaries, viz.: the perpetual exhibition of the pictures "The Coliseum" and the "Roman Ruins."

Finally Bert, the brother, returns, and the husband, seeing him in the arms of Sis, immediately becomes terribly jealous. She returns to her home after his unfair treatment. Five years pass, and Bert, a famous painter, has made a reproduction of his sister's face, which the husband sees and buys. The meeting and immediate reconciliation follow.

The Junior Partner. Thanhouser, Two Reels. A pretty story with no moral, unless it be "Don't Marry Royalty." A girl chooses a duke, of Russion blood, against the wishes of her father, who desires to see her married to his junior partner. After the marriage they go to Russia, where she begins to lead a very unhappy life. A letter is received by the father which he knows to be forged, and when his partner reads it he sets out for Russia. On his arrival he rescues the girl by a neat trick, saving her from future life in an insane asylum. What would an escape be if there were not the proverbial tower to make sensation? On the way home they repair to an old house and defend themselves against the lackeys the duke had sent. Through a miracle they escape through an underground passage and arrive home. The duke has conveniently committed suicide in the meantime and they are together again.

The Oath of O Tsuru San. Majestic, Two Reels. A love story of Japan, involving diplomatic relations. Zips, an American inventor, while visiting in Japan, is approached by the Government of that Empire and asked to sell his invention, a submarine boat. He refuses and the Japanese depend on trickery to get it. A girl makes love to him, but in the process she falls in love herself and marries him. They return to America, where, true to her oath, she helps to steal the plans, but, this fulfilled, she retaliates by preventing their being delivered to the man-o'-war. The Japanese settings are particularly good.

From Mine to Mint. Powers. (Nov. 10.) Bought from the United States Motion Picture Company by the Universal, to be marketed under the brand of Powers. Describing gold from the mine until it is turned into actual money. The picture is very interesting, there being but one criticism: the picture might have been made by the proverbial Chinaman, who always turned things around. The metal is shown being sampled, cupelled, melted, cut in strips, punched, milled and finally stamped and counted. There are millions of dollars in sight. A good release.

The Silence of the Dead. Gaumont, Five Parts. If an American company were to produce this film it is most probable that its length would be cut considerably. In other words, the story is not of sufficient strength to warrant this amount of film. The tale is mysterious in character, and is hard to follow because of a similarity of names. It has many very commendable scenes and some excellent settings. The finale is most emotional and well acted.

The War of the Cattle Range. Bison, Two-Reel. An interesting picture, which does not, however, possess any brand new features. Introducing "The Virginian's" pet saying, "When you call me that, smile," similarly to the way Dustin Farnum said it. A girl goes West, being followed later by her brother. The latter goes wrong, but later reforms and "squeals" on his former pals, the cattle-rustlers.

Grand Opening of the Shichijio Bridge. Melies. (Oct. 23.) The great growth of the Island Empire is well demonstrated in this picture. Japan has for many years been content with wooden bridges, but this new passage is one unsurpassed in any country for ingeniousness. It is built of solid arched concrete, with steel foundations. The ceremony at its opening was most impressive. The oldest married couple were the first to cross, being followed by the first trolley-car, decorated and holding the officials, and then a long line of the citizens.

The Evil Eye. Lubin. (Oct. 23.) An allegorical tale, possessing a good punch and presenting a timely motto. The story deals with the return of

SCENE FROM "THE DRESS OF LOLITA"
Reliance release.

Don Alva to his home, where he has a reputation among the superstitious of being a kind of mesmerist. His eye is all-powerful. The people greatly fear him, and the girl is warned against him. She, however, recognizes his wonderful mind and loves him, despite the accusations against him. He finally conquers the superstitions and marries the girl.

The settings are excellent and most realistic. Romaine Fielding plays with his accustomed care for details. Plenty of excitement throughout.

The Lady of the Lake. Juno Brand; Warner's Features. Taken from the epic by Sir Walter Scott. The subtitles consist of lines from this famous poem, then the action illustrating them. The story is told in three parts, with clever acting and good photography. The story is, however, a little hard to follow if one does not know the original, but aside from this it is a good release.

The Duke's Heiress. Gaumont. Eighteen years ago the duke had been most happy with his wife and their baby, but then the latter ran away to America. The duke at last finds trace of them and sends his emissary to bring back the girl, the mother having died. She returns with him, leaving the stage and her past life to do so. The duke and his daughter become very close friends, despite their long absence from eath other. Then a lover turns up and they are happy until a former associate from New York finds her. The rivals are barely prevented from having a duel, and the girl's brain becomes paralyzed through fear that her former lover will tell of her past life. He, however, in remorse, leaves, and the girl's mind returns through witnessing the dance she was formerly in. A fair story, well told, with a capable cast.

The Wheels of Justice. Cines-Kleine, Two Reels. Plagiarism, one of the meanest crimes one man can commit against another, is taken as the theme for this new film. The tale is clear and well told, and the settings are particularly attractive. Wilbur Holmes, a successful writer, has the manuscript of a new novel stolen by Walter Gordon, a brother writer. The latter, thinking he has killed Holmes, puts the story on the market as his own, receiving the credit for it. Just as he is giving the toast at a dinner tendered in his honor, he is arrested, and Holmes receives the credit he deserves. The picture would have been better had one of the reels been eliminated.

Surf and Sunset in the Indian Ocean. Selig. (Oct. 21.) A split-reel release of the Selig Company, this part being about 150 feet in length, and is added with the probable intention of getting the desired 1,000 feet. The picture is pretty, but its length is not sufficient to do justice to such a good subject. Just enough is shown to excite the curiosity of the audience and make it wish for more. Some very excellent moonlight effects are gained.

Aladdin and His Wonderful Lamp. Warner's Features. The one great beauty of the "Arabian Nights" is the fact that it will serve as an amusement for the grown-up as well as for the child. The stories were supposedly originally told by a "grown-up" to a "grown-up" and it is doubtful whether they were really ever meant only for children. The story as produced by the Powers Company for Warner's Features is certainly one that will interest people of all ages. The story is too well known to need retelling, and if you are fond of good acting, beautiful and truthful settings and a little magical illusion work, you should see this picture.

Animated Weekly, No. 85. At this time politics are playing a very large part in our national life, and it is interesting to see a picture of William Sulzer, the first Governor of the Empire State to be tried for offenses and impeached, especially when the picture is taken with a few feet of the person and is a good portrayal of him. The Columbus Day parade in Boston is also well photographed. From there the camera goes to West Point and takes a few feet of the football game between Colgate and the Army. They were very good. The visit of the King and Queen in Northampton are also shown. William S. Luckey, the winner of the aviation meet on Staten Island a short time ago, with his machine, both stationary and in motion, is excellent. The celebrated comedian, Harry Lauder, gracefully poses for the camera-man in Blackpool, where he was attending a carnival. President Poincaré, of the French Republic, seems to like the camera. The cartoons of Hy Mayer, usually such a good section of the "Weekly," were not up to their usual standard.

The Milk We Drink. Keystone. A split reel with a comedy. The first part of the film shows the old way of getting milk, then switches to the modern methods. The "modern," however, does not refer to the very latest. The stalls and pastures are shown, and there is the most scrupulous cleanliness throughout. Each consignment of milk is thoroughly tested in laboratories for tuberculosis germs. The method of pasteurizing milk is interesting.

Twentieth Century Farmer. Thanhouser. Although this picture should really fall under the head of "Regular Reviews," I have taken the liberty of placing it in the educational page, believing it is worth that honor. A girl becoming engaged to a "farmer," and believing him to be one of the almost extinct kind, goes to a farm of this latter class and learns how to take care of the house, cook, milk, etc. She is pleasantly surprised when her husband shows her the modern farm, with its electrical equipment, automatic milkers, butlers and maids galore, and automobiles to burn. But the best was the pigs' shower-bath. A good exploitation of modern farm life.

The White Vaquero. Bison, Two-Reels. A very good melodrama, presenting a novel idea. The troops are called out to capture the bandit known by the above epithet. While they are hunting him he steals Dolores, but fearing for her safety at the hands of his accomplices, he lets her escape. The soldiers attack them, but they escape by a tunnel. The escape is poorly directed, the bandits almost running right in front of the sentries. The Indians in the meantime attack the women in the barracks and the White Vaquero comes in and protects them, being shot and killed while doing so.

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Chicago Exhibitors and Aldermen Discuss Ventilation

THE exhibitors of Chicago gathered in the council chambers of the City Hall on Friday afternoon to discuss with the aldermen on the ventilation committee the ordinance which is being enforced by the health and building commission of Chicago.

This ordinance, which was made in June, 1910, and passed in December of that year, but not put into force until July, 1913, affects the theatres in its following parts:

"The air in any room used as an auditorium in buildings of Classes IV and V, hereafter erected, shall be changed so as to provide each person for whom seating accommodation is provided in such auditorium, classroom or assembly hall with at least 1,500 cubic feet of air per hour."

"The air in any room used as an auditorium in buildings of Classes IV and V constructed prior to the passage of this ordinance shall be changed so as to provide each person for whom seating accommodation is provided in such auditorium, classroom or assembly hall with at least 1,200 cubic feet of air per hour."

"The amount of carbon dioxide in the air of any such auditorium frequented by the public shall not be permitted to rise above 12 parts of carbon dioxide per 10,000 parts of air, measurements being taken at levels from two and one-half feet to eight feet above the floor, generally distributed; and the temperature in such spaces when artificially heated shall not exceed 70 degrees Fahrenheit. The relative humidity shall not be less than 40 degrees, nor more than 85 degrees."

Dr, Young, head of the health commission, is championing the ordinance and putting forth every effort to put it into force. It is his claim that there are 605 theatres in Chicago which have an approximate seating capacity of 254,388 and an attendance of from four to five hundred thousand daily. One hundred and nine of these theatres, he states, have no ventilation whatever, while 177 have complied with the ordinance, or are installing equipment as required by the ordinance. This leaves 319 which have their theatres ventilated, but not according to the existing ordinance. These 319 are awaiting the outcome of the discussion which was held on Friday and one which will be held by a committee of motion picture theatre owners and the aldermen some day next week. By these conferences the exhibitors hope to effect a change in the ordinance which will not make it quite so drastic as it now stands.

It is the claim of many exhibitors that if this ordinance is put into force to the letter, it will mean that they will have to close their theatres, as the changes required would cost them anywhere from one to three thousand dollars, which is way beyond their means.

Victor Shafer, one of the aldermen, has cast his lot with the exhibitors, and in his argument pointed out the fact that the New York City ordinance required only 500 cubic feet of air per hour per person, and that statistics show that the death rate in New York City is less than it is in Chicago. It was the contention of Dr. Young, however, that the figures quoted were not arrived at by scientific methods, while those in the Chicago ordinance were.

A few weeks ago, on the recommendation of Dr. Young, Mr. Whelan's theatre, of Chicago, was closed because he failed to comply with the requirements of the ordinance as it related to ventilation. In referring to this, Dr. Young stated that the reason of this was that at the time Mr. Whelan applied for a license he agreed to install the proper ventilation system as set forth by the ordinance. He, however, failed to do so, as he considered that he was answering all requirements when he supplied 1,000 cubic feet per hour per person. Mr. Whelan opened his theatre again after obtaining an injunction.

Attorney Horner, in his talk as representative of the exhibitors, brought out the points at issue in Mr. Whelan's case and also other good arguments. He maintained that if the ordinance was good and was within its proper jurisdiction, and was the minimum figure for the welfare of the health of those who visited motion picture theatres, it would not be right to make concessions in any case regardless of the circumstances, as Dr. Young volunteered to do, and that all theatres should be compelled to live up to the ordinance or be closed.

While his argument was well taken, it ruffled the dignity of Dr. Young, and he said that if the injunction which was now pending was not upheld, he would close every theatre in Chicago not complying with the ordinance within twenty-four hours.

Mr. Nielson, owner of the Parkway and Stevens theatres, went into detail, explaining the construction of his theatres, telling of all the methods he used to gain fresh air for his patrons, and stating that still it did not come within the requirements of the ordinance. Dr. Young, in answer to this, said that he had visited the Stevens Theatre some time ago and found the air decidedly bad.

Mr. Choynski, Mr. Cressy, Mr. Shepard, a reformer, and Miss Harriett Vittum, another reformer, also spoke; however, no definite steps were taken to amend the ordinance. Those

PHOTOGRAPHING WILD LIFE

Artist's conception of work of camera man who made Midgar Features "How Wild Animals Live."

in favor of the ordinance, of course, maintained that the 200,000 who visited the theatres should be given more consideration than the six hundred that owned them.

Mr. Choynski, who at the present time is building a theatre, claimed that the many contractors whom he had approached could not guarantee to install a system that would work and comply with the ordinance. It being their contention that the supplying of so much air would naturally make the theatre cooler in Winter, they, however, claimed that they would install a system that would get the O-K of the city authorities, but would not guarantee it to work.

Several of the aldermen on the committee seemed to be in favor of amending the ordinance within what the exhibitors consider reasonable bounds.

THE ED-AU CLUB

The organization of the Ed-Au Club of New York editors and authors having at least ten produced photoplays, was effected at the Taverne Louis, New York City, last Saturday evening. Phil Lang, Kalem editor, was elected president, and Epes Winthrop Sargent was elected secretary. Monthly meetings will be held.

LOUISE HUFF

She is called the "Kate Greenaway Girl of the Screen" because of her likeness to the creations of the English artist of the last generation. But she autographs her pictures Louise Huff, and under the name she writes "Lubin." Miss Huff is a product of the South, having been born in Columbus, Ga.

LOUISE HUFF

Chicago News

WESTON APPOINTED MANAGER OF ALMO

Mr. Fred K. Weston, one of the best known of younger element in the motion picture business in Chicago and the Middle West, was appointed general manager of the Almo Feature Film Co., of Chicago, on Tuesday, October 21st, succeeding Mr. D. A. McKinney, who recently resigned.

Mr. Weston's experience in the business has been of a varied nature, including practically every branch from the conducting of a State-right feature to the management of an office. Mr. Weston has been successful in his past ventures, and it is expected that under his guidance the concern will continue to prosper and grow.

Bushman Plays Chicago Theatres

Francis X. Bushman, leading man of the Essanay Film Mfg. Co., has contracted with several of the better-class motion picture theatres in and about Chicago to give talks at these show-houses on the making of the motion picture.

Mr. Bushman has an interesting act that lasts about a half-hour. Fifteen minutes of this time is used in explaining the actual making of the motion picture and during the remainder of the act Mr. Bushman lectures on a picture in which he portrays the leading character. Both sections of his offering are interesting.

"S. & H." Buys M. & F.

Only a few weeks ago we recorded the facts in these columns that A. G. Spencer and Mr. Hirschberg had purchased the General Special Feature Film Co. for $11,250 from Joseph Hopp et al. These two enterprising young men have added another feature exchange and a large program to their business by their purchase on Monday, October 20th, of the M. & F. Feature Film Service from Mr. Munstuck.

The M. & F. has been known as one of Chicago's best and most successful exchanges booking multiple reels. Its growth and success have been remarkable in view of the great number of feature exchanges that have sprung into existence in the last twelve months. Those who are intimate with the situation in Chicago consider this a good buy. Its consolidation with the General Special, another strong feature exchange, it is expected, will rank these two young gentlemen and their concern amongst the foremost in the Middle West.

In order to accommodate their increased program it was found necessary to find larger quarters. On about November 1st the General Special Feature Film Company—as the concern will be known—will move into the Powers Building, where a number of other feature exchanges are now located. With their enlarged holdings, this company will in the future release four features each week, selected personally by either Mr. Spencer or Mr. Hirschberg.

Notes

The Photoplay Co., Inc., of Chicago, a concern handling accessories and machine supplies, as well as repair parts, is one of the recent entrants into the supply game in Chicago. Robert R. Barker, general manager of this concern, who just returned from a trip through the South in the interest of his company, claims that the sales surpassed his expectations.

A. V. Smith, brother to A. E., of the Vitagraph Company, is spending a few weeks in Chicago. Mr. Smith is traveling through the Middle West and expects to return to New York City the first part of November.

WALLACH WITH WORLD SPECIAL

Charles Wallach has severed his connections with the True Feature Company and is now with the World Special Films Corporation, 110 West Fortieth Street.

TWO MASTER MINDS

Richard Harding Davis, author, and Augustus Thomas, playwright, swapping ideas over script of "Soldiers of Fortune," which they are producing in Cuba for All Star Feature Corporation.

WALTER PRITCHARD

Walter Pritchard is the name of the young man whose likeness is given herewith. Mr. Pritchard, though scarcely more than a boy, is one of the most active camera-men in the business. He is a product of Bayonne, N. J. A little over four years ago he was in charge of the Centaur laboratory there. Later, soon after the birth of the Nestor Co., he was promoted to do camera work. In a few months the Nestor photography had earned a world-wide repute for excellence. "The Worth-While Film," as Nestor was christened by Charles Simone, became partly so through the photographic efforts of Mr. Pritchard. Two years ago, when the Nestor companies (three of them) were transplanted to Hollywood, Cal., young Pritchard was both camera-man for the Fahrney Company and head of the Nestor laboratory at the coast. After having aided in making some of the Nestor successes, he photographed the big Kay-Bee productions. The Universal Co. re-engaged Mr. Pritchard and put him to work on special releases.

WALTER PRITCHARD

A new four-reel feature by L. J. Rubinstein shows ex-Governor William Sulzer in a drama bearing on recent New York political events, to be known as "The Shame of the Empire State."

"The Count of Monte Cristo," the pride of every stock company in the country, has been photographed by the Famous Players Films, with James O'Neill in the lead. Mr. O'Neill's interpretation of this character is possibly the most copied by his contemporaries.

Trade Notes

R. C. SEERY, manager of the Mutual Film Corporation Exchange, located in the Malers building, was appointed manager of the H. & H. Film Service Co., another branch of the Mutual in Chicago, located on Dearborn Street. This branch was formerly under the direction of Mr. George Hutchinson. Mr. Seery, under the new arrangement, is managing both Mutual exchanges in Chicago.

Mr. Frank Flaherty, who formerly managed the Washington Street exchange of this concern, is now managing the Des Moines office.

Daniel Webster McKinney, who has been the general manager of the Almo Feature Film Co. since its organization, resigned from that concern on Saturday, October 18th. Mr. McKinney is not announcing his plans for the future, but without a doubt he will line up with something worthy of his abilities.

Mr. G. Elmer Steele, who for the past year has been a road salesman for the American Tobacco Company, traveling out of the Chicago branch, resigned from that position October 18th to accept a position as traveling representative for Moore Feature Films, Chicago. Mr. Steele has made an enviable record as a tobacco salesman, and will no doubt make a success in the film business.

The new projection room at the Warner's Features will be one of the best in the country when alterations are completed. At the present time it is overrun with carpenters, plasterers, and general mechanics, so business is being conducted on the floor below. They are, however, using the new projection room on the eighth floor, deeming it good enough for the time being. A new mirror screen is being installed which will take a large picture. The sides of the room will be decorated with plaster statues and ornaments of various descriptions.

The National Board of Censorship, in its report on George Kleine's "Last Days of Pompeii," gives the educational value as "good," artistic value "good," entertainment value as "good" and moral effect "good." The printed blank of the National Board contents itself with the use of the mild word "good," instead of excellent, splendid, or other adjectives that might verge upon the enthusiastic. Hence Kleine's "Last Days of Pompeii" got the highest rating possible, and lest their printed form should fail of its purpose in this case, the National Board wrote across the bottom: "Beautiful, wonderful, very fine."

A man by the name of Herman J. Brown, operating under the name of the Famous Feature Film Service, in Seattle, Wash., purchased the State rights for "The Mysteries of Paris" for Washington, Oregon and Idaho. A contract between the parties was signed at the time, delineating the territory acquired. The Eclectic Film Co. now has reason to believe that the man has closed his office in Seattle and has become an itinerant peddler with the film under his arm. It is feared that Mr. Brown has crossed over the border to Canada with the film and will attempt to obtain bookings from the Western provinces. The rights for the Dominion of Canada for "The Mysteries of Paris" are owned by the Consolidated Film Co., Ltd.

Strong situations supplemented by heart interest characterize "The Colonel's Oath" (Reliance), scheduled for release on November 1st.

The Colonel, a Southerner of the old school, vows that if his son marries his Northern sweetheart none of his blood shall enter the old homestead. The marriage takes place, and the Northern girl meets the Colonel's oath with an oath of her own to the same effect.

The son dies, leaving a daughter, who, unknown to her mother, becomes acquainted with the Colonel and wins his heart completely. He is ready to recall his oath, but his daughter-in-law stands firm.

Rosemary Theby and little Runa Hodges are seen in this offering.

SCENE FROM "THE SEA WOLF"

SURGICAL TECHNIQUE ON FILMS

Kinemacolor Photographs by Noted Doctor

Motion pictures as an aid to practical surgery are rapidly becoming more and more important. One of the first companies to enter this field was the Kinemacolor Company of America, which more than a year ago made two reels of pictures suitable and intended for showing only in medical schools and colleges and before specially selected audiences.

The educational value of this film to the lay mind was undeniable. It showed graphically the ravages which disease, unchecked, may make.

Now the Kinemacolor Company of America has gone a step further and has taken motion pictures of great technical value to the medical profession, pictures which will reproduce the art of a great surgeon as minutely and as faithfully as a phonograph does the voice of a singer, or a portrait one's features. Owing to the intimate nature of the film it has not been publicized.

The pictures were taken recently at the Metropolitan Hospital on Blackwell's Island. They show Dr. Sprague Carlton, the famous surgeon and lecturer, performing various operations. Dr. Carlton will use the films to illustrate his lectures throughout the country before medical societies.

"Close camera work" was used very freely. That is to say, the pictures were photographed with the lens of the camera but two or three feet from the surgeon's knife. In this way every movement of the hand may be seen, and the technique of the operation closely observed. The pictures were taken of carefully selected subjects. In many cases the "specimens," as doctors call patients at clinics, were in the last stages of disease.

Several days ago Dr. Carlton delivered his first lecture, illustrated by the Kinemacolor pictures, at Syracuse, N. Y. That was only the forerunner of others.

But Dr. Carlton cannot lecture forever. Here comes the value of the motion pictures. His technique will not be lost to the world when he is. The method of the great surgeon will be preserved on the celluloid, and the medical profession and sufferers will be the richer thereby.

A national holiday for all the school children of Italy has been declared by the king in order that school children may have an opportunity to witness "The Last Days of Pompeii." Special equipment has been provided by the Italian government for its many schools which are not now equipped even with stereopticon. This is probably the highest tribute ever paid a motion picture.

Trade Notes

FLORENCE Lawrence, who is being featured in Universal-Victor plays, has departed from her usual roles and promises a surprise in "The Third Generation," written by Walter MacNamara. She plays the part of a modern New York Jewish girl. There is the eternal clash of creed and race.

Maibelle Heikes Justice, whose name is well known in the literary world and who has furnished many admirable stories for the Selig Polyscope Company, has prepared a novelty play of the North country that promises to be most interesting, picturesque and dramatic. It deals with the lives and rugged romance of the woods-people. She has spent a good part of the Summer in the Canadian woods, and for a month past at Camp Point, in Minnesota, living in the open.

"Venomous Tongues" is the title of the first Celio release, in two parts, to be marketed by George Kleine in this country. That famous beauty, Francesca Bertini, is again seen under the Kleine banner and in a subject that should prove a fitting vehicle for her reappearance in America. Advance reports claim that the new Celio brand will prove a big surprise to the trade. Featuring Miss Bertini and the well-known actor, Mr. Ghione, in multiple-reel subjects only, picture fans will find delight in the work of two players who have been called the "most Anglicized players in Europe."

With the completion of the new mammoth stage, which is in the course of construction, the Universal studios at Hollywood, Cal., will have the largest stage in the world. Seven carloads of lumber have already been utilized in the construction of this stage. It is sixty feet wide and four hundred feet long, containing 24,000 square feet of floor space and adjustable light diffusers. This stage, when completed, will accommodate 3,000 persons at once.

"For the Love of a Toreador" is the Kleine-Cines release for November 18th. It is the first of a series of distinctly Spanish plays to make which the Cines Company sent Director Guazzoni to Seville, Spain, some time ago. "For the Love of a Toreador" will make a sensation throughout America, it is predicted, because of the great bull-fight scene and the fact that the local color is refreshing and new.

The picture was staged at the time one of Seville's fête days was in progress, the chief feature of the occasion being the bull-fight in the afternoon. There are fully 35,000 persons in the scenes taken about the bull-ring, and the contests between the matadors and bulls are extremely thrilling and exciting.

Harry C. Myers, one of the Lubin directors, is the maker of a film in which he and Earl Metcalfe have a fight on the brink of a roof.

Edwin Barbour, of the Lubin Scenario Department, has just recovered from a serious spell of sickness. On his return to the office he found his desk covered with American beauties from the Lubin admirers.

Earl Metcalfe, of the Lubin Stock Company, was the winner of a motorcycle race, which was held in Philadelphia on Saturday, October 18th. The course was two miles around and sixteen miles to cover the win. Earl carried away with him the silver trophy, making the second prize he has captured since he became a motorcyclist. A picture of the race was taken, and L. S. McCloskey, the scenario editor, is writing a photoplay of it.

After months of wire-pulling and quarrels with the Mexican authorities, the Itala Film Company has effected the return of the shipment of "A Leap of Despair," which in error was reconsigned to Mexico. In consequence of this mistake, the Itala shipments have been interrupted. All delays will now be adjusted. "A Leap of Despair" is a four-reel subject which has had success on the Continent. It will be shipped after or before "The Queen's Jewel," another four-reel subject.

The Ambrosio version of "The Last Days of Pompeii" is now being presented at the Bijou Theatre in New York City, with twenty-two more companies covering all of the United States and Canada.

Mr. George Kleine has fifteen companies touring the United States and Canada with his photo-drama, "Quo Vadis," and twenty-two with the Ambrosio version of "The Last Days of Pompeii."

Owing to the increasing demand for one-reel Kay-Bees, the New York Motion Picture Corporation has decided, beginning the week of November 10th, to release two Kay-Bees a week, Tuesday and Friday.

$500,000 THEATRE FOR CLEVELAND

Pretentious New Motion Picture House Uses Warner's Features

Cleveland's newest and most beautiful playhouse, the Miles Theatre, which cost $500,000 to build, has contracted with H. Charnas, manager of the Cleveland office of Warner's Features, Inc., for the exclusive program of Warner's Features.

The theatre seats 2,100 persons, and there are three floors. There are two divisions of the upper floor—a balcony and gallery. Off the main foyer there are attractive parlors for the women patrons and smoking rooms for the men. Adequate service rooms are accessible from each of the floors, and especially complete and modern is the equipment of the house, both in front and back of the curtain.

The decorations of the auditorium are ivory gray, old rose and gold, and there is a novel and attractive treatment of the proscenium and boxes. The ground-work is a gray lattice, with the background in old rose, the shade deepening from the arch to the last tier of boxes.

All stairways are in gold leaf; and the upholstering of the roomy seats is in old rose. The builders have set a new example in giving unusually wide spaces between the rows of seats and corresponding wide aisles.

When C. H. Miles elected to open his "theatre beautiful" with the program of Warner's Features, he was merely carrying out his policy of providing the finest attractions obtainable for the photoplay-lovers of Cleveland and vicinity.

"THE BOY AND THE LAW"

The first presentation of "The Boy and the Law" at the New York Theatre Monday evening proves well the claims of its producers, the Youth Photoplay Company, that it is a "different" kind of a picture.

It is a picture of excellent action and human interest, with a very solemn appeal. The story of the development of a lawless boy, who, through the offices of Judge Brown's scheme of treatment, is made into a useful, law-abiding citizen, is graphically told. The acting, particularly that of the boys on "Boytown Farm," is unusually good. The picture leaves an impression of naturalness and reality, and a forceful lesson of uplift.

The story of "The Boy and the Law," together with the narrative of its inception, has been interestingly told in these columns by W. W. Young, general manager of the company. Perhaps the strongest argument for the success of the picture is that its five parts held the constant and deep interest of a very varied audience facing a long vaudeville program. W. A. J.

SPECIAL MUSIC FOR KLEINE "POMPEII"

A decided innovation in presenting pictures is George Kleine's idea in writing music especially for his big subjects. The well-known Chicago music composer, Palmer Clark, has prepared a fifty-page score, written especially for "The Last Days of Pompeii," portraying the sentiment and emotions of that time.

The music has been bound in neat volumes and is sent in advance to the theatre musicians where "Pompeii" will be shown. This is probably the first case on record where a composer has been hired to write his score from the motion picture. Mr. Kleine expects to adopt this as a regular custom for all future big subjects.

FAMOUS BUSCH GARDENS AS A BACKGROUND

Through special permission, a company of Selig players in California was allowed access for working purposes in the world-famous sunken garden of the late Adolphus Busch, located near Pasadena. This park, which ranks with any botanical garden of the world, was recently closed to the general public on account of the death of the owner, who recently passed away in Europe, but the reverent character of the picture, which Colin Campbell is producing, made it possible for him to get access to the garden without offence to the memory of the late owner.

The story dramatized entitled, "The Master of the Garden," was written by Lanier Bartlett as a two-part drama of an allegorical type in which the purity of a young girl who has been wronged brings her back from the depths of social degradation into which she has been unwittingly drawn. That the Busch Gardens are so superbly beautiful that they could be used as environment for such a situation, is sufficiently descriptive of their character.

Bessie Eyton plays the wonderfully vivid and beautiful part of the modern Magdalen. Wheeler Oakman appears in the leading role.

ERRATA

In last week's News we were made, on page 43, to use the word "movie." As we detest this vulgarism, we are sorry to have afflicted our readers with it, especially after our repeated announcement that "motion pictures" is the correct term. In the little reference to Stan Twist's love feast, we are made, in the title, to say "Movie Scribblers Move." For the word "move" there should have been printed "meet." It was a printer's error. But as to the term "Movie Scribblers," we assume no responsibility. This belongs to Mr. Twist and Mr. Twist must cash his own paper.

Motion pictures whenever possible, everybody, please.

EASTERN FEATURE HERE

The Eastern Feature Film Company, now located at 835 Broadway, is now releasing new features every week in New York and New England.

Miss M. B. Havey and Rosemary Theby, formerly of the Reliance, have joined the Lubin forces. Miss Theby should add much charm to the Lubin films. Miss Havey occupies a seat in the editorial department.

JOSEPH DE GRASSE AND ENID MARKEY IN A FORTHCOMING AMMEX FEATURE

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DO YOU WANT MORE BUSINESS?

We can tell you how to get it without a large expenditure of money. Our ***HOUSE-FILLING PLAN*** will boom your theatre and fill every empty seat.

Send for a copy today, it costs you nothing. A post card will bring it to your desk.

ACT NOW.

UNITED STATES FACTORIES COMPANY
180 N. MARKET STREET
M. P. DEPT. - - - - - - - CHICAGO, ILL.

KLEINE "POMPEII" CREATES RIOT

The great De Luxe Theatre on Wilson Avenue, Chicago, billed George Kleine's "Last Days of Pompeii" for one night recently. Despite the fact that the evening was cold and rainy, a mob swarmed into the De Luxe, almost wrecking the box-office, and requiring special police to keep order. Three shows were originally planned, but the crowds demanded a fourth performance, which was given after midnight.

One significant fact was the appearance of hundreds of automobile parties, whose cars lined the streets for blocks on either side. About 10 o'clock it was found necessary to carry water to the fainting women who had become wedged in the lobby and could not be extricated. Undoubtedly George Kleine's "Last Days of Pompeii" crammed the big De Luxe as it has never been jammed before.

TURNING WORDS INTO DIMES

Sane and Sensible Advertising by the Exhibitors as a Stimulant to Box Office Legerdemain

By E. J. HUDSON

"OH DEAR, I've been in the house all day, without a bit of outdoor exercise," complained Mrs. Oneof A. Million.

"Where do you want to go?" asked Mr. Oneof A. Million, pausing in his perusal of the evening paper to gaze at his wife.

"Let's walk downtown and go to a motion picture show, and then walk back."

"All right, but which theatre do you want to go to?"

"Read the advertisements, and see which looks the best."

Turning to one of the inside pages, the husband scrutinized several columns of closely written advertising. "Here's one, the Hippodrome," he said at length. "How does this sound?"

> " 'Hippodrome To-night' "
>
> " 'A Marvelous Sensation in Three Tremendous Reels, "The Mountain Girl at Bay." Another Big Surprise Comedy, "Helping the Rich." Don't Fail to See "Donald, the Desperate," To-night Only. See the Hair-raising, Death-defying Race Between the Locomotive and the Automobile! See the Terrible Blood-curdling Third Degree! See the Breath-suspending Struggle on the Brink of the Precipice, and a Hundred Other Big Thrills—One of the Most Elaborate and Stupendous Productions of the Year. To-night Only. Prices Ten, Fifteen and Twenty.' "

"Aren't there any others?" asked Mrs. Oneof A. Million.

"Yes, here's the Lyric's ad," continued her husband. It says:

> " 'We Have Eliminated Eye Strain from Our Pictures.
>
> " 'We Have Made an Exhaustive Study of Projection, and as a Result Our Pictures Are Clear, Steady and Easily Watched, without any of the Usual Strain upon the Eyes.
>
> " 'The Chairs in the Lyric Are Big, Roomy and Comfortable. You Won't Tire of Sitting in Them.
>
> " 'We Aim to Please You. Our Ushers are Courteous and Attentive and Look after Your Every Want While in the Lyric.
>
> " 'Our Theatre is Never Entirely Dark—Hence No Stumbling over Seats or Other People's Feet When You Enter.
>
> " 'The Lyric Is Easily Accessible to All Principal Points in the Business Section.
>
> " 'We Try to Please Our Patrons. Your Presence Will Give Us an Opportunity to Prove It.
>
> " 'To-day's Program: A Laughable Comedy, "Helping the Rich," "The Mountain Girl at Bay," a Three-reel Drama of the Early Pioneer Days. "Donald, the Desperate," a Two-reel Drama of Unusual Interest.
>
> " 'Our Prices Are Ten, Fifteen and Twenty Cents.' "

"Oh, let's go to the Lyric," requested Mrs. Oneof A. Million when her husband concluded reading the advertisement. "I always get a headache from watching pictures at the Hippodrome, and besides, the backs of their chairs are too straight."

The foregoing incident, while purely fictitious, illustrates the attitude of millions of thinking men and women upon the question of "which theatre to go to." Advertisements, or, in the language of advertising experts, "ad copy," is a big and vital factor in the welfare and success of every motion picture theatre in the United States. It can mould opinion, bring esteem and respect, and it can turn many nickles and dimes from the box office, or cause them to flow in greater numbers into the bank accounts of the exhibitors. It all depends upon the exhibitor and his manager.

Men and women in cities of practically every size, from the little town of three to five thousand population, to the cities reaching into one hundred to two hundred thousand, look to the local daily newspapers as their buying guides. Their confidence in their own particular daily paper is unlimited. This may seem far fetched, but it has been proven in thousands of instances. What they read in it they nearly always believe without question or doubt. It is the exhibitor's best market in which to list and display his wares.

A window trimmer, employed by the owners of a big department store, does not work simply with the idea of filling the window space with various articles. He strives for unique effects, arrangement of goods that will attract particular attention to them, and for artistic decorations, giving to passers-by an idea of dignity and refinement, and last, but far from least, quality.

So it should be with the exhibitor. Joining together of words requires thought, time and study. Like articles selected for display in any window, they must be arranged in the best conceivable manner, so that no offense will be given to the refined, and so that after the first superficial glance by the reader, there will be sufficient verbiage of a good substantial nature to hold his attention and, eventually, sell him.

One Big Argument Continually Featured Essential

The advertising history of any manufacturer of a nationally advertised product will show that his success has been built chiefly upon the selection of one great big vital selling point in his ad copy. That is hammered incessantly into the minds and visions of the readers of magazines and newspapers, and weaving other points of interest around it, so that the combination leaves a lasting memory. Then when the actual product itself is seen in the store, the idea of quality is so spontaneous with the appearance of the product that a sale, in nine cases out of ten, seems inevitable.

Men who have made a lifelong study of advertising strive to achieve that very result, and millions upon millions of dollars are being spent annually to accomplish it. That fact in itself convinces one of the need of one salient point concerning any product featured day after day, and week after week, in all advertising copy.

To insert daily, or tri-weekly advertisements in a local newspaper, with nothing but the name of the theatre as a heading, the words, "To-day's Program," and then a list of the pictures under it with the admission prices as a close, borders close upon the extravagant; and dimes and nickels are almost too wary to permit of business extravagances.

A definite purpose should be kept in mind when advertising copy concerning a motion picture theatre is being written. Perhaps there is some especial feature in the theatre which belongs to no other house in the city; perhaps it is particularly well located in respect to stores, or car lines; maybe it has an unusually large number of exits, or any one of a thousand other distinctive features. It is safe to assume that there is not more than two out of every ten motion picture theatres in the United States and Canada that do not possess distinctive features, which, if properly emphasized in ad copy, would bring increased business.

Competitors' Patrons Are Your "Prospects"

Every man, woman and child in any city can be considered a prospective patron of some motion picture theatre. Why not yours? If your theatre is handy to street car lines, tell them, in your advertising copy, that rainy weather does not need to hinder them from enjoying an evening at the theatre. Tell the women that no long walk is necessary from your theatre to a car line after a matinee, when they turn homeward with an armload of packages. If the city is sufficiently large to boost of traffic policemen in the business district, mention the added safety to children in crossing streets on their way to the theatre. Many mothers, given a well-worded and dignified suggestion of that kind, probably would disregard their fears for the safety of their children who cry to be permitted to attend matinees.

If your projection is exceptionally good, feature that fact in your advertising copy. Go to some local eye specialist who is well known, or an optician in any jewelry store, and convince him that clear, steady pictures are exceptionally good exercise for the eyes, and that they increase a person's powers of observation and rapid discernment. Then get him to make a statement to that effect, and use it in your ad copy, with his signature below it. Showing a slide each night for two or three weeks featuring the optician's place of business might prove an incentive.

There is one invariable rule in advertising. Never make your ad copy say anything but what is absolutely true. Otherwise, your money is wasted and you jeopardize your business. If you haven't good projection, make it good before you advertise it, and feature some other selling argument.

People are more quickly attracted by a familiar catch line or phrase in advertising copy than they are by constantly changed expressions. Select one, two or three really distinctive features of your theatre and emphasize them in every piece of copy you write. Place them in the same relative positions, changing the wording but seldom. But make those features relate directly to your theatre. Establish the connection between good projection, spacious exits, a choice location, comfortable chairs, good ventilation or the courtesy and attention of your ushers, and your theatre.

After all, the people must have impressed upon them the fact that the chairs are easy and comfortable in the Lyric Theatre, not simply that the chairs are easy and comfortable.

Giving the Theatre a Little Prominence

In theatre ad copy in which mention is made of nothing but "to-day's program" and the price of admission, there is no direct incentive given for patronage. It is necessary to genuine success in advertising to give some definite reason why your theatre should be patronized above all others in the city. The ever changing picture titles mean nothing to the average reader. It is difficult for them to judge a good picture by the title. They have been fooled too often. In some instances it has not been the fault of the exhibitors. But those days are fast disappearing.

"The Pride of the Regiment" has no advertising value. It may mean any one of fifty things. But to say in your ad copy, "Our Screen Is Tilted Slightly Forward So That the Picture Upon It Is Always Square and Permanently Centered, Eliminating Jumps and Blurring," arouses a train of thought in the mind of the reader. He probably won't know why the screen is tilted forward, nor care to find out, but the fact that the picture is "permanently centered, eliminating jumps and blurring," starts him thinking something like this:

"Gee, that's a good stunt. Kittie said it made her head ache the way those pictures jumped the other night. Next time we'll go to this theatre. Then she won't blame me if she don't enjoy herself."

While it is unquestionably necessary to advertise your daily program, the exhibitor who gives that preference over his theatre is spending his money wantonly, and what little benefit does accrue goes to the manufacturer. Perhaps, some day, some competitor may pay a higher price and get that program of releases which has been so well advertised, and what little benefit there is to be had, he will get. The exhibitor who can't afford to meet the increased rental loses his service, and is obliged to use different service.

Then what is left him to trade upon?

Nothing!

He has spent his good money advertising brands of film, and people know nothing of the really attractive features of his house. Then, when he changes program, it is ofttimes similar to opening a new theatre. All the shouting and praising he has done has to be counteracted, and after weeks of advertising "the world's greatest galaxy of stars" under one program, he can't very well convince readers that those on an opposing program are just as good.

A Nickel Can Be Made to Earn a Dime

That is but one point out of a hundred in favor of advertising the theatre in preference to the daily program. By impressing prospective patrons with some feature of interest about your house, you set them thinking, and no amount of program changing can hurt the good your advertising has done, because you need not change the general style and appeal of your copy with the change in brand names.

Every nickel invested in advertising should bring its equivalent to the box-office in additional patronage. It is far from an impossible task. Have the copy written with the purpose of making it pay. It is a splendid experiment for an exhibitor theoretically to change places with a prospective patron who, perhaps, has never attended his theatre, but gives his dimes to some competitor, and imagine just what form of advertising appeal would attract him.

Turning words into dollars is an important part of the daily life of every exhibitor and theatre manager. The advertising manager of any local newspaper is always willing to lend his assistance in writing ad copy with a direct appeal.

THE DUKE'S HEIRESS
Gaumont

NOTICE TO THE TRADE

You are invited to make our offices your headquarters when in New York.

Have your mail addressed here marked "Hold for Arrival,"

Service Department

THE MOTION PICTURE NEWS

220 WEST 42nd STREET BRYANT 7650

INTERESTING FILM REVIEWS

(*Continued from page* 37)

Pathe Weekly No. 62. (Oct. 27.) The news is all local. There is only one foreign item. San Francisco is mentioned three times. First in a swimming affair with Mrs. Wright and her daughter. Second, a game of English football and, thirdly, showing Fred Thompson advertising the coming fair. Brooklyn is also well represented with photographs of the Irish-American athletic games. Governor Fielder, in Jersey City, unveiling a monument is next The swim between the French and English in Paris was interesting. Present Democratic candidates are given a boost, but nary a Republican in sight. Miners rescuing their mates in the coal mines and "Bud" Fisher's clever sketches conclude the picture.

Across Swiftcurrent Pass on Horseback. Edison. (Oct. 27.) Swiftcurrent Pass, in the Northwestern part of Montana, is but little known to the remaining inhabitants of this globe. It is one of the wildest and most inspiring places in the world. The Edison Company has filmed a party of campers starting with packing at sunup to fording the pass in the evening. Flapjack cooking and a wrestling match complete the four hundred feet.

Sports in Merrie England. Kalem. (Oct. 27.) There is perhaps a subtle touch of irony in this. The finale is a suffrage parade. Hunting the otter and the Goodwood races were very well pictured.

A Hornets' Nest. Edison. (Oct. 27.) If the old saying, "Laugh and grow fat," is to be literally taken, this picture might be sold to thin people the world over. A sort of a "Dingbat and the Family Upstairs" tale, in which noisome neighbors are removed by hornets. Barry O'Moore, as Dick Morris, is very good.

Pendulum of Fate. Selig. (Oct. 27.) Two Reels. This drama holds the attention of the audience. A story of a hidden marriage, and the hardships of the wife and her children to recover their own at the death of the husband and father. The mother is a little too young for the part.

KINEMACOLOR MACHINES

In connection with the new film service proposition offered to exhibitors by the Kinemacolor Company of America, it was stated last week that the company is offering for sale the Kinemacolor machine. At their offices it was learned that several machines have been sold in the ten days since the advertisement first appeared announcing the new service scheme.

Up to this time these machines have always been leased, remaining the property of the Kinemacolor Company. This has made it impossible for the exhibitor in the smaller towns to secure the special Kinemacolor productions, such as "The Durbar," "Balkan War," "Panama Canal," "Weber & Fields Series," etc.

Under the new system, any theatre having a Kinemacolor machine installed will be in the market to rent special features from the company immediately they are released.

Leonora von Ottinger is a recent addition to the Universal Company. She is to appear in second leads and heavies in the Lawrence-Victor releases.

Miss von Ottinger is a finished actress, having appeared in, besides many other notable roles, the role of Baroness Revandel in Zangwill's "The Melting Pot."

"The Sea Wolf," by Bosworth, Inc., has been sold to the following States and cities: San Francisco, Cal.; Washington, Utah, Nevada, Wyoming, Idaho, Montana, Colorado, New Mexico and Arizona. William L. Roubert predicts getting the remaining States in a short time.

A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World, issued last week, in which Mr. R. W. Buzzell, of the Plaza Theater, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

If you desire recommendations from any portion of the entire universe write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4700 Mirroroide screens in use today, which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the maket, barring none. Get our large free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common-sense argument, and what your eyes see you can't help but believe.

J. H. GENTER CO., Inc.

NEWBURGH, N. Y.

AMMEX FEATURES

Western Features of Distinction

The Barrier of Blood

Distribution Date—November 10

The Fatal Reckoning

Distribution Date—November 24

To secure territory rights for all our features, wire or write immediately

Do it now before it is too late

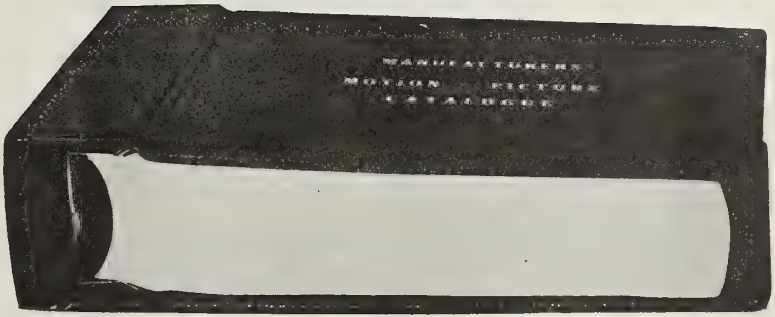
Artistic one, three and six sheet lithographs for all releases, heralds and photographs

AMMEX FILM CO.

220 WEST 42ND STREET NEW YORK CITY

Distributed Through Exclusive Supply Corporation

Help!



That is the Object of the Book Illustrated Above

The Manufacturers' Motion Picture Catalogue will be of the greatest help to every Exhibitor—every Machine Operator—and every person identified with the Motion Picture business.

It will be of permanent value on account of its Loose-leaf construction, for each subscriber will always be kept posted on the latest products of the manufacturers, through our monthly issues of insert pages.

With its various departments of information in addition to a complete Trade Directory, a Buyer's Guide and a Treatise for the Novice about to enter the Motion Picture business, this handy Volume has a Face Value of Ten Dollars.

ENTER YOUR SUBSCRIPTION NOW
$1.50 Entitles You to a Complete Volume of the
MANUFACTURERS' MOTION PICTURE CATALOGUE
With 12 Monthly Issues of Insert Pages for 1914

MANUFACTURERS' CATALOGUE PUBLISHING COMPANY
FIFTH AVENUE BUILDING, NEW YORK

RALPH DELMORE

Few actors connected with the American stage in the past decade have achieved more distinction in character rôles in the modern drama than Ralph Delmore. He is a quiet, studious gentleman, who has made a lifelong study of stage types, and frequently illustrated them through his own histrionism most palpably; but, like many character actors, he has portrayed rôles the exact opposite of himself—the blustering malcontent, the ward heeler, the grafter, and all the potential sinners that figure in the drama of modern business life—and has done them so ably and so well that the public had begun to think that he was a true terror. Few men have made a keener, closer study of the drift of modern drama than Mr. Delmore, who recently became associated with the Selig Polyscope Company in Chicago as a producer; nor is he inexperienced in this line of work, for he was associated eight months with the Lubin establishment in Philadelphia, working in a particular line of modern plays that had a large call for types. He has the greatest faith in motography as a means of dramatic expression, and declares that the art is now upon the threshold rather than attained anything like full flower in its achievements, wonderful as they are.

CLIFFORD BRUCE ILL

Owing to the severe illness of Clifford Bruce, of the Selig Company, Director Oscar Eagle has been forced to discontinue work on a number of important scenes on "The Royal Box." On account of the same reason work has been delayed on the great detective play, "The Circular Staircase."

A VIVID STORY

(*Continued from page* 17)

to five reels. There is a tendency toward monotony during the stay on Endeavor Island, the interest being revived on the death of Larsen.

The settings are splendid, and the cast strong. Violet Barry, the only woman, is blessed with a clear field and makes the most of it.

The production was shown at the Winter Garden on October 22nd before a representative audience, composed mainly of persons interested in dramatics in various capacities, to the number of about four hundred. The dramatic scenes were very well received.

A. D. M.

STERLING
Motion Picture
CAMERA

Price No. 2......................$350
Price No. 1...................... 250
Including Instruction.

This is a Practical Professional Camera fitted with Zeiss Tessar Lens, patent adjustable dissolving shutter and aperture plat opened from outside, with 4-500 ft. magazine.

STERLING CAMERA CO.
145 W. 45th Street New York City, N. Y.

EXHIBITORS!!!
What are you going to do in the way of *Souvenirs* for the
HOLIDAYS?
THE FAMOUS
"Alkali Ike" Dolls
On Horses Will Increase Your Business.
Order To-Day—$13.50 a Dozen or $1.50 Apiece.

ESSANAY FILM MFG. CO.
521 First National Bank Building
1333 Argyle St. Chicago

Power's Cameragraph No. 6A
The Perfect Moving Picture Machine

Efficiency is not of a mushroom growth; it is born of hard labor and study—and wisdom which profits by experience.

POWER'S CAMERAGRAPH represents an evolution extending over a period of sixteen years.

It is the result of ceaseless thought and research of a Master Mechanical Mind.

It stands for the elimination of all the crude and inefficient appliances of the past, and possesses every known feature of worth which present-day knowledge affords.

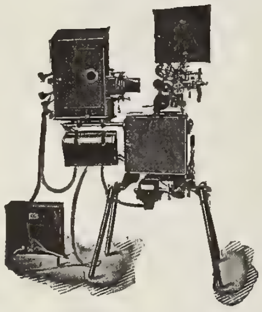
It is manufactured throughout in the largest and best equipped factory of its kind in the world.

It receives, as a recognition of its worth,

OVER 65% OF THE TRADE BUSINESS OF AMERICA

Catalogue D Gives Full Details

NICHOLAS POWER CO., 88-90 Gold Street, New York City
The Leading Makers of Motion Picture Machines



EVENTUALLY

When you are through experimenting with white walls, aluminum paints and metalized screens such as so-called gold and imitation of our name, you will buy a

MIRROR SCREEN

Because it gives the most artistic, the brightest and clearest picture and is the greatest money getter for your theatre in the world and lasts forever

$1,000.00 **$1,000.00**

Forfeit if the Mirror Screen is not the most perfect surface in the world for the projection of Motion Pictures

MIRROR SCREEN COMPANY, Shelbyville, Ind.

F. J. REMBUSCH, Pres.

FRANK MANNING, Eastern Representative, 121 West 48th St., New York City.

Write today for our new snow-white finish and catalogue.

—WHY NOT NOW?—

LUBIN FILMS

LOOK FOR OUR TWO REEL PICTURES EVERY THURSDAY

"THE SEA ETERNAL"
Two-Reel Thursday, November 13th
A wonderful melodrama of the sea coast

"PARTNERS IN CRIME"
Three-Reel Thursday, November 20th
A powerful story of a gang of swell yeggmen

"A WAIF OF THE DESERT"
Two-Reel Thursday, November 27th
A dramatic emigrant story; a tragedy of the plains

Five Releases Each Week

"MAGIC MELODY"
1,000 Feet Tuesday, November 4th
Music hath charms to soothe the savage breast

"THE PRICE OF VICTORY"
2,000 Feet Thursday, November 6th
A dramatic incident of the Civil War

"GETTING THE BEST OF DAD"
600 Feet Friday, November 7th
The boy turns the table on his old father and wins a pretty wife

"COCOANUT INDUSTRY"
400 Feet Friday, November 7th
Interesting and instructive educational picture

"HIAWANDA'S CROSS"
1,000 Feet Saturday, November 8th
Dramatic Indian story with a thrilling denouement

"THE LOCKED ROOM"
1,000 Feet Monday, November 10th
Good Western story with a joke on a jealous husband

LUBIN Five Color Posters, One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

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ADVANCE SLIDES
FOR *ALL* FEATURES
25c Each Special Price to Exchanges
NOVELTY SLIDE CO.
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POSITIVELY THE SEASON'S GREATEST SENSATIONS

DR. NICHOLSON AND THE BLUE DIAMOND
4 REELS
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THE WAR CORRESPONDENTS
Four Massive Parts—110 Scenes—Colossal
Greek, Bulgarian, Servian and Turkish Troops swell the number of the enormous cast.

For Illinois
Write for our list.

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Pilgrim's Progress (Ambrosio Version) - - - - -	**4 reels**
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***Trapping and Training Wild Animals** - - -	**1 reel**
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WORLD'S BEST FILM CO.
"Feature Films & Nothing Else"

Telephone Bryant 326.
World's Best Film Co.
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COLOR YOUR OWN SLIDES WITH
GLASCO
in red, blue or green; a liquid coloring which can be applied with a pen or brush. Easily removed with a damp cloth. Case containing 3 bottles of the GLASCO prepared for use for $1, in coin or stamps.
K. N. FORD, 3851 Ellis Ave., CHICAGO, ILL.

"An Hour Before Dawn"
A Female Detective Play with Laura Sawyer and House Peters.
In Three Reels, Released Oct. 20

James O'Neill
in
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Five Reels, Released Nov. 1

Famous Players Film Co.
Executive Office:
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High Grade Feature Films booked in all parts of the country.
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IN FOUR PARTS

The Lure of New York

A feature sure to please the young and the old

DRAMATIC, MORAL, INTERESTING

Several styles lithographs of each size, one, three, and six sheets
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New York State ....Standard Feature Film Co., Masonic Bldg.
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Write or wire for State rights

NEW YORK FILM CO.,
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New York City

Hart Booking Bureau

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MOTION PICTURE TALENT

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ARTISTS SUPPLIED

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Machines and Supplies

Machines repaired. Second-hand machines bought and sold. Liberal allowance for your old machine on purchase of new one.

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Pocket Edition **120 Pages**

Illustrates, describes and prices everything used in or about the Motion Picture Theatre and in the allied industries. Costs you nothing. *Worth its weight in gold.*

E. E. FULTON —156— W. LAKE STREET CHICAGO

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Journal hebdomadaire français, le plus important de l'industrie cinematographique.

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Created in behalf of the Dramatic Profession and also maintaining on Staten Island, N. Y., a HOME FOR THE AGED AND RETIRED.

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Best Films Carefully Inspected.
All Makes Carefully Shipped.
Two or Three Programs One Shipment.
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POWER WINDER, REWINDER, EXAMINER, MENDER AND MEASURER ALL IN ONE.

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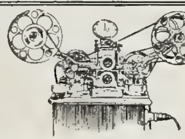

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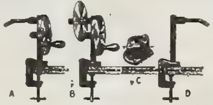
Laboratory Film Winders of any Description.

CAMERAS, Perforators, Printers, Projectors, Raw Film.



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219 Second Ave.
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Dealers in all standard makes of projection machines.

Expert repairing on all makes of Machines, full line of accessories and supplies. Write for particulars.

FREE SLIDES! Send in this advertisement together with four cents to cover postage and we will send you free a feature player slide of the Mutual, General or Universal Co. Take advantage of this opportunity as this advertisement may not appear again. **FREE SLIDES!**

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We are making the kind you should buy.

Our Special No. 2 Easel Frame with glass front and detachable compo-board back is great for $6.00, F. O. B. Cleveland, Ohio.

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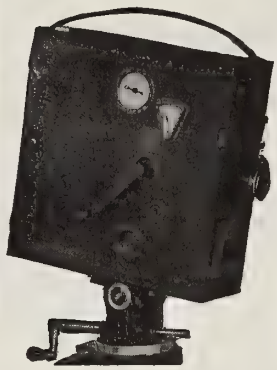
Remember to address us at our new home office and factory, Box 81

CLEVELAND, OHIO

N. Y. office for Eastern trade only
Heidelberg Bldg., 42d St., & Broadway



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Agents for Eastman Motion Picture Film.

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Powers, Edison, Lubin
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They will attract the Public to your Theatre

Lantern Slides for all makes of Films. Prepared with special pictures of the most striking scenes. Mailed to you at 25 cents each.

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FIVE-A-WEEK ESSANAY

Coming Friday, Nov. 7th Coming Friday, Nov. 7th

"THE DEATH WEIGHT"
(IN TWO PARTS)

A highly sensational melodramatic photoplay that grips. The photography is excellent, portrayal unparalleled and the story unique throughout. A positive box-office attraction. Book today, don't delay. Heralds and posters ready.

Released Tuesday, Nov. 4th.
"QUICKSANDS OF SIN"
A splendid dramatic object lesson with an excellent moral. A photoplay with a "punch."

Released Wednesday, Nov. 5th.
"THEIR WIVES' INDISCRETION"
An exceedingly interesting and novel comedy by James Oliver Curwood.

Released Thursday, Nov. 6th.
"THE RUSTLER'S STEP-DAUGHTER"
A Western drama of more than ordinary merit featuring Evelyn Selbie and True Boardman.

Released Saturday, Nov. 8th.
"BRONCHO BILLY'S SECRET"
A feature Western drama of sacrifice featuring Mr. G. M. Anderson.

OUR POSTERS ARE ATTRACTIVE. They will boom your business. Lithographs are in full four colors, 35c each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

Essanay Film Manufacturing Co.
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Factory and Studio, 1333 Argyle Street, Chicago, Ill.
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Four Story and Basement, Office and Store Building, Elevator, All Modern Improvements
For particulars write E. B., Care of MOTION PICTURE NEWS, 220 West 42nd St., N. Y.

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On Your Next Visit to New York
Do Not Fail to LUNCH at

HOTEL MARTINIQUE

BROADWAY AT 32nd STREET
"The House of Taylor"

Where you will be quickly and neatly served in cool and restful Dining Rooms with the best the market affords

At Very Moderate Rates

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Chas. Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
Walter Chandler, Jr., Manager

SLIDES

What's the use to buy poor slides, that you can't see, when less money will buy slides like the accompanying cut. Notice it. We will mail you this sample for 15c, and mail you list for the General, Mutual and Universal programs. Wake Up, and do it to-day.

Niagara Slide Company
LOCKPORT, N.Y.

Machines and Supplies
New and Old Machines. Machines Repaired
Film Cement. Machine Oil. Universal Carbon Holder. Original Effects.
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Successor to C. B. Kleine
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By WILLIAM LORD WRIGHT

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⅝ x 12 Cored Carbons, any make, per 100	$4.00
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½ x 6 Solid Carbons, any make, per 100	1.60
Best Clear White Condensers, each	.65
Roll Tickets ... 10M, 90c.; 30M, $2.50; 50M,	4.00
Roll Tickets, any admission, per 100M	7.00
Best Film Cement, Three Bottles for	.50
Bell Solderless Terminals, per dozen	.60
No. 6 Asbestos Lamp Wire, per foot	.07½

Prices for immediate orders only. Remit in Chicago Exchange.
If to be sent by Parcel Post add to remittance for postage.
ALL MAKES MACHINES
Sold on time or for cash.
HAVE YOU OUR NEW CATALOG?
AMUSEMENT SUPPLY COMPANY
Everything from Screen to Booth.
160E NO. FIFTH AVENUE, CHICAGO, ILLINOIS.

DURING SEPTEMBER
37 MOTION PICTURE THEATRES
IN TWENTY-TWO CITIES INSTALLED
Wurlitzer Music
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is more truly applicable to the motion picture industry than almost any other field; and most particularly so to the photoplayhouse. Therefore, the very best equipment is none too good.

Simplex **THE PEERLESS MOTION PICTURE PROJECTOR**

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO
Feet

Oct. 4—The Wild Guardian (2 Parts)......
Oct. 11—Chopin's Nocturne (2 Parts).......
Oct. 18—The Two Mothers (2 parts Dr.)....2000

AMERICAN
Oct. 9—Taming a Cowboy..................1000
Oct. 11—Calamity Anne's Sacrifice (Com.)...1000
Oct. 13—Courage of Sorts (Com.).......... 625
Oct. 13—Making Pig Iron.................. 375
Oct. 16—The End of Black Bart (Dr.)......1000
Oct. 18—The Making of a Woman (Dr.)....1000
Oct. 20—Hidden Treasure Ranch (Dr.)......1000
Oct. 23—The Step Brothers (Dr.)...........1000
Oct. 25—In the Mountains of Virginia (Dr.).1000
Oct. 27—In the Days of Trajan (2 reel Dr.).2000
Oct. 30—In Three Hours (Dr.)............1000
Nov. 1—Follies of a Day and Night (Com.).1000
Nov. 3—The Girl and the Greaser (Dr.)....1000
Nov. 6—What Her Diary Told (Dr.).......1000
Nov. 8—The Haunted House (Com. Dr.)..1000

BISON
Oct. 21—The She Wolf (3 reel Dr.)........
Oct. 25—The Cowboy Magnate............
Oct. 28—The Black Masks (2 reel Dr.).....
Nov. 1—From Dawn Till Dark (2 reel Dr.).
Nov. 4—Captain Kidd (3 reel Dr.)........
Nov. 8—The Prairie Trail (2 reel Dr.)......
Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.).............
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) ....
Nov. 22—Winona's Vengeance (2 reel Dr.)..

BRONCHO
Sept. 24—The Silent Hero (2 reels)........2000
Oct. 1—The Greenhorn 2000
Oct. 8—Forgotten Melody (2 reels)........
Oct. 15—The Reaping (2 reels)............
Oct. 22—The Black Sheep (2 reels)........
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels).............

CRYSTAL
Oct. 21—Willie's Great Scheme (Com.)......
Oct. 21—The Turkish Rug (Com.)..........
Oct. 26—Robert's Lesson (Dr.)............
Oct. 28—His Rich Uncle..................
Oct. 28—The Game that Failed (Com.)......
Nov. 2—A Hidden Love (Dr.)............
Nov. 4—Girls Will Be Boys (Com.)........
Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.)...........
Nov. 11—Oh! You Pearl (Com.)............
Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.)...........
Nov. 18—Her Secretaries (Com.)............
Nov. 18—Percy's New Mamma (Com.)......
Nov. 23—The Cabaret Singer (Dr.)..........

DE-KA-GE (Features)
June 23—Death or Divorce.................
June 30—The Stain ....

DOMINO
Oct. 16—Romance of Erin (2 reels)........
Oct. 23—Heart of Kathleen (3 reels)........
Oct. 30—Widow Mallney's Faith (3 parts—Dr.) ....
Nov. 6—The Judgment (2 part Dr.).......

DRAGON
(Formerly Ryno)

Sept. 10—Blindness of Courage..............3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special)......3000

ECLAIR
Oct. 19—Oxygen ....
Oct. 22—Big Hearted Jim (2 reel Dr.)....
Oct. 26—The Terrible Outlaw (Com.)......
Oct. 29—Cynthy (2 reel Com. Dr.).........
Nov. 2—Success With De-feet............
Nov. 2—Organisms Which Inhabit Stagnant Waters ....
Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.)........
Nov. 9—Amber Stone (Edu.)..............
Nov. 12—Lade Babbie (3 reel Dr.).........
Nov. 16—Unforeseen Metamorphoses and Does Max Snore (Split).............
Nov. 19—Partners (2 reel Dr.).............
Nov. 23—Oh! You Rubber................
Nov. 23—Soldiers Drilling in Turkestan......

ECLECTIC
Sept. 8—The Voice of the Wild............
Sept. 18—When Paris Loves................
Oct. 2—Vendetta ....
Oct. 16—Message of the Dead..............
Oct. 30—The Doom of the Ocean............3000

FEATURE RELEASES
Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life.....................2700
Oct. 31—Gallows of Gods...................3000

FRONTIER
Oct. 18—The Brute (Dr.)...................
Oct. 23—Miss Fairweather Out West (Com.).
Oct. 25—Jim's Atonement (Dr.)...........
Oct. 30—When Spirits Walk (Com.)........
Nov. 1—His Conscience (Dr.)..............
Nov. 6—Slim Gets the Reward (Com.)....
Nov. 8—The Girl and the Bandit (1 reel Dr.)
Nov. 13—Caught at His Own Game (Com.)..
Nov. 15—The Bond that Binds (Dr.).......
Nov. 20—Slim Becomes a Detective (Com.)..
Nov. 22—The Double Cross (Dr.)...........

GAUMONT
Oct. 23—Tiny Tim Kidnaps a Baby (Com.)..
Oct. 28—The Accusing Eyes (Dr.)..........
Oct. 30—Mexican Pearl Smugglers (Dr.).....
Nov. 4—The Interrupted Message...........1000
Nov. 5—Weekly No. 86.....................1000
Nov. 6—Monty and Molly Seek a Divorce (Com.) ....
Nov. 11—The Bank Messenger (Dr.)........
Nov. 13—The Heart of a Doll (Com.).......
Nov. 18—Monty and the Milkmaid (Com.)...
Nov. 20—"Dear Oscar" Finances a Theatre (Com.) ....
Nov. 25—Mary Saves the Sculptor (Com.)...

GEM
Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. ....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.)..........
Oct. 20—His Double Surprise.............
Oct. 20—A Trip Through Tunis and Algiers..

GREAT NORTHERN
Oct. 11—The Baltic Sea (Sc.)..............
Oct. 18—A Husband's Strategy..............1000
Oct. 25—Who Is Who...................... 982
Nov. 1—A Dilemma 1000

GREAT NORTHERN SPECIAL
Oct. 14—The Rival Brothers................3000
Oct. 21—Secret of the Old Cabinet..........3000
Oct. 28—In the Bonds of Passion...........3000

UNIVERSAL
Aug. 23—The Great Circus Catastrophe (3 reels) ....

IMP
Oct. 18—Leaves from Hy. Mayer's Sketch Book ....
Oct. 20—The Big Sister (2 reel Dr.)........
Oct. 23—The Anarchist (Dr.)...............
Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) ....
Nov. 6—The Old Parlor (1 reel Dr.)........
Nov. 10—On Pine Mountain (Dr.).........
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.)...........
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..

ITALA (Features)
Sept. 25—Unmasked ....
Oct. 9—The Gypsy Kiss...................2200
Oct. 23—Queen's Jewels 3000

JOKER
Nov. 8—Love and Limburger (Com.)........
Nov. 12—Mike and Jake Among the Cannibals (Com.) ....
Nov. 15—Almost an Actress (Com.).........
Nov. 19—Mike and Jake at the Beach (Com.)
Nov. 22—The Stingers Stung (Com.).......

KAY-BEE
Oct. 3—Loaded Dice (1 reel)..............1000
Oct. 10—The Bully (1 reel)................
Oct. 17—Venetian Romance (1 reel).........
Oct. 24—A Woman's Wit (1 reel)...........
Oct. 31—Borrowed Gold (1 reel)...........
Nov. 7—For Mother's Sake (1 reel).......

KEYSTONE
Oct. 20—A Quiet Little Wedding..........
Oct. 23—The Janitor—Making An Automobile Tire ....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff ....
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports) ....
Nov. 3—Fatty, at San Diego (Com.)........
Nov. 6—Louis' Sickness at Sea (Com.)......
Nov. 10—Small Time Act (Com.)...........
Nov. 10—The Milk We Drink (Edu.)......

KOMIC
Feet

Oct. 23—Caught in His Own Net (Com.)....
Oct. 23—Deceiving Dad (Com.).............
Oct. 30—Father and the Flies (Com.)......
Oct. 30—The New Curate (Com.)..........
Nov. 6—Poor John (Com.)...............
Nov. 6—Caused by a Clock (Com.)........
Nov. 13—An Affair of Honor (Com.).........
Nov. 13—Biddy on Her Mettle (Com.)......

LEWIS PENNANTS
Sept. 6—Decreed to Die.....................3000
Oct. 18—My Boy ....

LUX
By Prieur

Oct. 24—Terrible Bobby (Com.).............. 235
Oct. 31—Mabel Feigns Indisposition (Com.) 575
Oct. 31—Percy's Heroism (Com.)........... 410

MAJESTIC
Oct. 19—Through the Sluice Gates........
Oct. 21—Always Together ....
Oct. 25—Revenge ....
Oct. 26—The Scenario Writer.............
Oct. 28—The Oath of O'Tsuru San (2 part Dr.) ....
Nov. 1—(No Release This Date)...........

NESTOR
Oct. 24—Tightwad Buys a Laundry (Com.)
Oct. 29—A Man of the People (Dr.).........
Oct. 31—Curses! Said the Villain (Com.)....
Nov. 5—Western Hearts (1 reel Dr.)........
Nov. 7—His Wife's Burglar (Com.).........
Nov. 12—In the End (Dr.)...............
Nov. 14—Love Luck and a Paint Brush (Com.) ....
Nov. 19—The Golden Princess Mine (Dr.)..
Nov. 21—An Elephant On His Hands (Com.)

PILOT
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.)........1000

POWERS
Oct. 31—The Bee Industry (Edu.)..........
Nov. 3—The Lesson the Children Taught (Com.) ....
Nov. 7—The Heart of a Cracksman........
Nov. 10—From Mine to Mint (Educational)..
Nov. 14—Cracksman's Reformation (Dr.)....
Nov. 17—The Cotton Industry in Arkansas..
Nov. 17—The Doctor's Orders..............
Nov. 21—A Stolen Identity (2 reel Dr.)....

RAMO
Oct. 15—The Current (Dr.).................3000
Nov. 5—Wives 3000

RELIANCE
Nov. 5—The Dress of Lelita..............
Nov. 8—Two Men and a Muler (Series 3)..
Nov. 10—The Power of the Sea............
Nov. 12—The Bracelet (Dr.)...............
Nov. 15—For Love of a Man (2 reel Dr.)..
Nov. 17—Two Men and a Mule (Series 4—Com.) ....
Nov. 19—A Man and a Woman (Dr.)......
Nov. 22—Her Father's Daughter (Dr.)......

REX
Nov. 6—The Pine Needle Test (2 reel Dr.)..
Nov. 7—The End of the Road (2 reel Dr.)..
Nov. 9—The Haunted Bride (Dr.)..........
Nov. 13—The Missionary Box (Dr.).........
Nov. 16—The Blood Brotherhood (Dr.).....
Nov. 20—Fires of Fate (2 reel Dr.)........
Nov. 23—His Old Fashioned Dad (Com. Dr.)

SOLAX
Oct. 17—Bachelor's Waterloo (Com.)......1000
Oct. 24—Fisherman's Luck (Com.)..........1000
Oct. 25—Rogues of Paris....................4000
Oct. 31—Ish Gabibble (Com.)...............1000
Oct. 31—The Movies 1000

SCANDINAVIAN FEATURE
Sept. 13—Wandering Folk (2-reel Dr.).......

THANHOUSER
Oct. 14—A Girl Worth While..............
Oct. 17—A Peaceful Victory...............
Oct. 19—Beauty in the Seashell...........
Oct. 21—The Mystery of the Haunted Hotel..
Oct. 24—The Old Folks at Home..........
Oct. 26—The Silver Tongued Orator.........
Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer......

VICTOR
Oct. 31—The Spender (2 reel Dr.).........
Nov. 3—The Ring of Sorrow (1 reel Dr.)..
Nov. 10—The Passerby (2 reel Dr.).........
Nov. 14—(Lawrence) A Child of the Streets.
Nov. 17—Forgotten Women (Dr.)..........
Nov. 21—Where the Hop Vines (Dr.)........

A FINE PREMIUM

JUST TRY IT!

This beautiful Leno handkerchief—of imitation Mexican drawn work—will bring women and children to your theatre on special matinée days. **Send 10 cents for 3 samples, each a different pattern.**

Write for prices in lots.

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Phone Bryant 7029

NOW READY FOR BOOKING

"The TWO SERGEANTS"
"SAPHO"
"FATHER JOHN—A RAG PICKER OF PARIS"

Ambition!

The Question

"Billy," said the Usher to the Operator, "the boss is working us too hard. I'm going to kick."

"Gee, I'm getting tired of this every-day grind myself," answered the Operator.

"Here, look at this," laughed the Usher, pointing to an advertisement in a magazine he held. "Telling about earning money in spare time. That's a joke. What does a fellow want to work for in his spare time? I get enough, and then some, without that."

"Me, too," echoed the Operator, and they started for a poolroom to pass the hour remaining before opening time. Their employer noted the departure of the Usher and Operator; the direction they took; the unhung posters; the uncleaned projector, and said nothing.

The theatre burned down. The Operator and Usher idled until necessity drove them to waiting on table and "doubling in the sink" for their meals.

Soon their employer opened a new and larger theatre, but he did not re-employ the Operator and Usher. That didn't bother them, but the fact that they now had to *work* did.

That's Not Ambition

The Answer

"Jim," said the Usher to the Operator, "it strikes me that we've got a lot of spare time going to waste every day. Can't we do something to earn a little money outside?"

"Sure, here's an advertisement about representing The Motion Picture News in our spare time. Let's answer it."

They did; received an appointment by return mail as local representatives, and went to work. At first they devoted all of their spare time to the proposition. Their friends guyed them for being dubs. "You only live once. Have a good time while you're at it," they advised. But the Operator and the Usher kept right on working. They knew that "they only lived once." Soon their combined weekly earnings totalled $20 above their regular salaries.

"How do you get it so easily?" inquired their less energetic friends. "Work for us, and we'll show you."

Two of them did on a commission basis. Soon others followed. And their employer secretly noted the activities of the Usher and the Operator.

One day the theatre manager quit. The Usher succeeded him. Their employer opened a new theatre. The Operator became manager. Still their "friends" continued *working for them* on a commission basis, and these friends, in time, earned enough money for the Operator and the Usher to enable each to open a theatre of his own.

That's Ambition

We would like to hear from any theatre employee who possesses enough ambition to want to convert a part of his or her spare time into actual money. Two hundred representatives will be appointed in the next thirty days. Forty of these will be district representatives, with authority to appoint sub-agents. Be one of the two hundred who are going to divide thousands of dollars in commissions. In writing, please address:

SALES DIVISION

The Motion Picture News
220 West Forty-second Street
NEW YORK CITY

LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Oct. 18—The Girl Across the Way (Dr.)	
Oct. 20—The Van Nostrand Tiara (Dr.)	
Oct. 23—The Winning Punch (Com.)	
Oct. 23—A Fallen Hero (Com.)	
Oct. 25—The Madonna of the Storm (Dr.)	
Oct. 27—An Evening With the Wilder Spender (Com.)	
Oct. 30—A Barber Cure (Com.)	
Oct. 30—Boarders and Bombs (Com.)	
Nov. 1—The Clock Stopped (Dr.)	
Nov. 3—Diversion (Dr.)	
Nov. 6—On the Hands of the Black Hands (Com.)	
Nov. 6—Where's the Baby (Com.)	
Nov. 8—Old Coupons (Dr.)	

CINES

George Kleine

	Feet
Sept. 16—High Treason (Part I & II) (Dr.)	1800
Sept. 23—For His Brother's Crime (Part I & II) (Dr.)	2000
Sept. 30—Misgotten Gains (Part I & II) (Dr.)	2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II	
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special)	
Nov. 11—The Penalty (2 part Dr.)	

EDISON

	Feet
Oct. 21—Reginald's Courtship (Com.)	1000
Oct. 22—Jaffa, the Seaport of Jerusalem (Sc.)	400
Oct. 22—His First Performance (Com.)	600
Oct. 24—Silas Marner (2 Parts)	2000
Oct. 25—A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.)	1000
Oct. 27—Across Swift Current Pass on Horseback (Sc.)	400
Oct. 27—A Hornet's Nest (Com.)	600
Oct. 28—A Daughter of the Wilderness (Dr.)	1000
Oct. 29—The Horrible Example (Com.)	1000
Oct. 31—Janet of the Dunes (Dr.)	2000
Nov. 1—A Woodland Paradise (Com.)	1000
Nov. 3—Wild Wales (Sc.)	350
Nov. 3—Porgy's Bouquet (Com.)	650
Nov. 4—Tommy's Stratagem (Com.)	1000
Nov. 5—Archie and the Bell-boy (Com.)	1000
Nov. 7—A Face from the Past (Dr.) Parts I and II	2000
Nov. 8—Elise (Dr.)	1000
Nov. 10—Camping with the Blackfeet (Des.)	500
Nov. 10—Seth's Woodpile (Com.)	500
Nov. 11—The Doctor's Duty (Dr.)	1000
Nov. 12—His Nephew's Scheme (Dr.)	1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II)	2000
Nov. 15—Getting a Patient (Com.)	1000
Nov. 17—Nora's Boarders (Com.)	1000
Nov. 18—A Cause for Thankfulness (Dr.)	1000
Nov. 19—The Girl in the House-boat (Com.)	1000
Nov. 21—A Good Sport (2 parts—Com.)	2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.)	1000
Nov. 24—From Durban to Zululand (Sc.)	500
Nov. 24—Enoch and Ezra's First Smoke (Com.)	500

ESSANAY

	Feet
Oct. 15—Their Waterloo (Com.)	
Oct. 16—A Borrowed Identity (Com.)	
Oct. 17—Broncho Billy Gets Square (Dr.) (Parts I & II)	
Oct. 17—The Troublesome Telephone (Com.)	
Oct. 17—The Boston Floating Hospital (Top.)	
Oct. 18—The Railroad Detective's Dilemma (Dr.)	1000
Oct. 18—"Alkali" Ike and the Wild Man (Com.)	
Oct. 21—The Way Perilous (Dr.)	
Oct. 22—Day by Day (Com.)	
Oct. 23—The Kid Sheriff (Com. Dr.)	
Oct. 24—The Love Lute of Romany (Dr.) Parts I and II	
Oct. 25—Broncho Billy's Elopement (Dr.)	
Oct. 28—Thy Will Be Done (Dr.)	
Oct. 29—Cupid and Three (Com.)	
Oct. 30—Greed for Gold (Dr.)	
Nov. 1—The Doctor's Duty (Dr.)	
Nov. 4—Quicksands of Sin (Dr.)	
Nov. 5—Their Wives' Indiscretion (Com.)	
Nov. 6—The Rustler's Stepdaughter (W. Dr.)	
Nov. 7—The Death Weight	
Nov. 8—Broncho Billy's Secret (W. Dr.)	
Nov. 11—The Man Outside (Dr.)	
Nov. 12—The Last Laugh (Com.)	
Nov. 13—The New Schoolmarm of Green River	
Nov. 15—"Alkali" Ike's Auto (W. Com.)	
Nov. 18—The Lost Chord (Dr.)	
Nov. 19—The Usual Way (Com.)	
Nov. 20—The Cowboy Samaritan (W. Dr.)	

KALEM

	Feet
Oct. 20—The Dumb Messenger (Dr.)	
Oct. 22—A Daughter of the Underworld (Dr.) Parts I and II	
Oct. 24—Jimmie's Finish (Com.)	
Oct. 24—Betty Buttin and the Bad Man (Com.)	
Oct. 25—A Railroader's Warning (Dr.)	
Oct. 27—High-Born Child and Beggar (Dr.)	
Oct. 27—Sports in Merrie England (Sports)	
Oct. 29—Motion Picture Dancing Lessons (Special 3 parts)	3000
Oct. 31—The Speed Limit (Com.)	
Nov. 1—The President's Special (Dr.)	1000
Nov. 3—The Fatal Shot (2 parts—Dr.)	2000
Nov. 5—The Man Who Vanished (2 part Dr.)	2000
Nov. 7—Tightwad's Present (Com.)	
Nov. 7—The Marble Industry (Ind.)	
Nov. 8—The Silent Warning (Dr.)	1000

LUBIN

	Feet
Oct. 10—Going Home to Mother	600
Oct. 11—The Higher Law	1000
Oct. 13—The Fiancee and the Fairy	1000
Oct. 14—A Deal in Oil	1000
Oct. 16—The Taking of Rattlesnake Bill	2000
Oct. 17—The Mate of the Schooner Sadie	1000
Oct. 18—The Highest Bidder	400
Oct. 18—A Sleepy Romance	600
Oct. 20—Father's Choice	400
Oct. 20—All On Account of Daisy	600
Oct. 21—Her First Offense	1000
Oct. 23—The Evil Eye	2000
Oct. 24—The Man in the Hamper	1000
Oct. 25—Mother Love	1000
Oct. 27—The Man of Him	1000
Oct. 28—Making Good	400
Oct. 28—Giving Bill a Rest	600
Oct. 30—The Rattlesnake (2 reels)	2000
Oct. 31—A Momentous Decision	1000
Nov. 1—When the Prison Doors Opened	1000
Nov. 3—The Double Chase (Com.)	1000
Nov. 4—Magic Melody (Dr.)	1000
Nov. 6—The Price of Victory (2 reel Dr.)	2000
Nov. 7—Cocoanut Industry (Edu.)	400
Nov. 7—Getting The Best of Dad (Com.)	600
Nov. 8—Hiawanda's Cross (Dr.)	1000
Nov. 10—The Pride of Battery B (Dr.)	1000
Nov. 11—A Miracle of Love (Dr.)	1000
Nov. 13—The Sea Eternal (2 reel Dr.)	2000
Nov. 14—When the Clock Stopped (Dr.)	1000
Nov. 15—Whose Is It? (Com.)	400
Nov. 15—Badly Wanted (Com.)	600
Nov. 15—Whose Is It (Com.)	
Nov. 17—The Two Fathers (Com.)	
Nov. 18—Shadows (Dr.)	
Nov. 20—Partners in Crime (Dr.)	
Nov. 21—His Chorus Girl Wife (Dr.)	
Nov. 22—The Harmless One (W. Dr.)	
Nov. 24—Just Cissy's Little Way (Com.)	
Nov. 25—Sick Father (Com.)	

G. MELIES

	Feet
Oct. 9—Cast Amid Boomerang Throwers (Com.)	1000
Oct. 16—Scenes of Cochin-China (Sc.)	1000
Oct. 23—Old and New Tahiti (Dr.)	
Oct. 30—A Japanese Wedding (Manners and Customs)	
Oct. 30—A Japanese Shoemaker at Work (Typical)	
Nov. 6—Sydney and Its Harbor (Travel)	1000

PATHE FRERES

	Feet
Oct. 9—Two Mothers (Special—2 Parts—Dr.)	
Oct. 10—The Millionaire's Ward (Dr.)	
Oct. 11—Talkative Tess (Com.)	
Oct. 13—Pathe's Weekly No. 58	
Oct. 14—A Yankee in Mexico (Dr.)	
Oct. 14—The Petrified Forests of Arizona (Geology)	
Oct. 15—The Bullet's Mark (Dr.)	
Oct. 16—In the Haunts of Fear (Dr.) (Parts I & II)	
Oct. 16—Pathe's Weekly No. 59 (News)	
Oct. 17—Her Hour (Dr.)	
Oct. 18—A Plant with Nerves—Mimosa Pudica (Botany)	
Oct. 18—St. Claude and Its Environs, France (Sc.)	
Oct. 20—Pathe's Weekly	
Oct. 21—The Poisoned Stream (Dr.)	
Oct. 22—Dodging Matrimony (Com.)	
Oct. 23—The Death Song (Dr.) Parts I and II	
Oct. 23—Pathe's Weekly No. 61 (News)	
Oct. 24—Breeding Trout by the Million (Ind.)	
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel)	
Oct. 25—Gypsy Love (Dr.)	
Oct. 27—Pathe's Weekly	
Oct. 28—The Spinners of Speech (Ind.)	
Oct. 29—When Childhood Wins	
Oct. 30—In Love and War (Multiple Reel)	
Oct. 30—Pathe's Weekly	
Oct. 31—Love's Deception (Dr.)	
Nov. 1—Too Many Tenants (Com.)	
Nov. 3—Pathe's Weekly No. 64 (News)	
Nov. 4—The Vaudeville Star's Vacation (Com.)	
Nov. 5—A Yellow Streak (Dr.)	
Nov. 6—Pathe's Weekly No. 65 (News)	
Nov. 6—Race Memories (2 part Dr.)	
Nov. 8—A Phony Alarm (Com.)	
Nov. 8—Egyptian Temples (Travel)	
Nov. 8—Ice Cutting in Sweden (Travel)	

SELIG

	Feet
Sept. 26—The Policeman and the Baby (Com.)	500
Sept. 26—The Taj Mahal, Agra, India (Edu.)	500
Sept. 29—The Invisible Government (Dr. 2 reels)	2000
Sept. 30—The False Friend (Dr.)	1000
Oct. 1—The Cattle Thief's Escape (Dr.)	500
Oct. 1—Rangoon, India (Edu.)	500
Oct. 2—Our Neighbors (Dr.)	1000
Oct. 3—John Bousall of the U. S. Secret Service (Dr.)	1000
Oct. 6—The Conscience Fund (2 reel Dr.)	2000
Oct. 7—The Missionary and the Actress (Dr.)	1000
Oct. 8—The Dream of Dan McGuire (Com.)	1000
Oct. 9—Saved from the Vigilantes (Dr.)	1000
Oct. 10—Ceylon Tea Estate (Edu.)	500
Oct. 10—Only Five Years Old (Dr.)	500
Oct. 13—The Bridge of Shadows (2 reel Dr.)	2000
Oct. 14—The Silver Grindstone (Dr.)	1000
Oct. 15—As a Father Spareth His Son (Dr.)	1000
Oct. 16—The Golden Cloud (Dr.)	500
Oct. 16—The Abduction of Pinkie (Com.)	500
Oct. 17—The Woman of the Mountains (Dr.)	1000
Oct. 20—The Finger-Print (2 reel Dr.)	2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.)	500
Oct. 21—Dishwash Dick's Counterfeit (Com.)	500
Oct. 22—Dorothy's Adoption (Dr.)	1000
Oct. 23—Life for Life (Dr.)	1000
Oct. 24—Destiny of the Sea (Dr.)	1000
Oct. 27—The Pendulum of Fate	
Oct. 28—When May Weds December	
Oct. 29—Two Sacks of Potatoes	
Oct. 29—A Muddle in Horse Thieves	
Oct. 30—Old Doc Yac and the Artist's Dream	
Oct. 31—The Dangling Noose	
Nov. 4—Slipping Fingers	
Nov. 5—The Probationer	
Nov. 6—The Conversion of Mr. Anti	
Nov. 7—The Schoolmarm's Shooting Match	

URBAN ECLIPSE

George Kleine

	Feet
July 11—The Statue of Fright (Dr.) (Part I and Part II)	1770
Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000

VITAGRAPH

	Feet
Oct. 14—The Ballyhoo's Story	
Oct. 15—Master Fixit	
Oct. 15—Buddhist Temples & Worshippers	
Oct. 16—The Outlaw	
Oct. 17—Matrimonial Manoeuvres	
Oct. 18—The Pirates (2 Part Special)	
Oct. 20—The White Feather	
Oct. 21—Luella's Love Story	
Oct. 22—Sleuths Unawares	
Oct. 22—Low Caste Burmese	
Oct. 23—The Doctor's Secret	
Oct. 24—On Their Wedding Eve	
Oct. 25—The Next Generation (2 Part Special)	
Oct. 27—At the Sign of the Lost Angel	
Oct. 28—In the Shadow	
Oct. 29—Father's Hatband	
Oct. 30—Bianca	
Oct. 31—Fatty's Affair of Honor	
Oct. 31—Performing Lions	
Nov. 1—The Warmakers (2 part Special)	
Nov. 3—The King's Man	
Nov. 4—His Silver Bachelorhood	
Nov. 5—The Hoodoo Umbrella	
Nov. 5—Scenic	
Nov. 6—A Broken Melody	
Nov. 7—Flaming Hearts	
Nov. 8—The Diver (2 part Special)	
Nov. 10—Thieves	
Nov. 11—The Right Man	
Nov. 12—Fellow Voyagers	
Nov. 12—Scenic	
Nov. 13—Their Interest in Common	
Nov. 14—Fanny's Conspiracy	
Nov. 15—Miss Tomboy (2 part Special)	
Nov. 17—Tangled Threads	
Nov. 18—His Last Fight	
Nov. 19—Why I Am Here	
Nov. 20—The Sale of a Heart	
Nov. 21—The Schemers	
Nov. 22—Whimsical Threads of Destiny (2 part Special)	
Nov. 24—Mary Jane	

The Secret of the Mine

IN THREE PARTS **LENGTH 2750 FEET**

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See the Thrilling Mine Explosion
See the Daring Holdup of an Express Train
See the Spectacular Leap for Life
See the Marvelous Escape From Death

These are only a few of the gripping scenes in this beautiful feature.

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for——————————————————

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[illegible] TWO KAY BEES A WEEK [illegible] TWO KAY BEES A WEEK [illegible] BRONCHO AND KAY BEE [illegible] BRONCHO [illegible] KEYSTONE [illegible] DOMINO [illegible]

[illegible]

WI [illegible] BURG [illegible]

FUTURE RELEASES

KEYSTONE COMEDIES

Nov 3—Fatty at San Diego
Nov 6—Love Sickness at Sea
Nov 10—Small Town Act—Milk We Drink (Split Reel)
Nov 13—Wine
Nov 17—Our Children.

Coming soon
A Two-Reel Comedy
ZUZU THE BAND LEADER

KAY-BEE FEATURES

Nov 7—An Indian's Honor
Nov 11—For Mother's Sake
Nov 14—Efficacy of Prayer
Nov 18—The Claim Jumper
Nov 21—Days of '49
Nov. 25—The Maelstrom

BRONCHO HEADLINERS

Nov 5—The Veteran
Nov 12—The Impostor
Nov 19—War Correspondent
Nov 26—The Reformation

Nov 6—
Nov 13—
Nov 20—
Nov 27—
3 reels

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November 15, 1913 Price, 10 Cents

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

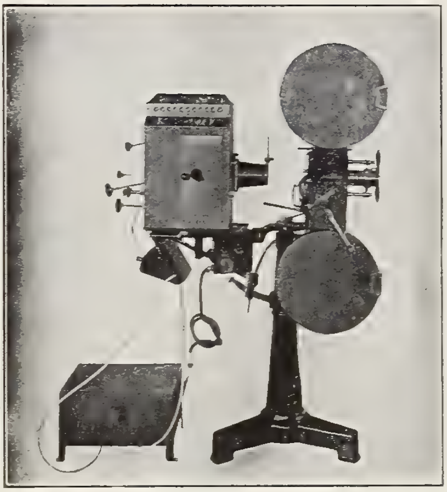
Volume VIII Number 19

Scene from "A MESSAGE FROM MARS"
Four-act Feature Film, United Kingdom Films Co

Published by
Exhibitors' Times Inc.
220 West 42nd Street New York

Simplex **With Motor Drive**

Approved for Use In Chicago



The Simplex projector has never failed to be approved by any national, state or municipal inspection bureau to which it has been offered for test.

Its very efficient safeguards against fire, wear and flicker appeal alike to inspectors, exhibitors and operators.

In the opinion of the trade all over the world, including the film manufacturers, it is indeed the

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Why hesitate about placing that order? Act to-day and you will be a Simplex booster forever after.

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THE MOST STUPENDOUS AND IMPORTANT DEAL YET IN MOTION PICTURES

THE ECLAIR OF PARIS

Has Secured the Entire World's Exclusive Rights to Produce in Motion Picture Form the World Famous Stories of the

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AT AN ENORMOUS AND ALMOST PROHIBITIVE PRICE WHICH RUNS INTO STAGGERING FIGURES.

A Few of the First Productions to Be Placed on the Market Shortly

"The Children of Captain Grant"
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"The Black Indies"
(In Six Stupendous Parts)

— AND —

"20,000 LEAGUES UNDER THE SEA"
(In Six Wonderful and Astounding Reels)

The World-famous Masterpiece of the Celebrated JULES VERNE. A Story Known and Loved by Everyone on the Face of the Civilized Globe.

A Supreme Effort in Motion Pictures.

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New York City

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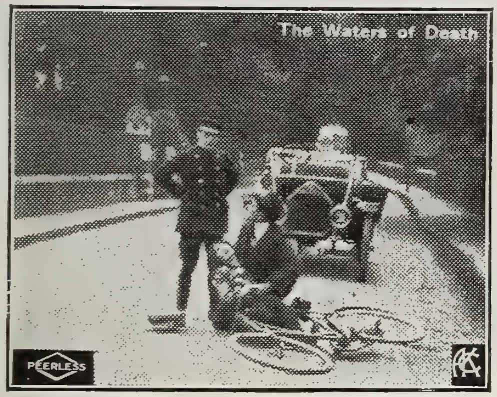
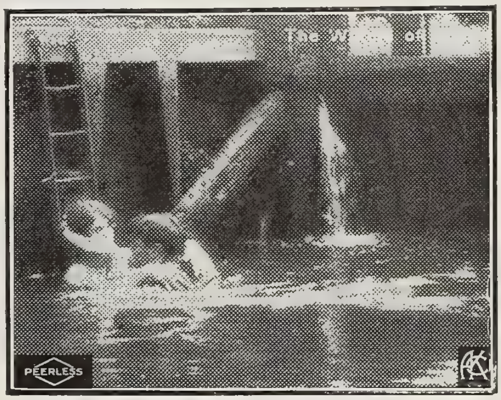
TWO BIG WINNERS

THE WATERS OF DEATH

THREE REELS





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You can sell INSTANTLY 1, 2, 3, 4 or 5 tickets, by simply pressing a button and foot pedal—THIS SPELLS RAPID SERVICE.

All tickets are sold through our automatic machine—your cashier will handle no tickets, only the cash—THIS SPELLS SAFETY.

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At the request of a number of contributors and advertisers we will advance from November 29th to December 6th the date of issue of our special

Theatre Construction Number

Replete with illustrations of the most modern theatres (exteriors and interiors); plans and novel suggestions; articles by a number of architects and experts on arrangement, safety, decoration and equipment. The number will be widely distributed, particularly to new theatres, those in process of construction and those contemplated.

Advertising space for this issue should be reserved at once.

Address for rates and particulars:

ADVERTISING DEPARTMENT

MOTION PICTURE NEWS

Chicago Office:
64 West Randolph Street
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TELEPHONE, BRYANT 7650

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A "UNIQUE" film by a new company which will cater only to those wanting
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"80 Million Women Want—?"

A Four-reel Film Drama

"Bossism vs. Love, and the High Ideals of a Suffragette"

Featuring and played by MRS. EMMELINE PANKHURST, militant leader of England, and MRS. HARRIET STANTON BLATCH, President of Woman's Political Union, supported by a wonderful cast of well known film people. Approved by the Suffrage Party.

A film play that will make a splendid headliner, and will make you proud of our present day women. Nothing like it ever before attempted or produced.

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MORAL, DRAMATIC and SENSATIONAL

Two styles one sheets Two styles three sheets One style six sheets

12 Photographs 8 by 10 6 Photographs 16 by 20

Heralds and Slides

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NEW YORK FILM CO.

145 W. 45th Street **New York City**

Telephone No., Bryant 1786

FREE TO OUR ADVERTISERS

BELOW is a reproduction of one of our special service bulletins giving *advance* notice of new and projected picture theatres.

New York, N. Y.—Moving Picture Theater (600 seats), Lobby & Photograph Gallery: 2 sty. 25x108. $40,000. Archt., Nathan Langer, 81 East 125th St. Owner's name withheld. Plans nearing completion.

New York, N. Y.—Moving Picture Theater: 2 sty. 65x94. $20,000. Owner, Manhattan Avenue Theater Corp., Leon Sobel, Pres. 200 Manhattan Ave. Will soon be ready for bids.

New York, N. Y.—Moving Picture Building: 1 sty. 89x100. Owner, S. B. Eskeson, 149 Broadway. Plans completed; architect will probably take bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 51x112. $26,000. Owner, Concord Photo Play Co., 414 Sackett St., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 48x100. $10,000. Owner, Philip Rosenson, 257 Driggs Ave., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater (capacity 370): 1 sty. 26x100. $9,000. Owner, P. Piscia, 277 Driggs St. Plans in progress.

Brooklyn, N. Y.—Moving Picture Theater; 1.sty. 47x100. $8,000. Owner, Chas. N. Ohlan, 788 New Lots Rd., is taking sub-bids.

Brooklyn, N. Y.—Moving Picture Theater: 1 sty. 20x100. $5,500. Owners, John McKeon & Son, 413 Smith St., are taking bids.

Schenectady, N. Y.—Moving Picture Theater. 1 sty. 24x80. $5,000. Private plans. Owner & Builder, S. P. H. Clute, 1481 State St., is ready to start work.

Newark, N. J.—Moving Picture Theater & Roof Garden: 1 sty. 50x109. $10,000. Archt., Frank Grad, American National Bank Bldg., Springfield Ave. Owner, Atlantic Amusement Co., care Architect. Plans in progress.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 80x116. $20,000. Archt., Herman Miller, 1420 Chestnut St. Owner's name withheld.

Philadelphia, Pa.—Moving Picture Theater: 1 sty. 54x130; entrance 25x60. $18,000. Owners, Margolin & Block, 206 South Fifth St., are receiving bids.

Wilmerding, Pa.—Nickelodeon: 1 sty. 40x75. $7,000. Owner, Geo. W. Snyder, Wilmerding. Postponed.

Austin, Minn.—Moving Picture Theater Store & Flat Bldg. (Theater seating 550 and 3 flats): 2 sty. & bas. 75x96. $20,000. Austin. Owner, L. D. Baird, Austin, will soon take figures.

Parsons, Kan.—Picture Theater & Business Bldg.: 2 sty. & bas. 62x100. $40,000. Owner, Harry Strausberger, Parsons. Bids in.

Los Angeles, Cal.—Moving Picture Theater & Store: 1 sty. 169x183x36x 121. About $35,000. Owner, H. L. McAllister & J. M. Dobbins. Taking bids.

Los Angeles, Cal.—Picture Theater: 1 sty. 52x100. $15,000. Owners, A. W. & C. S. Lord. Plans completed.

Washington, D. C.—Moving Picture Theater: 1 sty. 138x64. $20,000. Archt., B. Stanley Simmons, 1340 New York Ave. Owner, Mr. Swanson, care architect. Archt. received figures until Sept. 20th.

Washington, D. C.—Moving Picture Theater: 1 sty. $5,000. Archt., B. F. Myers, Bond Building. Owner's name withheld. Plans just started.

Cleveland, O.—Motion Picture Theater (seating 285): 1 sty. & bas. 32x78. $7,500. Archt., Oliver N. Chamberlin, 1105 Schofield Bldg. Owner's name withheld. Preliminary plans in progress.

Columbus, O.—Picture Theater: 2 sty. & bas. $15,000. Owner, J. W. Dusenbury, care Southern Theater, is building foundation by day labor.

East Youngstown, O.—Motion Picture Theater & Store Bldg.: 3 sty. & bas. 25x139. $28,000. East Youngstown. Owner, H. J. Hodgkins, care Archt., Geo. W. Vaughan, 1 Diamond Blk. Architect has revised plans. Held up until next spring.

Lakewood, O.—Moving Picture Theater & Store (store & theater seating 500): 2 sty. & bas. 44x140. $15,000. Lakewood. Owner, William L. Wilson, Druggist, 11600 Detroit Ave., Cleveland. Residence, 1382 West 114th St., Cleveland.

Defiance, O.—Motion Picture Show (seating 300): 2 sty. & bas. 22x126. $5,000. Defiance. Owner, Mrs. R. E. Heatley, Defiance. In abeyance.

Fort Wayne, Ind.—Motion Picture Bldg. (seating 350): 1 sty. & bas. 35x100. Owner, Oscar Wolbrock, 2516 Hoagland Ave.

St. Paul, Minn.—Moving Picture Theater (rem. store): $2,000. Archt., A. L. Garlough, Rosen Bldg. Owner, Hammond Amusement Co., care Archt., is receiving bids.

This bulletin is mailed to all our advertisers and not published, enabling them to get in *immediate* touch with these prospects. *Also* a copy of publication carrying your advertisement, given to each of these *new buyers.*

For further information address:

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220 West Forty-second Street, - New York

Advertising Department **Telephone, Bryant 7650**

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LOOK FOR OUR MULTIPLE PICTURES EVERY THURSDAY

"PARTNERS IN CRIME"
Three Reels Thursday, November 20th
A powerful story of a gang of swell yeggmen

"A WAIF OF THE DESERT"
Two Reels Thursday, November 27th
A dramatic emigrant story, a tragedy of the Plains

"WHEN THE MOUNTAIN AND VALLEY MEET"
Two Reels Thursday, December 4th
A psychological romance, very intense and very beautiful

Five Releases Each Week

"A MIRACLE OF LOVE"
1,000 Feet Tuesday, November 11th
Excellent demonstration of mental suggestion cured

"THE SEA ETERNAL"
2,000 Feet Thursday, November 13th
A wonderful melodrama of the sea coast

"WHEN THE CLOCK STOPPED"
1,000 Feet Friday, November 14th
A melodrama of high class with a very happy denouement

"WHOSE IS IT?"
400 Feet Saturday, November 15th
A cute incident of the seashore which gets Papa into trouble

"BADLY WANTED"
600 Feet Saturday, November 15th
A joke played on a rural constable proves to be a boomerang

"THE TWO FATHERS"
1,000 Feet Monday, November 17th
A mix-up of fathers of the bride and bridegroom who do not agree

LUBIN Five Color Posters, One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

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ELECTION NIGHT IN NEW YORK!

Of Extraordinary Interest to Everyone Everywhere

This film, taken under special privilege, shows for *the first time* the interesting career of a vote in New York's most exciting election—from the time it is cast, till it is counted in the big, busy room at Police Headquarters. Notable men—Sulzer, Whitman, McCall are shown; also the activities of *women campaigners* and *voters*.

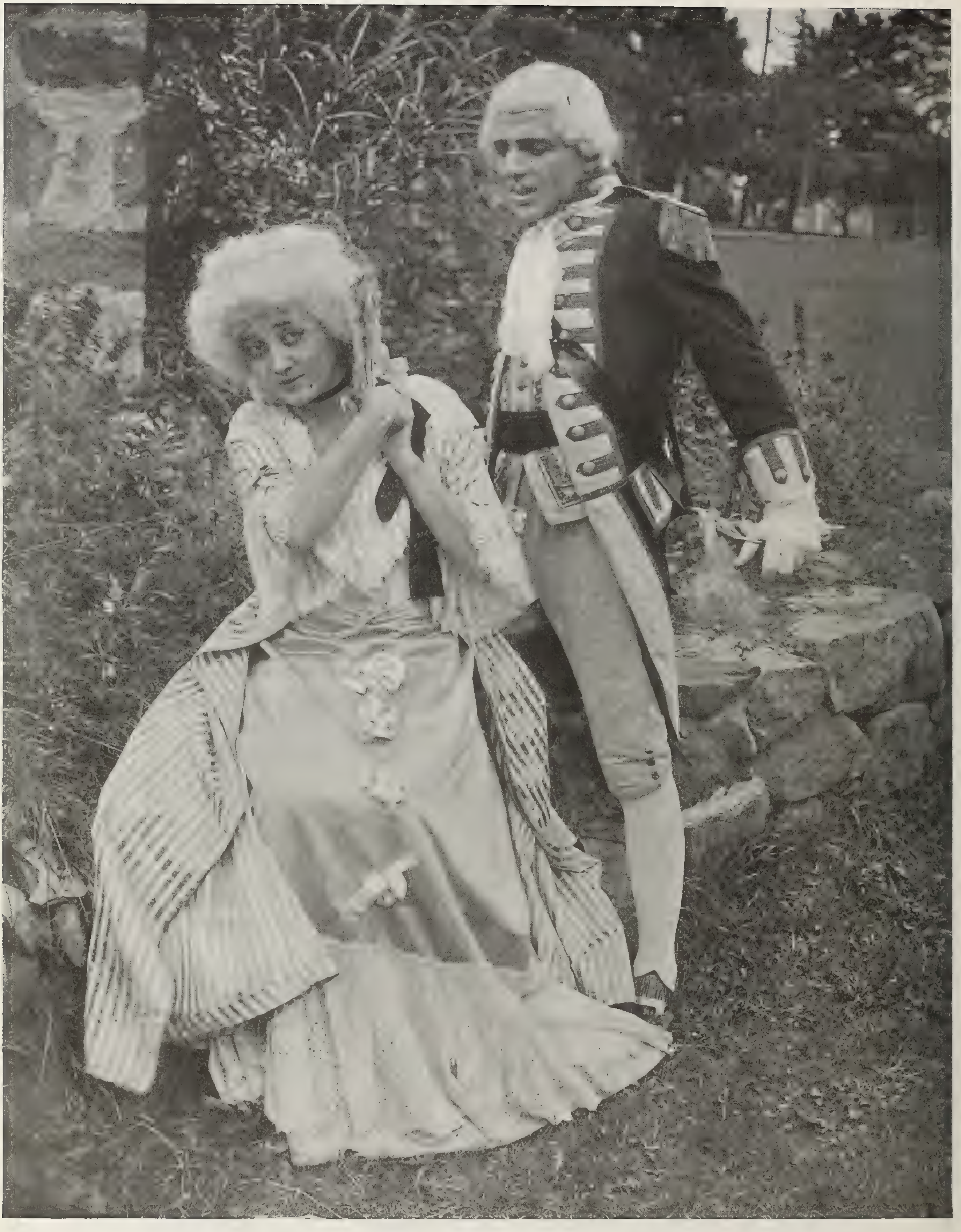
Educational and Thrilling

The liveliest night in the Metropolis. Broadway jam-packed with its struggling, excited mob—the great crowds before the bulletin boards—the gay dazzling cabarets with their revellers and tango dancers.

Will Delight Any Audience

Length approximately 1000 feet. Exchanges should wire or write at once for reservations.

FAIR FEATURE SALES COMPANY
220 West 42nd Street **New York City**



SCENE FROM "LADY BABBIE"
Barbara Tennant and O. A. C. Lund in three-act American Eclair drama.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII November 15, 1913 Number 19

WHAT IS AN ADVERTISEMENT?

THIS query is even broader than "Why is an advertisement?" which was discussed last week.

* * *

PROBABLY the only person who can tell us just what an advertisement is is the recent graduate of a correspondence school. He knows all about it. Later, with experience, he finds he knows very little. And then he begins to learn.

* * *

ADVERTISING is very much like women. The less you know the more you think you know.

* * *

ADVERTISING sense is largely instinctive. It doesn't admit of many set rules. Good advertising men, just like salesmen, are born, not made. The very best advertising men are often manufacturers who don't know they are advertising men, or who at least don't claim to be. They give an idea to a copy man who thereupon evolves a campaign, and claims the success as his own. As a matter of fact, he deserves little credit.

* * *

THE idea is the thing. Phrases don't count.

* * *

BACK of every successful campaign there's a big idea. And that idea is peculiar to that campaign. It can rarely be used with success for another kind of product.

* * *

A FEW years ago three high-salaried advertising men in New England—one representing a great publishing house, and two representing leading advertising agencies—met in earnest conclave.

* * *

"WHAT fools we are!" said they. "Here we are—making millions for other men by telling them how to advertise! Why not do it ourselves?"

* * *

SO they selected a product, made up an appropriation and launched a campaign. At the end of a year they pocketed a big loss, swallowed their surprise, and closed their offices. It was costly, but they learned one valuable point—that the same advertising rules don't apply to every product.

They had sold other products for other people by the self-same methods they applied to their own.

* * *

BUT they were not original enough, clever enough to put the right selling idea back of their own article.

* * *

HOW does one arrive at this *right* selling idea?

* * *

SIMPLY by knowing your product and knowing its field.

* * *

KNOWING the field means knowing the purchaser and the best channels of reaching him.

* * *

I WONDER how many advertisers really know the exhibitor—I mean the American exhibitor of today, not the one of yesterday; I mean the North, East, South, West exhibitor, not just the New York or Chicago exhibitor; I mean the new kind of exhibitor who is a representative, often a leading, citizen, a property holder, a man of good business sense, intelligence and often imagination.

* * *

SOMEHOW the idea has been established that there is only one kind of exhibitor and only one way to talk to him. There seems to be a dread fear of "shooting over his head."

* * *

AS a matter of fact this "shooting over the head" idea is the most arrant, costly sophistry ever upheld in the advertising business.

* * *

I DON'T believe there is any danger of going over the exhibitor's head with advertising copy; but even so, isn't it true that when you put something good over a man's head he is quite apt to reach up to it.

* * *

ANYWAY I should say that the best advertising maxim is to study carefully what the other fellow is doing—*and then do entirely different.*

WILLIAM ALLEN JOHNSTON.

STEREOSCOPIC PICTURES ON THE SCREEN

Why They Cannot Be Successful

By THOMAS BEDDING

THE patent records of the motion picture supply amusing reading to those who are aware of the actual possibilities of invention in the field. We use the word "invention" as a figure of speech. It is a term of convenience. An invention implies that the mind of the inventor has evolved something new.

But real inventions are scarce. Those things that are dignified by the name of inventions are more or less adaptations of old ideas or variations of established principles—the principles of the motion picture are as old as the earth, if not the universe, light being the fundamental basis of all the principles availed of.

The records to which we refer in the previous paragraph are largely of a repetitional and redundant nature. It is the same thing over and over again, with such mechanical regularity that we are driven to conclude that most of the patentees are wholly ignorant of the subject; or that they or their patent agents or attorneys do not search the records with sufficient diligence to see what has been done before, ere they draw up their patent specifications and submit them to the patent offices.

One of the commonest patents taken out in connection with the subject is that for making stereoscopic motion pictures. A stereoscopic motion picture if you could make it would have all the depth, roundness and distance of nature itself. But you cannot make a stereoscopic motion picture. That is, you cannot make it and see it properly. Or, at any rate, you see it so indistinctly that it is practically equivalent to not seeing it at all.

A little acquaintance with the theory of binocular vision will demonstrate the difficulty if not the impossibility of making these motion pictures.

In the first place, you require two cameras working side by side, or one camera embodying the same idea. When you project your positives on the screen, you must have them slightly out of register, just nearly superposed or overlapping. When you look at the picture so made and so projected with the unaided eyes, you are conscious of nothing but a blur. In order to see it in relief, you require a pair of special oculars.

In other words, you have to put a stereoscope to your eyes. This instrument will enable the left eye to see the left picture on the screen and the right eye to see the right picture, and thus seeing them, the brain will combine the two pictures and so you will get the effect of relief. The ocular, however, cuts off so much light that you can hardly see the picture.

It all comes to this: that you cannot see stereoscopic motion pictures without a stereoscope, and people in a motion picture theatre if even they had a stereoscope cannot see the pictures distinctly enough, so—*cui bono?*

It must not be overlooked that ordinary motion pictures are in themselves partly stereoscopic by reason of the fact that in a picture showing an original subject on different plans objects in the foreground create a greater effect upon the mind through the eye than objects at a distance and so the mind gets the impression that the picture has relief.

When you next look at a motion picture of a scenic, where a train is speeding through the country, you will notice the trees, etc., in the foreground of the picture look solid, i. e., are stereoscopic.

This is because, as we have just explained, persistence of vision takes greater cognizance of objects in the foreground than of those in the middle and distant planes. It is all a question of sensuous impression.

At a later date, we will go more fully into the optics of this matter. Our object in writing the present article is to discount any further patent efforts in this direction. Motion pictures and stereoscopic relief on the screen are physically impossible—at present.

The

Motion Picture News

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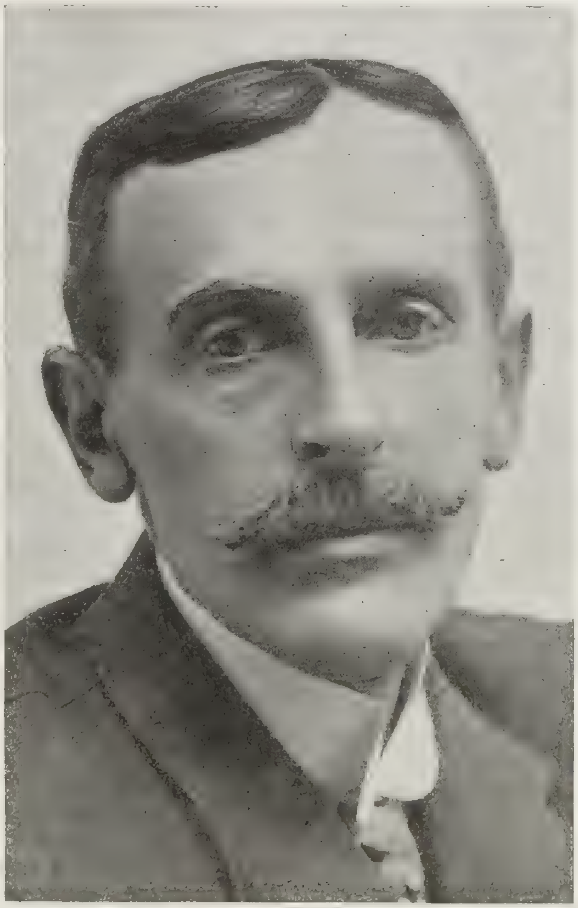
MARC KLAW

The "K." of K. & E.

"ARE you going to make pictures?" I asked Mr. Klaw when we met in his office in the New Amsterdam Theatre Building a few months ago. Mr. Klaw smiled a deprecatory smile. He also said something indicative of none too great a faith in what is printed in the newspapers. Yet, I knew before Mr. Klaw himself that he would make motion picture because I have been studying Marc Klaw's mind for several years. I watched him on his trips to and from Europe and I made it my business to know whom he has called on when he has gone to London, Paris and other European centers. Mr. Klaw on these journeys showed the photographic bend of his mind.



MARC KLAW

* * *

Mr. Klaw is a practical photographer, so is his son Joseph. Mr. Klaw has a knowledge of the motion picture business not commonly suspected.

Moreover, Mr. Klaw is thoroughly in touch with the scientific principles of the motion picture. He and his, that is, he and his technical associates, are thoroughly competent and qualified to make motion pictures.

* * *

IN the nature of things, it is impossible for the theatre to absorb the picture. This may seem a startling statement to make, but let us reason things out. When in the years 1839 and 1840 the foundations of modern photography were well and truly made, miniature painters, painters and sculptors were alarmed. They feared that photography would put them out of business. It did and it did not. It absorbed those who were not powerful enough in virtue of their own abilities to hold out.

The same thing is going on with regard to animated photography or motion pictures. It is absorbing dramatists, theatrical producers, painters, actors and actresses and the like. Instead of the stage annexing or absorbing the motion picture, it is the other way.

If I read Mr. Klaw right, he is of that way of thinking. He has a cleanly analytical business mind. He respects the man who knows. On the face of it, the action of Klaw & Erlanger in taking over the Biograph evinced a firm grasp of the motion picture situation. There need not be any fear that the Biograph Company, under the new dispensation of things, will not release PICTURES. They have probably the finest studio in the world and ten directors at work. They have all the resources of money, brains and a market.

* * *

PERSONALLY, I regard the entry of Klaw & Erlanger into the picture field as a welcome one. Three or four years ago when I ventured to forecast the possibility of such a thing I was laughed at. Again: With photo drama houses being erected in the center of New York and big theatres passing under film control, it surely seems to be up to Klaw & Erlanger to convert some of their theatres into specially adapted motion picture houses.

According to information, the Biograph Company, as it is at present working, is accumulating negatives. It is supposed that at the beginning of next year this company will be in a position to release, if necessary, considerably more than two pictures a week. Biograph quality has for years passed into proverb. Every new entrant into the field since 1908 has taken the Biograph pictures as a standard. There is no reason to suppose that under Klaw & Erlanger control the Biograph quality will suffer the least diminution.

My object in giving special prominence to the personality of Mr. Marc Klaw in this connection is for the purpose of testifying that he and his are photographers. Photography is the root base of the motion picture. If you get good photographers at the head of affairs, there is a greater chance of getting good pictures than if they don't understand this branch of the subject. Hitherto there have not been photographers enough in the business.

Marc Klaw and his son and their entourage have the photographic, productional and artistic ends at their finger tips. That's where ends should be: at the tips of things. But this is a joak.

It is the exhibitor who will benefit by the incursion of Klaw & Erlanger into the picture making field, and after the exhibitor the public. T. B.

RIGHT OFF THE REEL

By J.B.

ONE of the regrets of a life fairly full of regrets is that I never met the late Edward H. Harriman. This reflection was sprung upon me the other day when I was looking at the picture of his son. This young fellow is a Yale boy interested in rowing. He has scores of millions of dollars in his absolute right. He is one of the two most powerful young men in the United States, if not the world. The other is Vincent Astor, who also is powerful in right of the possession of money—the only human power that counts after all, and after all is said and done. Money, the Blessed Trinity, L. S. D., Libra Ecudi, Denari, I.s.d., Dollars and Cents. (Dimes and dollars, dollars and dimes, an empty pocket is the worst of crimes.)

* * *

I LEARNED the couplet which concludes the first paragraph when I was very young, and have never lost sight of its moral. Edward Harriman was a power in virtue of the money he owned. I was sorry that he died at the early age of sixty-one. I wish he had lived to carry out his scheme of controlling the whole of the railroad system of the United States. His power so exercised was bound ultimately to have reacted for the common good, because he would have become so powerful that the state would have broken his power and taken the fruits of it. In other words, Mr. Harriman's imperial work would have led to the nationalization of the railroad. You can reason and argue this out to a dead certainty.

* * *

VINCENT ASTOR and Averill Harriman seem to have inherited the minds as well as the money of their fathers. It is such minds that we want on the side of the motion picture. I would like to see their names and some of their money in some of the motion picture concerns which are shortly to be sprung upon the public. Those names would inspire confidence, and the business ability at the disposal of Mr. Astor and Mr. Harriman would make for commercial success. The promoter is abroad. Undeterred by the fate of the Associated Motion Picture Patents Co., the National, the Film Import, the Film Company of America, and many other stock-selling propositions pure and simple which wasted money and ruined men, are to appear in the motion picture field once more. It is such a delightfully accessible "Tom Tiddler's" ground where you can pick up gold and silver by simply stretching out your hand, is this picture field. Ah!

* * *

THE American public has not yet firmly caught on, or has been induced to catch on, to the motion picture as a gambling instrument. But when it does, and I think it is doing so, it will gamble and gamble and gamble. For the gambling instinct is probably more strongly developed in this part of the world than in any other. We take chances. I know something about these gambling propositions. In my ignorance I was identified with some of them—but now, nixy nix! The Film Company of America was the last. Exactly twenty-two months ago this concern gave me a $22,000 a year position and other pickings. All on paper. The idea at the back of the scheme was this: Buy up a number of plants, invent a number of exchanges, incorporate and scatter a corps of about sixty stock sellers throughout the country. These stock sellers were to tackle the butcher, the baker, the candlestick-maker. The scheme collapsed, of course. I heard incidentally afterwards that stock sellers were long busy amongst the Kansas farmers. And that money actually passed. It passed entirely by me, I am sorry to say. It is a habit that money has—it passes by.

* * *

SOME of these stock selling propositions have been without assets, although to be fair, most of them had something to sell. That is to say, they had business premises and a demand for films. Unfortunately, however, they were not equal to the occasion on the executive and business sides. They wanted to make money and get out quickly. They were not in the business for the good of the business. They were just promoters and gamblers. It is this element which is manifesting itself in the stock jobbing schemes now being hatched. You have a mixture of the meretricious and the insincere. The good is mixed with the bad. Some names of account in the film world are mixed with others that are of no account. The hawk and the pigeon are cavorting one with the other. Same old game.

* * *

THIS paper so far has taken, and will continue to take, a stand for that which is the best for the art and industry. It stands for good—good pictures, good men, good methods. It stands for conservative principles in business. Clearly, therefore, it is against the fly-by-night schemes which are being hatched for the fool. For it is the fool that these people are after. Legitimate means of entering the motion picture business are more numerous to-day than they ever were. Good pictures are in better demand than ever. It is not necessary for anybody to enter these picturesquely financed schemes in order to make money. All you have to do is to put down your money in sufficient quantity, apply artistic and business principles, and then you will make money.

* * *

IN course of time when these stock-selling schemes have passed away, as they are bound to pass away, we shall, I hope, see some reputable names such as those of Astor and Harriman on prospectuses. Then the public will be enabled to have confidence in them. You see the train of thought I was led to when contemplating the picture of Young Averill Harriman the other day? The picture field is so vast, its limits are so remote, that no man is too big for that field. Were he thirty years younger, it certainly would be worth the attention of Mr. Rockefeller. George Eastman, down at Rochester, is making 750,000,000 feet of film a year and he is a big man, bigger than any man in the motion picture making and distributing end. This end of the business is weak in big men. The photographic field of this and other countries has settled down to a condition of business reputability—but it had to endure the polite attentions of the stock-selling person, just as the motion picture field is doing now. When the stock-selling person has got out of the motion picture field, then this business of ours will stand an imminent chance of being put on a solid basis, or rather a more solid basis than it at present occupies.

VITAGRAPH LEASES BROADWAY THEATRE

A MOVE which, on the face of it, appears to have considerable importance has been made by the Vitagraph Company of America. That concern has leased the Criterion Theatre, one of the leading playhouses of New York and right in the heart of the theatrical district, and will make it the home of pretentious photoplays, with the admission price running as high as one dollar.

Both the Biograph and the Vitagraph companies have been reported to have been dickering with Charles Frohman for the theatre for some time. The rental which the Vitagraph Company will pay is said to be $50,000 a year.

The plan is to present feature films of sufficient merit to warrant the price charged, and to use the house as a sort of an advertising venture for the films of the producing company.

The probable importance of this move should not be underestimated. It parallels, as far as the New York theatrical district is concerned, the expected move of the Klaw and Erlanger-Biograph combination. This company has announced several times that the pictures which it is producing will be shown all over the country in theatres which have heretofore been devoted to attractions of the speaking stage.

Many pictures have been produced and laid away on the shelf in anticipation of the opening of the campaign. Now along comes the Vitagraph Company and secures the entrée into the heart of New York.

The Vitagraph Company some time ago formed an affiliation with the Lieblers. Many big productions are planned. "Mr. Barnes of New York," in six acts, is even now being produced at the Flatbush studio. It seems extremely probable that these pictures will be shown at the Criterion.

Just how soon the Criterion will pass into the hands of the Vitagraph Company depends entirely upon the success of David Belasco's new play, a vice drama, written by Roland B. Molineaux, who once stood within the shadow of the death-dealing electric chair.

This is "The Man Inside," which will come to the Criterion, succeeding John Mason in "Indian Summer," which is to be moved to the Fulton Theatre.

Mr. Belasco expects great things of his first crime play, and does not expect to relinquish his rights to the Criterion before Spring, but the pictures will move in whenever he moves out.

FIGHT INDIAN BATTLE AGAIN

"Buffalo Bill" and General Miles Take Part for Essanay

A PART of the historical battle of Wounded Knee, which was fought December 28, 1890, was reproduced recently for motion pictures, near the agency at Pine Ridge, S. D., at the instigation of Col. W. F. Cody for the Essanay Film Manufacturing Company.

The battle was staged and pictured on the same ground where it was originally fought, several temporary houses and Indian tepees having been constructed to add to the originality of the battle. These were burned, with the train of wagons, in strict accordance with history, and the country contiguous to the agency was a seething mass of activity.

People from a radius of fifty miles had congregated to witness what is recorded in history as one of the fiercest and the last Indian war in the United States. The assistance of some of the same Indians who participated in the battle was secured and they played the same part to-day that they took in the battle twenty-three years ago.

Two troops from Fort Robinson took part. The battle was reproduced with the same accuracy in every detail, and General Nelson A. Miles, Brigadier General Marion P. Maus, General Frank P. Baldwin, Major General Charles A. King and Major Jesse M. Lee, who had not met each other for twenty-three years, served in the same capacity as when the principal battle was fought. The government was interested in the reproduction of the battle to the extent that copies of the Essanay films made will be filed among the archives of the war department as a permanent historical record.

CHANGING TRADE CONDITIONS

By GEORGE D. PROCTOR

THIS motion picture industry is the swiftest moving industry in the world. It is practically the only remaining field where fortunes are made over night. For instance, right after Harry Thaw made his dash to liberty, some motion pictures were taken of him in his cell in Canada. The total expense, including railroad fares and all incidentals, was $486. The first week's rental of about fifty prints brought in $20,000. Now gasp.

Changes come quicker in the motion picture business than in any other legitimate occupation. What is apparently a happy family of producing firms now may be a split into units, each operating independently of the rest soon. "The answer" of to-day is the discard of to-morrow.

WHO are the men who have become rich in the motion picture business? They are the ones who, a few years ago, were more accurate prognosticators than their fellows. They are the ones who best foresaw the coming changes and were prepared when the new conditions arrived or helped to create the same new conditions. The man who, at the present time, has an accurate forecast in his mind of what the conditions will be in the motion picture business two years from now possesses an asset of great value.

Many factors must be reckoned with when trying to peep into the future.

Feature films, subjects of three or more acts, seem to have arrived. At least most manufacturers are producing them and are devoting their advertising to the longer subjects, leaving the single reel subjects to be carried along by the impetus of the program through which they are distributed. The "big pictures," so called, the six to nine-act subjects are coming in. "Quo Vadis" was first and is estimated to have made a quarter of a million dollars for George Kleine. Newspaper interviews with Mr. Kleine furnish those figures. Now many more are coming. Will they all succeed is the question. Many think they will and there certainly is a scramble to get hold of long films. In New York George Kleine is building a theatre a stone's throw west of Broadway in Forty-second street to house the big films he will import. Meanwhile two versions of "The Last Days of Pompeii" are being shown at the Bijou and the Park, two Broadway theatres. The Vitagraph Company is said to have rented the Criterion Theatre to show motion pictures with the admission prices ranging up to one dollar.

Granted that the six to nine-part pictures will "get by," what of the many four to six-part pictures? They seem surer of success, for often they are more meritorious, less "padded." But they are playing with the admission ranging from five to twenty-five cents. So, in fact, are some bigger pictures. Then comes the question, "Will a man pay a dollar to see ANY picture when he can see a spectacular six-part film for twenty-five cents?" Right now the answer seems to be that there is plenty of room for all, and merit will ultimately win out.

THIS leads naturally to the prediction made by many that the day of buying films by footage must end. Several of the thinking minds of the industry feel this way. They contend that the time must come when films are purchased for their artistic worth and merit, not for the number of feet they run. This seems highly reasonable. Some producers will welcome this day. Others will not.

Circuits are another moot question. More and more motion picture theatres are combining into circuits and the results are very agreeable financially. One forecast, which is not without reason, is that a year hence will see films handled the way vaudeville acts are now handled. That is, that there will be "big time" circuits; "big small time" circuits, "small time" circuits and "small time time" circuits. By this plan a circuit or booking agency will buy a film and route it weeks ahead. The five and ten cent theatres will still exist. After all this is not entirely visionary. "In union there is strength." The circuits now in operation are showing the way. More and more exhibitors must see the advantages to be gained by joining hands. Then there is always the Alexander of business, the man who sighs for fresh fields to conquer. If he finds one picture house profitable he will go after another until he has what amounts to a circuit. For further information look over some Southern and Western states and New England.

The ideal arrangement and one which several firms have in view is for one company to control both the theatre and production end. This is the line along which the K and E-Biograph Amalgamation is working. Consider the exceeding beauty and simplicity of the plan.

The producing firm meets its expenses at least by selling its films to the affiliated theatres. Then whatever it sells in territory which does not conflict across the pond is added gravy. The theatrical circuit gets the pictures cheaper than it otherwise could through its affiliation. As soon as the purchase price is gotten back which should not take long with a chain of say, thirty theatres, charging good admission, all further receipts are clean profit and the pretentious pictures will be good for several months at least. Thus the right hand washes the left. Ideas are not patentable. If K and E succeed, as they seem likely to, others will follow. The only question is getting hold of the theatres and the pictures, and both can always be purchased. The Vitagraph Company for one has leased the Criterion Theatre in New York, according to reports.

What about the state rights buyer? Right now several big buyers have affiliations, some open, some supposedly secret, with circuits of theatres. They feed the films they buy to the interested theatres first, then to the others. Some see in this the day when circuits will buy their own pictures.

The state rights buyer is an important factor, especially now that the "open market" from the exhibitors' point of view is here, although there has been no change for several months in the alignment of the firms from the selling end. State rights buyers aren't very numerous. There are only about twenty-five heavy purchasers. They mostly buy for blocks of states. They have become tired of being forced to scramble for films every week, and have been rapidly tying themselves up by contract with the firms who can supply them with a definite number of releases in a given time.

WHEN they have contracted for all the films they need their buying activities will take a tumble. They will be satiated. Then the man with only a single feature to sell will have a hard time. He will have to sell it by virtue of a low price, not by merit. The phrase "the passing of the state rights buyer" is not an idle one. It may not be correct, but it is not far enough wrong to be foolish.

Who will write the scenarios for the motion pictures of the future? Will it be the fifteen-dollar boys or will it be men and women who are now turning out speaking plays, books and magazine articles. The authors who rely upon richness of verbiage and delicacy of phrasing will never be successful scenario writers for the fundamental part of the scenario is action not words, but the day of feeling that "a script is a script" is going fast. All the successes of the stage for the past ten years which are suitable for production in motion picture form are being filmed. The field is rich but not limitless. It will be exhausted, but before it is exhausted, the public will be educated up to demanding that a good story be shown on the screen. Then farewell to cheap scenarios, for prices must be paid which will attract the best authors of the day.

OH, IT'S AN INTERESTING LIFE!

Punctuated by **GEORGE D. PROCTOR**

ENTER the national advertising campaign, so-called. With mixed emotions and considerable interest, I learn that the Mutual Film Corporation has turned over $100,000 to be spent carte blanche, that the Universal Film Manufacturing Company has raised the ante with a $250,000 appropriation, and that the General Film Company is girding up its loins and may enter the merry fray. The gentlemen handling the Mutual campaign can't see the trade papers with the naked eye, while the Universal appropriation is to be over and above the trade-paper advertising.

How inexpensive national advertising campaigns are becoming! I always thought that a million-dollar appropriation was necessary and that the campaign should run for a year, anyway. For a national campaign is not advertising. It is publicity. The line of demarcation is sharply drawn. Advertising should be productive of direct results. Publicity is missionary work. A few pages in big publications can eat up $10,000 a week easily. At that rate $100,000 would last for ten weeks and $250,000 for twenty-five weeks.

This idea is new in this business. So I have been studying it from several angles. If a man goes duck hunting he doesn't pile all his ammunition out behind the barn and then explode it and say, "I guess they all heard that." He goes where the ducks are and then takes aim. Right now the business is partially up to the exchange man as far as program pictures are concerned. But when the exhibitor kicks, he gets what he wants. So it is really the exhibitor who has the ultimate say in the buying end. He is the duck in the story. When the man with the gun hits him he gets tangible results.

As missionary work a real national advertising campaign, one which would run for a year, would benefit the business. It would educate the public. It would bring into the motion picture theatres those who feel that pictures are for hoi polloi, those who think that "chase pictures" are still being shown. For such persons exist and they are the ones who will be mighty valuable customers, once they are converted. But it seems foolish to me to believe that an inadequate campaign of this order is going to bring tangible results.

One thing is certain. From the exhibitor's point of view the proposed campaigns are very fine. They are bound to help him. Now is the time for the man who has been lingering on the brink to embark as an exhibitor. The man with a motion picture theatre when these campaigns get under way will be the beneficiary.

THEY CALL HIM "LIGHTNING" HOPPER

But will he be so grateful that he will change to an opposition program because its advertising has helped the business in general and him in particular, and will he thus bring business to the national advertiser? Emphatically he will not.

What is the answer, anyway, when two big firms decide upon a national advertising campaign and a third is debating the question? Can it be that business needs stimulation? Is it missionary work? Is it a case of sheep following the leader? Is the idea to sell films or what? Figure it out for yourself.

E. Mason Hopper, comedy director with Essanay for three years, is in New York looking things over through a haze of cigar smoke preparatory to settling down. He has been quite the busy little boy these past few days, what with writing scenarios and making pictures.

Hopper is a versatile person. He has done everything on the stage from the lecture tour to "single" acts and comedies in vaudeville. Once he was "Lightning Hopper," the cartoonist. The name stuck when he took to making pictures, as he always speeds things up. By the way, two of the three comedies on the exclusive service of the General Film Company this past week were his. And three years as director with one company is quite a record.

C. A. (Doc) Willat, late superintendent of the factories of the New York Motion Picture Corporation, probably the country's best technical expert, is going after his announced policy of producing feature pictures himself in earnest. He is building a studio and factory over in Fort Lee, N. J. He places the cost of the buildings, exclusive of the cost of the land, at $60,000. I know Doc, and I know that his $60,000 is cash money.

Speaking of publicity men, let's take time to press a laurel wreath on the reluctant brow of Elmer J. McGovern of the New York Motion Picture Corporation. Elmer has only been with Kessel & Baumann a few weeks, but he is showing himself able to deliver the goods. Good publicity men are scarce in this business. That's why waste baskets are so large.

How the unwary publications fall for "yarns." An article on scenario writing in a contemporary advises the writer against night scenes, as "the only way to make an exterior picture at night would be by means of a continuous flash-light. Then it would look like a daylight picture." Then another publication, although forewarned, trots out that old fake about the motion picture press agents being about to form a league.

The Ohio censors have ordered from the Commercial Motion Pictures Company 60,000 feet of trailers, each four feet long, reading "Passed by the Ohio Board of Censors."

Taking of testimony for the defense in the Federal suit against the Motion Picture Patents Company under the Sherman anti-trust law will be resumed Monday. President Marvin, of the Patents Company, is expected to be the first witness.

An important innovation is made by the Edison Company in engaging Acton Davies, dramatic critic of the New York Sun, to review all scenarios before they are turned over to the directors for production. The Edison Company is recognized as one of the most liberal and fairest in the matter of the scenario. Mr. Davies is a recognized authority on things theatrical. His province will not conflict with that of the director. Edison's move will be watched with interest by other producers.

The Screen Club will formally open its new quarters at 165 West Forty-seventh Street, New York City, on Saturday, November 22.

W. H. Scofield, who went abroad some months ago for the purpose of securing the agency for the United States and Canada of the New Gloria Company, arrived on the Lusitania, Friday, accompanied by his wife. He had also with him the first copies of the Gloria's first six-reel production, "The Ghost Club," with Mario Bonnard, universally known as "Satan," having made his great success in the Ambrosio production of a feature by the same name.

Sans Effusiveness

John Bohemia Clymer gave a Hallowe'en party at his rooms. Bobbing for cherries was reported to be the principal sport.

Frank McGlynn, the Edison actor, left Monday with Jack Gleason, the sport promoter, who has the motion picture rights to the world's tour of the Giants and White Sox. They will join the teams at Los Angeles and continue round the world with them. McGlynn will direct the job of taking the pictures.

Charles L. Fuller, who formerly headed his own distributing company, handling the Helen Gardner pictures, is now with the World Special Films Corporation.

Howard Crampton is now a full-fledged member of the Imp Stock Company.

William J. Welsh left the Imp Stock Company a few days ago and will start with the Biograph.

C. A. Kelsey is very busy as the manager of the Victor studio at 643 West Forty-third Street, New York City, where the Florence Lawrence pictures are being produced for the Universal by Harry Salter.

Several of the Famous Players actors and actresses are glad to be alive after what they went through while taking some water scenes off the coast of Massachusetts. A company was sent up, consisting of Harris Gordon, M. J. Faust, Hal Clarendon, David Wall, Alexander Gaden, Laura Sawyer, Hattie Forsythe and others, to board a boat at Woods Hole and put out to Martha's Vineyard. So rough was the sea that a trip which usually takes an hour occupied two hours and a half. The players spent the time with cork belts girded round themselves. And, take it from them, they were very, very ill.

Thomas Greene, the Cleveland film man, sailed for Europe on the Imperator. He will buy features while abroad.

A Pathe company has left for St. Augustine, Fla., with Lillian Wiggins and Dorothy Kingdon as leading women. Wright goes as director.

Three Edison players are on the sick list. They are Richard Tucker, Edward Boulden and Julian Reed.

Received a postal from Silent Bill Haddock, down in Cuba with Augustus Thomas, Richard Harding Davis and the company of the All-Star Feature Corporation producing "Soldiers of Fortune." Also one from Jack Byrne, scenario expert of the Tampa Film Company in Tampa, Fla.

Stanley Twist, of the World Special Films Corporation and the Pompeii Film Company, is getting several companies of the Pasquali version of "The Last Days of Pompeii" ready for the road. This film is owned by the Pompeii Film Company.

A daughter was born recently to J. Stuart Blackton, of the Vitagraph Company of America.

Billy Quirk, who has been a successful screen comedian with Pathe and the Universal for a long, long time, starts out in his vaudeville act soon.

James Kirkwood, the Biograph director, took a camera-man to the Harvard-Cornell football game in the big stadium at Cambridge and photographed the crowd during the exciting moments of the game. The pictures will be used as "flashes" in the coming K. and E. production of "Strongheart."

Arthur Johnson, Lubin's popular leading man, is reported as ill.

Edward O'Connor, the Irish comedian of the Edison Stock Company, is a father for the third time. This time it is a boy. The latest addition makes two boys to one girl.

Edwin Barbour, the veteran dramatist, now of the Lubin scenario staff, is spending a short vacation in Bermuda. He is recovering from his recent illness and expects to write some scenarios for features during his absence.

R. D. Armstrong, for the past two years scenario editor with the American Film Manufacturing Company, has joined the Ammex Company at San Diego, Cal.

Winifred Greenwood, leading woman with the American Film Manufacturing Company, has been ill for a week or so. Charlotte Burton has been playing leads during her absence.

T. Vincent Smyth, the scenic artist at the Imp studio, painted a back drop recently, showing a conservatory which can hardly be distinguished from the real thing. The perspective is remarkable.

Witt K. Cochrane, head of the Chicago advertising agency which bears his name and which will handle the $250,000 the Universal will spend on its national advertising campaign, spent several days in town laying out the campaign with his brother, R. H. Cochrane, secretary and treasurer of the Universal.

E. T. Peters, who owns an exchange in Dallas, Tex., is spending a few days in New York on business bent.

C. J. Williams and Richard Ridgely, Edison directors, are taking their companies to Florida for the Winter. Williams will produce comedies and Ridgely dramas. Among the players who will go along are Mabel Trunelle, Herbert Prior, Elsie McLeod and William Wadsworth.

Ethel Davis, Edwin August's leading woman at the Universal Pacific Coast studio, is nursing injuries received by a fall into a thirteen-foot pit when a platform collapsed while taking a Roman costume picture. At one time her life was seriously threatened, but she is recovering now.

Bert Diener, late of the Mutual Films Corporation, Buffalo, has been engaged by the World Special Films Corporation as general manager of their Buffalo branch, with H. G. Segal as assistant manager.

Jule Burnstein, of the World Special Films Corporation, has arranged with William Fox to play their "Sapho" in his houses.

J. G. Conner has been engaged as manager for the St. Louis branch of the World Special Films Corporation, located at 804 Pine street.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

Likes Detailed Scripts

CALDER JOHNSTONE, editor-in-chief of the Universal Film Company manuscript department, was a newspaper man and a writer of stirring fiction before he assumed his present responsible position. Mr. Johnstone has brought the Universal script department to an enviable standard, and, together with his assistants, C. B. Hoadley and Captain L. T. Peacocke, has accomplished much for the struggling writers. Mr. Johnstone's advice to writers is to leave "correspondence schools" alone. He writes us as follows: "The Universal Film Manufacturing Company is the first firm to take the initiative in giving the photoplay author credit for his work on all poster advertisements as well as upon the film itself. This suggestion was originally made by Captain Peacocke, it being his opinion that once an author has established a reputation for doing good work, like an actor, he has a certain drawing power with the public. This, when his name appears in front of the theatre as the author of any good play, should have a tendency to help increase the patronage. It has long since proven so in connection with the legitimate stage, and there is no reason why it should not prove equally valuable to the motion picture art. It will also stimulate the ambition of the amateur author.

"The question has been asked as to whether the present form of script will ultimately be changed in order to give the writer a wider scope for detailed characterization, action, suggestion as to atmosphere, etc. The Universal desires all such suggestions, and the more detailed the script, providing it is not verbose nor inconsistent, the more chance the script has of being accepted. As an instance, a script was recently purchased from a Mr. Lewis A. Blodgett, of Schoharie, N. Y., mainly because he took the trouble to enclose photographs showing desired scenery in his locality where the picture could be taken. He also took the trouble to go into minute details not only as to the development of the story, but also as to local conditions, thereby aiding the director when the picture was made.

"It is difficult to give an honest opinion as to whether the average script is better to-day than a year ago, for the simple reason that so many thousands of new amateur writers are entering the field day by day. Considerably less than one per cent of scripts received are worth anything. The so-called schools for the instruction of photoplaywriters unquestionably do more harm than good. They stimulate an ambition not merely to write, but more particularly to earn some 'easy money' on the part of hundreds of individuals who never could write were they to live a thousand years. The gift of writing can be developed, but the initial impulse must be one of individual originality, else the writer can never get out of the rut of common clay.

"The average script received comes from persons who are so-called 'picture fans,' and who derive their ideas from what they see on the screen, rather than from what comes from any original thought. It is a strange fact, on the other hand, that the trained magazine-writer does not seem to make the best scenario-writer. An entirely new school has been developed, and the best scripts submitted and produced are those coming from authors who have developed their talents solely along this particular line. Undoubtedly, the best scripts are those written by trained scenario-writers directly connected with the motion picture concerns. There is no question regarding the vast improvement in the Universal program, and the majority of scripts produced by the Universal have been written by staff authors. In the Eastern department only $200 worth of scripts have been bought during the past five months. Hundreds of passably good stories have been submitted during this time, but of all these passably good stories, few were really worth purchasing. Most of them contained the same old plots, situations and ideas that have been used again and again. Originality must, therefore, be the watchword of any author seeking success in the photoplay field.

"Regarding the present tendency of increasing the product of the multiple reel, there seems to be little doubt but that its development is showing a tendency of being overdone. A one-reel story stretched out to a two-reel length never makes a good picture. The photoplay is different from a drama if for no other reason than for its lack of dialogue to carry the plot. A play, therefore, that has been a remarkable success in three or four acts will not necessarily make a successful photoplay in three or four reels. There is a big question as to whether the movement for the production of famous plays will be as successful as many seem to think. Some have already fallen by the wayside.

"As a parting advice to the amateur writer, one maxim may well be followed: leave so-called schools for the instruction of photoplay writing alone, they do not teach originality. If the author feels that he has original ideas, develop them along original lines. The technique or form of writing scenarios will be furnished by any company purchasing scripts of the outside market. The author should never attempt a two-reel story until he has succeeded in selling a one-reel story."

A Few Comments

We believe that a gradual change is taking place in the form of scripts. As stated previously in this department, the wiser editors are permitting more latitude in detail, and welcome consistent and helpful suggestion or detailed action when written in the script. As Mr. Johnstone points out, form is not everything; it's the original idea that counts. The technique can be attended to by the purchasing company. Nevertheless, it is a fact that unless the author's technique is well-nigh perfect the market price will be cut for him. Two years ago Giles R. Warren, then writing the scripts which made Florence Lawrence famous, told us that he preferred scripts written out fully, with all helpful business and suggestions. Scripts we have furnished Mr. Warren were written very completely, some of them containing several thousand words. One reason the present form of outline is so strictly demanded is that, should it be otherwise ruled, an avalanche of essays and short stories might be inflicted upon the scenario-readers. A script written out fully does not mean a verbose script nor one containing fine writing.

Not a Success

The other day there appeared in a magazine a long story in which a writer told all about himself. The story, possibly, was of absorbing interest to the author. It went on to tell how many magazine stories he had written in so many days. It was certainly a record breaker for rapid writing. This sort of stuff is not good for the beginner. Do not see how many stories or moving picture plays you can write in a day, see how few you can write excellently well in a week. There is too much of the hurry-up work in all branches of literary endeavor.

The Two-Reel Plots

The two-reel picture plays are losing in popularity in the Middle West. Exhibitors are hearkening to the murmurings of the theatre fans. We differ from Mr. Johnstone, of the Universal, regarding the field for famous plays that are filmed. Past reputation will generally make them drawing cards. Two reels of classical subjects are also holding their own. It is the ordinary every-day two-reel release that is causing the objection. There are too many of them. Nearly every program nowadays consists of a two-reel melodrama and a one-reel comedy. Reverse the program. Give the moving picture patrons an abundance of two-reel comedy and less long-drawn-out melodramatic misery. It is a fact that theatre-goers in many cities are shunning the programs where the two-reel tragedies are announced. Again we urge the authors to stick to the one-reel stories. There will be a greater market than ever for them in the very near future.

The Latest Entrant

"The Blank System of Writing Photoplays" is a new concern coming into the "college" field to skin the credulous. "We are in a position to furnish film manufacturers with anything they want," reads the business card of the concern forwarded us by the editor of a film company. He wished us to keep an eye on the new concern. We will.

Hopp Hadley's Reasons

Editor Hopp Hadley, of the Reliance Company, will tell you next week just what writers of photoplays should be given credit on films and posters. Do not miss this "chat."

A Little Discouraged

Extract from a letter written us by a discouraged photoplaywright of New York City: "I have ideas jotted down for fifteen other photoplays. But I must confess that I hesitate to go on. I realize that my product may be devoid of merit. But I have been informed on several occasions of late that film companies rarely accept plays from "outsiders," that the best ideas therein are usually noted, and the script returned. I have invariably dismissed these arguments and have held to my belief that the companies are square. Is there really a market for photoplays written by the 'outsider?' Am I justified in continuing to plug away, with the hope of eventual success if the merit warrants it?"

A Christmas photoplay rejected was the final straw with this writer and we announced in plenty of time not to send holiday plots to any company. If you send plots to "wildcat" concerns you do it at your own risk. If you submit your stories to the established concerns you can rest assured of honest treatment. Because a beginner has eight, or even eighteen, scripts returned, perseverance may win for him. We wrote twenty scripts before making our first sale. There is a market for good original work be the writer on the "outside" or on the "inside."

The Hall of Fame

Miss Maibelle Heikes Justice's short serial in Cosmopolitan, "The Other Man," has been dramatized by Edward Poland, of the Lambs' Club, New York. Poland, an excellent actor, will take the part of Bleeker, the butler. The story has been arranged in one act and will become a vaudeville headliner.

Clarence A. Frambers, of Chicago, sold nine scripts in one week in September (they were not all written in a week) because he kept them swinging in all directions. He has some good ideas and, best of all, did not become discouraged when he failed to sell nine in a year.

E. H. Lynde Denig, who was formerly "The Film Man" of the Dramatic Mirror, has gone with Pathe Freres. He is to arrange, verify and supply sub-titles to their releases. Trade journalism suffers a distinct loss with Denig's departure.

No One-Reel Plots

Mrs. Louella O. Parsons, Essanay editor, writes to one of the News readers that Essanay is now buying only two-reel stories and is not now in the market for single-reel plots.

Geographic Inaccuracy

Be careful with your geography. We read a script the other day in which the heroine sailed for Europe via the Philippines! Fact, we assure you. Literary workers must constantly watch the little things and, in so doing, the big things will often care for themselves.

The Time Limit

Mr. Herman E. L. Beyer, in that breezy publication, Town Talk, writes: "In writing photoplays do not forget the time limit. In a regular play on the stage the acts vary as to duration. This will never do in photoplay. A reel is one thousand feet, and the arithmetical photoplaywright fares better than the guesser who merely constructs scenes without regard to the limitations. In a letter received from Richard Willis, that well-known writer says that the script presented was 'well put together,' but being a subject which they do only in two reels, the script would not 'stretch to it.' A sale spoiled by not acting the plot with a stop watch in one hand and the scenario in the other, and manipulating an adding machine with the toes of one's left foot while rocking baby with the other.

"The author of 'Bought and Paid For,' George Broadhurst, took seven years to write a play that took two hours and twelve minutes to produce. The average photoplaywright takes a few hours to do his work and then kicks because the editor criticises it. Get down to brass tacks. Translate the action into minutes, allow as many feet of action as it takes seconds for you to 'act it out mentally,' and then add as many feet of film as it takes seconds for you to slowly read your sub-titles. Leave some leeway for title, characters and censorship tag. Learn to count in the exact time of the ticking off of seconds and you can time your little play without the use of the watch."

We might add that practice makes perfect and that the experienced playwright can usually hit off the proper length of action almost by intuition. Some of these days we'll have Mr. Thanhouser's "natural reel." Then a good plot running twelve hundred or fifteen hundred feet will not be padded by "stretching" nor ruined by the chalk line and spirit level method.

The Proper Caper

The magazine that started off with a "photoplaywright association" and virtually told the critics they were dead wrong, has evidently arrived at the conclusion that the critics were right. The "association" idea was conspicuous by its absence from the current number. The proper caper "associations" with "membership fees" and "dues" are not beneficial to the struggling writer.

The Civil War Story

Put the soft pedal on the Civil War plot. It is doomed to go into the discard together with the story of the bandy-legged red man. Every possible angle by which the brave lieutenant is captured within the enemy's lines, and is rescued by the brave gur-rl, has been exhausted and the people are rising in the might of protest. Two years ago Kalem began filming war stories and the others soon followed suit. They were then new and novel. They were expensive to produce but they were popular. They are losing that popularity.

Who will be the pathfinder to blaze the way for a new and popular type of play? The time is ripe. Booth Tarkington is opening a new field of fiction by reviving an old one. He is reviving the boy type of Mark Twain's "Tom Sawyer," and his stories are published in the Saturday Evening Post and Cosmopolitan. Maybe the boy hero, from the viewpoint of the adult, would prove an innovation in Filmland, what?

Deserved Promotion

The thousands of friends of Editor C. B. (Pop) Hoadley will be delighted to learn that he has become editor-in-chief of the scenario department of the new Biograph-Klaw & Erlanger Film Co. Mr. Hoadley has been connected with the Universal Film Mfg. Company for a number of years, and that company regrets to lose his services. The fraternity will wish "Pop" good luck in his new position.

WILD ANIMAL FILM SOLD

Midgar Exhibiting Company Purchases Rights for Greater New York

Midgar Features announces that the rights for Greater New York on "How Wild Animals Live," with an option on some additional territory, have been purchased by a syndicate.

Mr. Middleton, of Midgar Features, states that this syndicate will probably operate under the name of the Midgar Exhibiting Company. The syndicate contemplates sending four companies on the road of "How Wild Animals Live," although no definite action has been taken on this matter, pending several contracts for exclusive State rights in certain territories.

Mr. Burton, of the Exhibiting Company, says he is enthusiastic about these pictures, and is firmly convinced that they will be a huge success wherever shown.

"How Wild Animals Live" is a six-act feature, accompanied by a lecture.

The Coliseum Theatre, 5911-17 Market street, Philadelphia, has been sold by Abraham Steinfeld for approximately $140,000. Building is 60x226, and seats 1,500. This is one of the largest theatres in West Philadelphia.

Griffith and the New York Motion Picture Corporation

Mutual Director Has no Connection with Kay-Bee, Keystone, Broncho or Domino Productions

OFFICIAL denial is made by the New York Motion Picture Corp. of the statement printed by several publications, not including The Motion Picture News, that D. W. (Larry) Griffith, late chief producer for the Biograph Company, will have entire supervision of the brands released on the Mutual program.

The New York Motion Picture Corporation produces the Kay-Bee, Keystone, Broncho and Domino brands. It is the largest producing firm releasing through the Mutual program. With its products Mr. Griffith will have nothing to do.

Thomas H. Ince, the vice-president and general manager, has entire charge, as ever, of the Kay-Bee, Broncho and Domino brands, and Mack Sennet, vice-president and general manager of the Keystone Film Company, continues to supervise the production of Keystone films.

Lubinites Dine Athletics

Film Folk and Champion Baseball Players Meet on Common Ground

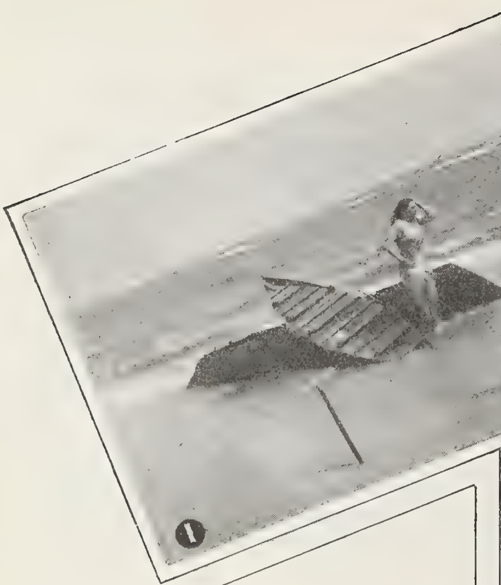
ACTORS, producers and scenario-writers of the Lubin Manufacturing Company met celebrities of a different kind over the coffee cups recently, when a dinner was tendered the members of Philadelphia's champion baseball team by the Lubin folk.

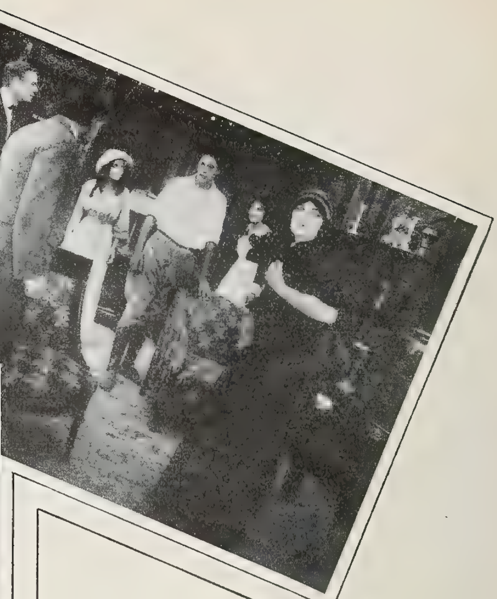
Clay Green, of the Lubin Company, was toastmaster, and eulogized the athletes in a catchy poem. Among those present from the Lubin plant were Charles Goldsmith, secretary of the Lubin Company; Ira Lowry, the general manager; Earle Metcalf, leading man; William Carey, Henry Nugent, George Terwilliger, Lawrence McCloskey, E. C. Hall and Shannon Fife, of the scenario department; Joe Smiley, Harry Myers, John Ince, Edgar Jones, Isidor Schwartz, Tom Hopkins, William Hopkins and several more photographers and actors.

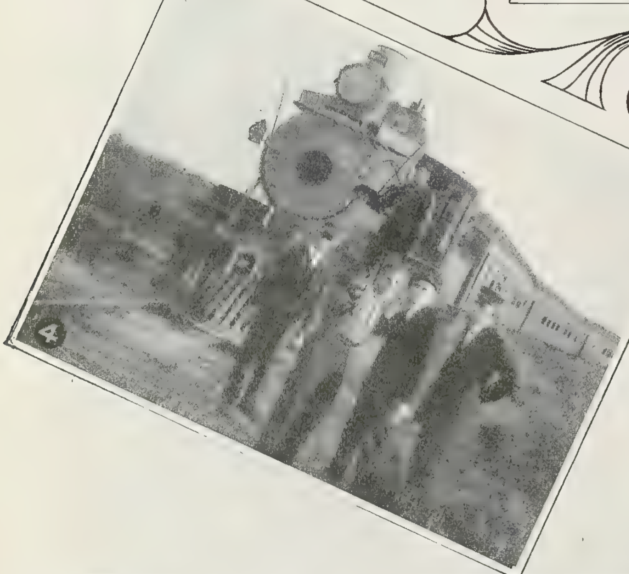
After the dinner the guests were shown several Lubin comedy pictures and also a one-act subject, introducing the Athletics.

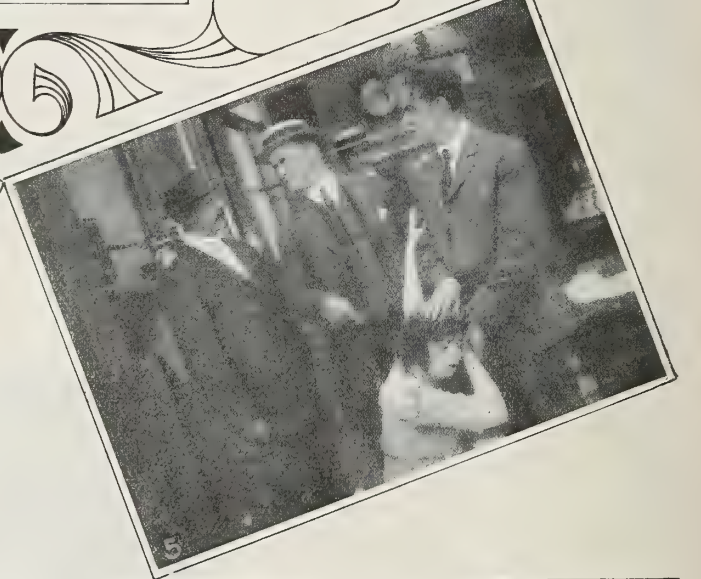
The ball players also proved themselves speechmakers. The silver-tongued were Danny Murphy, Ira Thomas, Harry Davis, Chief Bender and Eddie Collins. The other guests were Ben Shibe and his two sons, Tom and John, vice-president and secretary of the club; Plank, Baker, Barry, McInnis, Eddie Murphy, Strunk, Schang, Bush, Brown, Wyckoff, Lapp, Oldring, Walsh and Pennock.

SCENE FROM "THE TRAIL OF THE LOST CHORD."—AMERICAN









CURRENT RELEASES ON THE PROGRAM OF THE GENERAL FILM CO.
1. "The Sea Eternal," Lubin; 2. "The Man Who Vanished," Kalem; 3. "Hope," Selig; 4. "The Runaway Freight," Kalem; 5. "The Death Weight," Essanay.
From left to right—Marin Sais, Kalem; Beverly Bayne, Essanay; Florence Hackett, Lubin; Bessie Eyton, Selig.

MAKING TITLES UNDERSTOOD BY ALL

Wilfred Cook Suggests Esperanto for the Purpose

THE film producer who will invent a system of titling and subtitling films which all people may understand will achieve a great practical advance in the art. Wilfred Cook, in "The Bioscope" (London), has some suggestive reflections on the subject. He points out that:

One of the greatest difficulties which producers have to contend with is that they are compelled to cater for tastes and ideas as diverse and various as are the races in the world. Some are pleased. Many are displeased. Films obtain the greatest popularity amongst races of the same origin as that of the producing company. It could scarcely be expected that a drama, however good, revealing the intrigues of the French and Italian Courts at the time of Catherine de Medici would be thoroughly appreciated by, say, a pastoral population living in Canada. It might be a pretty film, well staged and acted, but the patrons of a theatre in a Western rural district in all probability would not understand it.

Generally speaking, European races may be divided into two classes—the Latins and the Teutons. To the former belong the French, Italians, Spanish, Portuguese and some Swiss, whilst the latter class consists of English, Dutch, Germans, Austrians, Danes, Norwegians, Swedes and the remaining population of Switzerland living on the German border. There is another division existing in Europe—namely, the Slavs—to which belong Russians, Finns, Bulgars, Servs, Roumelians, Montenegrins and Galicians.

* * *

THE dividing line between Latins and Teutons, both as regards manners and customs, as also appearance and ideas, is sharply drawn. On the other hand, the Slavonic races merge gradually into the Teutonic.

A film which has been entirely produced by any one of the above-mentioned Latin races will find favor amongst the others, because these races are allied to each other and have similar tastes, ideas and thoughts. In the same way, a film produced by any Teutonic race is readily understood and enjoyed by the others.

In the early days of the motion picture the Latin class of film was predominant, and everyone will remember the difficulties which the public experienced in endeavoring to follow the stories which were told at that time on the screen.

To cite one instance—namely, the custom of living in France in blocks of flats and the little oddities in connection with the concierge (janitor). Of course, by this time the public has become accustomed to the concierge, though he never looks anything else but strange and foreign, and the best name which title-writers have been able to devise for him is "house porter," which after all is about as near a description as "mammal" would be for a kangaroo.

* * *

BUT since the advent of Teutonic films, and especially German films, we are enabled to see pictures rivaling the Latin productions in every respect, and yet more according to our own ideas and customs, for our "cousins across the North Sea" are indeed our relatives, springing, as they do, from the same original stock.

No stronger evidence of this can be found than the similarity between the English and German languages, whilst Dutch is midway between the two. Below is a short list of words to illustrate this assertion:

English	Dutch	German
Glass	Glas	Glas
Man	Man	Mann
House	Huis	Haus
Fish	Visch	Fisch
Sea	Zee	See

The natural result is that the English-speaking public is more "sympathetic" to German films. They do not feel outside their own sphere whilst watching them, and consequently enjoy them the more. Furthermore, pictures which are not entirely in sympathy with the spectators must be explained, either, as in Japan by a "lecturer," who stands by the screen and shouts out the various phases and developments of the plots, or, as in England, by a multitude of sub-titles.

The better the film, or at any rate, the more nearly that it approximates the ideas of the people who are looking at it, the fewer sub-titles will be required.

* * *

UP to the present practically only scenics and comics have enjoyed the unique distinction of carrying only a main title, but now we are shortly to see a film, produced by the Deutsche Bioscope Company of Berlin, called "Landstrasse" ("On the High Board"), who unfolds its own story as clearly as a book, though the plot is by no means weak or simple, and this with only the following titles to explain it: "The Story Commences," "Time Passes," "The Story Ends."

The attention, therefore, is not distracted by the flashing on to the screen every few moments of a line or so of reading matter; the spectator feels himself carried away by the story; he unravels the plot for himself.

It is probable that films which circulate between allied races will before long be shown without explanatory sub-titles, but it is difficult to believe that this can be done with pictures produced by one race and circulated amongst another, though perhaps it will come to pass in the days of universal peace and language.

Could the Esperantists help? T. B.

II. SOURCES OF INSPIRATION

TAKING up the theme which we opened up last week, that of fresh sources of inspiration for motion pictures, we think it of sufficient importance to devote a second article to it. Turning over the pages of our artistic contemporaries devoted to the motion picture in Germany, we perceive that the ideas we are here expressing are felt there, namely, that good, still pictures may be made the motives or inspirations of motion pictures.

There is, for example, a reproduction in one of these papers of the famous painting "Napoleon" on board the Belleroppon. This picture is by Orchardson. It depicts the little corporal in the hands of his captors on board ship. Evidently our German friends have taken this single theme to build a picture and probably in the film you will see a reproduction of the still painting. But here a difficulty presents itself. The copyright in Orchardson's picture has not expired and that being the case, if you make a motion picture of a copyright still painting, you are liable to be sued for damages.

There is no doubt in our minds that alert American producers will soon be making motion pictures around these inspirational ideas. We think they are wise in their doing so. It should put a new complexion on the business. We should then be assured of pictures wholly or in part—PICTURES.

Photo copyrighted by Mme. D'ora, Vienna.

MADAME ORLOFF

Distinguished Viennese actress who joined the forces of Great Northern to play lead in "Atlantis."

ELSIE ALBERT

Who plays the part of the Princess Zuleika in "Aladdin and His Wonderful Lamp." Three parts.

This copyright difficulty is one which all interested in the art and industry should keep in mind. It has, as we have pointed out before, great importance in view of its possibilities. If you show a motion picture in your theatre, part of which includes action from a copyright play or part of a copyright picture or part of a copyright novel, you are liable to be proceeded against. Plays and novels have been pirated wholly or in part by film makers. In the natural order of things, it is the turn of the picture, but we shall, in the interests of the art and industry, try to avert anything of the sort, and so we publish these warnings.

The Motion Picture News is the only publication of its kind, at any rate on the American Continent, which is constantly calling attention to the film makers and exhibitors who are continually running risks in respect of copyright matters.

THE FEATURE FILM OF TO-MORROW

By EDWIN L. BARKER
Of I. H. C. Service Bureau

THE industrial and the educational are to be the feature films of the future. Is that a surprising statement? It's true, just the same, even though many manufacturers and exhibitors smile and shake their heads. It is the way of all things. They start as amusement and develop into things more practical and worth while.

The phonograph began as an entertaining toy. It has become a necessity in everyday business and education. The automobile was a luxury—a pleasure car. Now it is playing an important part in the world's business.

Interesting as they may be, one cannot grow overenthusiastic over little photoplays. The industrial and educational pictures are sure to rise from the split reel to a feature position. Not all educational pictures are industrial, but all industrials are educational.

After all is said and done, in this age of big business, the tariff, and the high cost of living, there are no subjects closer to the people than the why and the how of the things we eat and wear and use. We all want to know—that is a human instinct as strong as life itself. Children want to know and so do grownups. The older we grow the more we want to know, and then after we know we are not satisfied. The motion picture can be made a great satisfier of curiosity.

We sometimes say to ourselves that we are pretty well educated. But many of us are woefully ignorant. All our lives we have been wearing clothes and shoes, yet how many of us know anything about clothes and shoes? Do we know how the wool is grown and the leather tanned, and how clothes and shoes are manufactured? Not one person in a thousand has any idea of the processes through which clothes and shoes must pass before they reach us ready to wear. We live in rooms filled with furniture, yet we know nothing about furniture; nothing about its history or how it is made. We eat bread three times a day, but what do we know of the story of bread?

At every turn of our day's work we are face to face with the unknown. It is true that we might read about how the things we eat and wear are manufactured, but we do not. We are too busy, or too lazy, or do not think about it.

The motion picture is an easy way to knowledge. The motion picture saves the time of reading, and it brings us face to face with the actual working facts. We see, and to see is to know. Many of the industrial pictures may be neatly tucked into a story; in fact, I think this is just where the big feature industrial picture will find itself. It is the industrial story that will figure in future releases.

A little more than a year ago I wrote "Back to the Old Farm" for the Essanay Company. This contained a human-interest love story, nad at the same time it contrasted the old, hard-working days on the farm with the easier methods of the present, and, incidentally, it showed many of the big, modern machines at work in the fields. This was an industrial story picture, and its success proves that the public appreciated it.

Here is a fact that may be of interest to the exhibitor. A few months ago a friend of mine saw at a downtown theatre an interesting industrial picture. He was so impressed with its educational value that he asked the manager of a picture house in his neighborhood to secure it. At the same time he suggested to the manager the idea of mailing out post cards to announce the date the film was to be run. The manager did this, and it resulted in more than a hundred extra admissions. This gave the manager encouragement, so from that time on he has made a specialty of industrial and educational films. He has raised the tone of his theatre, has substituted real piano music for rattlety-bang noise, and to-day he enjoys the largest patronage of any theatre in the neighborhood. He boasts of his automobile trade, and automobile trade is something to boast of. Instead of losing those who applauded the love stories and the stories out of the fuzzy west, he has held them, every one. In fact, their number has increased, and what is still better, other people drop in who never dropped in before.

This is always the way—it is the way to success. We want to go where the crowds go. Last week a man from a small country town in Wisconsin told me that his picture theatre lost money up until the time he put on some pictures of educational value. Since then his patronage has increased, and every Wednesday and Saturday night the theatre is crowded.

Two years ago the International Harvester Company of America sent out a film, "The Evolution of Harvesting." This film is still doing service. I kept close tab on its success, and a number of theatres that took it for one night kept it for three nights.

We have found that the interest in industrial pictures is very large, and we do not believe that is especially true in our case simply because our pictures show farm scenes. There is a fascination about the farm for most people, but we believe the public to be just as much interested in furniture, or sugar, or salt, or lead pencils as in anything else, if only the subject is presented in the right way.

It is up to the film manufacturers and the exhibitors to raise the motion picture to a high point. You will remember that a few years ago there was no vaudeville. Then they called it "variety." Women and children seldom attended the performances. But the managers got together and started in to improve things. To-day variety is a thing of the past and vaudeville has

(Continued on page 34)

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

WHY have we so many defective theatres, such ill-mannered ushers and such poor music to accompany the pictures?

Because too many persons go into the motion picture show business with no experience whatever, and the belief that anything is good enough.

The comments heard and the inquiries received show that the exhibitor is taking much interest in the different departments of The Motion Picture News and is eager to receive helpful information.

Finds Few Organs or Orchestras

In Pittsburgh, Columbus, Springfield and Dayton I have found that most of the theatres, especially the best known houses, have not adopted a full orchestra or pipe-organ, but give very good and appropriate music with a pianist and drummer

In Cincinnati I called at the Family Theatre, where I was surprised to find a pipe-organ. I say surprised because I cannot see the need of such an expensive musical instrument when the house, with its 1,200 seats, has to keep patrons standing in the lobby. I did not like the pipe-organ, as I do not believe that the melodious tones and celestial notes of such an instrument fit a drama of the character of "The Switchman's Mistake."

From the size of the audience at the supper hour I would judge that the pipe-organ does not increase the receipts, as last January and February and at the same hour, the audiences were as good if not better than today. I will admit that it was a cold, damp day, which might have kept some patrons at home.

Here follows a letter from Mr. L. Shaw, Jr., which emphasizes many of the points I discussed in these pages:

Mr. Manager: Do you realize what an important factor music is to your business? Do you realize that music, inefficient and non-appropriate, can ruin the interpretation of your pictures? Are you trying to save a dollar on cheap talent? If so, you are an enlisted member of the "Penny Wise, Pound Foolish Club."

What jars the human system more than, for example, a piano smasher—who was designed to move pianos instead of playing them—a man or woman who pounds ragtime incessantly and unmercifully during the entire performance, whether it be a death-bed scene or a strong dramatic photoplay, that calls for nothing but classic and descriptive music.

Some so-called "artists" have as much conception of playing for motion pictures as I have in flying from here to Europe (or Hoboken).

One must be an artist to play to motion pictures. And an "artist" calls for good remuneration.

The writer has had a long experience in this branch as a pianist, and is in a good position to talk on such a subject intelligently.

"Playing to the pictures" is the keynote to a good motion picture musician, and in order to accomplish this feat one must have a large repertoire of international and descriptive music, and it is not usually the man or woman who values their services at a low figure who accomplishes the feat. Like everything else in life, good goods must be bought at a good price, and purchasing of cheap talent is false economy.

Ability to Improvise a Good Asset

Where there is nothing else to play for but motion pictures, it is my opinion, and I believe that of many others, that a so-called "ear" musician (providing he or she has a pleasing touch and a good repertoire) is a very superior type of artist for that kind of work.

I have heard pianists, for example, who are really good pianists, either for overture, orchestra or as an instructor, good sight-readers with good execution and harmonic ideas, but they fall flat when describing a picture. They lack that continuous flow of natural improvising that the born but uncultured pianist exhibits.

I have been in many of the leading "motion picture vaudeville" houses throughout the country and observed this condition in the better-class houses, strange to say.

I have a very good friend who follows the business as his vocation. He literally "reads" anything. A first-class vaudeville pianist, but is lost as soon as the pictures begin to flicker on the screen.

Now, Mr. Manager, once more take a fool's advice and give this part of your business as much consideration as you do your operator or the pictures themselves.

L. SHAW, JR.

I do not fully agree on the last part of Mr. Shaw's letter. It is a mistake to think that the operator is better treated than the musicians, or that the manager is a better judge of pictures.

The manager who cannot appreciate good music, who cannot tell the difference between a piano smasher and an artist able to play the picture, does not know what a good picture is, nor can he judge a good projection.

The truth is that the operator is the worse treated in a small, suffocating booth in which he can scarcely turn around.

J. M. B.

William Fox, the vaudeville magnate, has arranged to present in each of his houses, of the better class, two of the Hepworth features handled in America by Albert Blinkhorn. These are "David Copperfield" in seven reels and "Kissing Cup," a four-part racing melodrama with automobile and aeroplane complications.

Albert Blinkhorn, American agent for some of the biggest of the English feature film manufacturers, has made arrangements by which he will soon be able to offer two single reels every week to the trade. One reel is to be a drama and the other a split comedy and scenic.

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

> New York, N. Y., Oct. 27, 1913.
> Editor Motion Picture News,
> Exhibitors' Department.
> Dear Sir:
>
> I notice in your issue of the first a statement under the heading of, "Appearance and Manners," that you visited a new theatre where the attendants were neither efficient nor courteous and seemed thoroughly out of place in a picture theatre. The reason you give for this is that they were a class that would work for a low salary.
>
> I thank you on behalf of the motion picture exhibitors of Greater New York for taking this matter up, as it is really one of the drawbacks that we have been trying to remedy, as a low-salaried man cannot be beneficial to the employer or to the public in general, and the discourteous treatment received by patrons of those theatres has been a sufficient drawback to make the exhibitors who know their business wish that some trade journal had taken this matter up before.
>
> I sincerely hope you will keep up this good work, and go after these proprietors, and I think it will do some good were you to mention the names of the places you visit and find this class of attendants.
>
> Again thanking you for the interest taken in the exhibitor and wishing your paper all the success it deserves.
>
> Respectfully yours,
> SAMUEL H. TRIGGER,
> President of Motion Picture Exhibitors' Association of Greater New York, Incorporated.

IN the management of a theatre there are many small details which do not seem to be of much importance to the exhibitor, yet are noticed by the patrons and cause an unfavorable impression.

Is it not cheap and in very poor taste to throw on a screen, beautifully surrounded by draperies and decorations, an ugly stencil slide showing the style of writing often found on shipping boxes?

Slides and Banners

These stencil slides have been invented to please the managers who do not want to spend any money on the appearance of their theatre. No, they are not stingy, because while they object to paying thirty-five or fifty cents per day for an announcement glass slide, they spend two or three dollars on an ugly banner to deface the appearance of the lobby.

The ugly banner cheapens the appearance of the theatre, while a neat glass slide can give the impression of refinement which means so much to the success of a photoplay house.

While the metal or paper stencil slides are in poor taste, the hand-written slides are still worse, as few managers or operators are good penmen and spellers.

The glass slide has a drawback—the breakage—and this amounts to a rather high item when the slides are in the hands of careless operators.

The glass slides break because the operator allows them to remain exposed too long to the heat of the lamp-house. Another cause of breakage is from exposing the slides to a draught. Many slides crack when the operator places them in the carrier before giving them the chance to assume the temperature of the room, or when they are still damp from a cleaning. Many operators keep the slides on the table of the machine to keep them at a certain temperature, and while this practice can save many slides from cracking, the operators do not save much, as they drop too many slides on the floor.

Revolving Disk Saves Slides

A manager should have a stereopticon with a revolving disk and he would save many slides.

The discarding of the glass slides came at a bad time, or, to be correct, when the slide makers, after realizing the large field open to them, had started to improve the subjects and the colors.

We know that while the slide makers were producing some very fine slides for lectures, they were somewhat crude in their first announcement and song slides.

For the last few years slides have improved in both designs and colors, and we have to-day some very artistic announcement slides, beautiful slides which not only please but rest the eye from the flickers of the film. Some of these announcement slides are a real relief to the eyes of the patron which have been strained by watching a long feature.

The beautiful announcement glass colored slides add to the refinement of the show and are a certain mark of courteous attention to the patrons.

I encourage the announcement glass slide in preference to the stencil or poorly hand-written slide, because I am for the good appearance of a theatre, as I believe that the good pictures of to-day need a good frame to maintain the better patronage.

While visiting the theatres of Indianapolis I have been pleased to see that most of them stick to the glass slide. Indianapolis has a large number of refined photoplay houses which would be ornaments to New York and Chicago. They are not only fine buildings, but are managed in such a manner as to secure the best patronage.

I have seen in these theatres some beautiful announcement slides from the Niagara Slide Company, of Lockport, N. Y.

Columbus Theatres Decreasing

They come and they go. Each time I visit Columbus, O., I find some new motion picture theatres, while I fail to find some of the old ones. Columbus is not an exception, as in most of the towns we find constant changes. Yet the number of theatres is fast decreasing, as Columbus is not building enough new houses to replace the ones going out of business.

There is a reason. It is very simple. We have too many persons afflicted with a small capital and no experience, who go into the motion picture show business with the belief that it is a gold mine. A few weeks are enough to show them their mistake, and then, to save their investment, they try to ruin their competitors by showing long programs and by offering many inducements, with the result that they put themselves out of business.

Max Stearn is the pioneer exhibitor of Columbus, and a very successful one. Mr. Stearn had to face many competitors, but while he has seen them fall by the wayside he has paid no attention to them. He did not try to put them out of business by following their example.

Mr. Stearn remained cool. He stuck to his common-sense policy. He did not increase his program nor deface the façade of his theatre with an abuse of ugly posters, nor add a full orchestra, pipe-organ or souvenirs. Mr. Stearn continued to maintain the most refined photoplay house in Columbus. He shows the best selected pictures. He has them well projected and accompanied by appropriate music.

The success of Mr. Stearn is due to his strict policy on appearance and manners. His attendants are clean-cut fellows of good appearance, excellent manners and very courteous. The posters are all placed in well-polished brass frames.

While the "Exhibit," the theatre of Mr. Stearn, is the oldest one (seven years old), it is still the refined photoplay house of Columbus.

Max Stearn made a great success of his enterprise, and as he claims he owes much to the support of the people of Columbus, he is building a most beautiful theatre to seat twelve hundred persons and to show straight pictures only.

Mr. Stearn an Example

As I have talked much on appearance and manners, I take pleasure in giving Mr. Stearn as an example of an exhibitor who can stick to his policy and not allow himself to be tempted by this demon of petty jealousy, which has done so much to ruin many exhibitors. In closing I must say that Mr. Max Stearn is highly respected by his competitors, as they all recognize the owner of the Exhibit theatre, the perfect gentleman showman. J. M. B.

IN RE HELEN GARDNER

The Helen Gardner Picture Players have made a contract to produce twelve three-thousand-foot dramas, which will be released on the Warner's Features program. The first will be "A Daughter of Pan," and will be followed by a subject dealing with modern Russian life.

The Helen Gardner pictures are made for the Helgar Corporation, which firm will turn the dozen three-act films over to Warner's Features. However, during the coming year it is planned to make four or six eight-act pictures in addition to those made for Warner's Features.

"Making a Mayor"

A Striking Title and a Film Which Educates Politically

WITH woman suffrage a theme of eternal discussion, together with the particularly keen political warfare waged in New York State and city, a film depicting faithfully and accurately the career of a vote is one of poignant interest to the holder of the suffrage franchise, as well as to possible holders, male and female. The fact of a film having been taken under special privilege always adds to its value, and the privilege granted to the Fair Feature Sales Company to take motion pictures in the hitherto forbidden regions where the votes are assembled that make mayors adds ten-fold to its value as an educational archive.

"Making a Mayor; How the Metropolis Elects Its Executive; New York's Liveliest Day and Busiest Night" is the title trinity of this subject, which is being sold on the open-market basis. It shows, among other things, the various important personages of the campaign, Sulzer, Whitman, McCall and others, in the course of their daily duties, or engaged in coercing voters into the straight and narrow way of political preference.

There are glimpses of the activities of women campaigners for the Fusion cause, among them Mrs. Charles Dana Gibson, wife of the artist. Also a fraction of a hundred feet showing how the women will vote when they get a chance. The latter scenes were taken at Columbus Circle, New York City, on election day. They report the mock election which women there carried on.

Each step incidental to the evolution of a vote, from its germinal impulse to vote for this or that party as influenced by stump speech, eloquence or by traditional custom, to the summing up in Police Headquarters of the returns, is shown. For the women who constitute such a large portion of the motion picture audiences these scenes will be interesting.

Election night has become a polite synonym for "riot." To illustrate these scenes of revelry, scenes have been taken of the excited interiors of two of the most important cafés and "places de danse." Here widely-known actresses and men of affairs are seen in the mazes of the turkey-trot, poetically described by Roy L. McCardell as "the poultry of motion."

KLEINE OFFICIAL ORDERS NEW CONDENSER

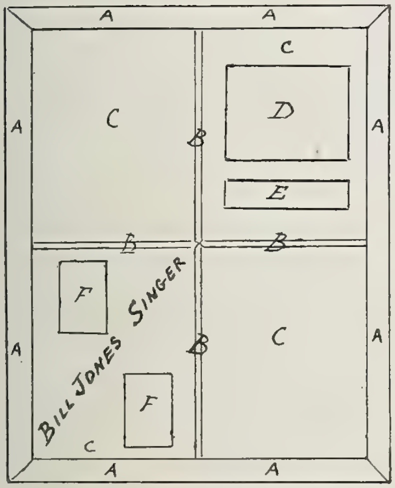
A large consignment of a new variety of condensers has arrived at the Chicago offices of the Kleine Optical Company and are now being offered for sale. Manager Frank Hough claims that this particular condenser is an actual lense made of optical glass and cannot discolor, as is the case with the common glass usually molded into lenses.

SCENE FROM "THE SUBTERRANEAN CITY."—KLEINE-ECLIPSE

Advertising the Picture

IN describing the Regent theatre, of New York; the Bijou Dream, of Boston; the Bijou, of Springfield, Mass., and other theatres I have often said that these houses are very prosperous and command the best patronage by refusing to display posters.

I have found another house, the Pitt, where posters are unknown, but replaced by the most refined advertising frame, as shown in the accompanying illustration.



A. A. is a wide brass frame.

B. B. are brass cross-bars, dividing the frame into four sections.

C. C. The four sections can be covered with velvet or any other material or plain cardboard, white or colored. These four sections are used to advertise the pictures, singer or other features.

D shows the plan for a photo of an actual scene of the film to be shown.

E shows a space for a short synopsis or title of the film to be shown.

F F shows the photographs of the singer.

The exhibitor is not restricted to one large photo per section. He can place a number of smaller ones or photographs of actors.

On the other hand, I would not advise any one to use too many photographs or descriptions. The artistic appearance of an advertising display should be maintained. It is an advertisement that appeals to the better element and that is sure to bring good results.

Such a frame can be seen from across the street, and is so attractive as to induce many persons to cross the street. I cannot say so good a word for the six-sheet posters. They are so ugly at a distance that persons on the opposite sidewalk merely glance at them and say, "Another of those cheap places."

Posters, banners and signs are not the only medium to advertise the show. Good clean films speak louder than posters.

"Rainy" Films a Poor Ad

Dirty or "rainy" films are a mighty poor advertisement, as the patrons carry out the news that the theatre is showing old films. In many cases the films are not old, but they are full of dirt from the constant handling by careless operators. If the machine is not cleaned the film will gather all the dirt and old oil.

The general cause is in the rewinding, as too often this work is done by boys, who let the film drag on a dirty table and even on the floor.

The streaks shown on the curtain are not always scratches, as few films are scratched. The film, on passing through the machine, gathers more or less old oil and the dirt falling on the greasy surface is not dusted away as the film passes over the sprockets, but sticks and forms, with the old oil, a sort of soft dirt which spreads the whole length of the film and causes the streaks seen on the screen, vulgarly called "rainstorms."

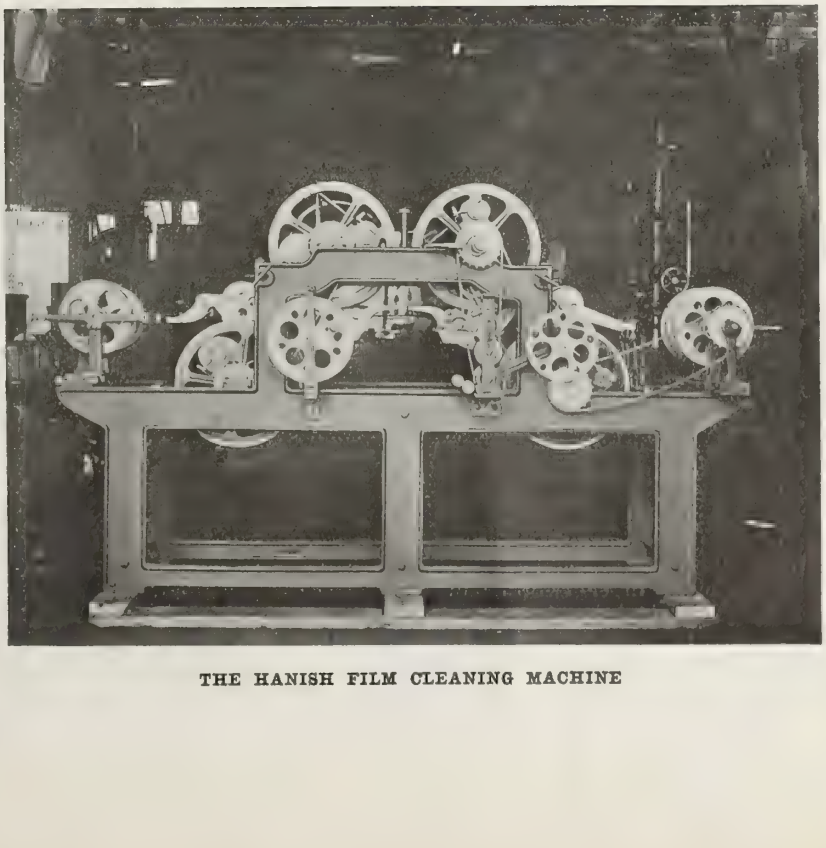
The film should be cleaned. If the reader could be fortunate to assist to the demonstration I had the other day in Columbus, O., he would be surprised to see the amount of dirt a film can gather within a few weeks.

I have been shown many film cleaners, film renovators, all with good and bad points.

The accompanying illustration shows the machine invented by Mr. R. D. Hanish, of Columbus, O.

This machine has passed the experimental stage as one machine has been in constant operation for the last fifteen months at a Columbus film exchange now controlled by the Mutual Film Corporation.

This machine is the large model



THE HANISH FILM CLEANING MACHINE

made for the benefit of the film manufacturers and firm renters. Mr. Hanish has perfected a smaller model for the exhibitor.

On the large machine, three reels can be cleaned at the same time. The film passes between several sets of drums and rollers with no undue strain on the film. No acid or preparations are used but the drums are covered with heavy white muslin on which the dirt from the film sticks. When the film is released from the machine, it is perfectly clean and soft.

Small Machine for Exhibitor

The smaller machine, the one for the exhibitor, is to be connected with the rewinder and is not intended to clean old dirty films, but to keep the film in good condition by removing at each rewinding the fresh oil and dirt.

With a good renovating machine, the renter can increase the life of his films as in most cases the exhibitor does not object to the age of the film but he does not want rainy pictures. When films are relieved of a coat of sticky dirt, they run more smoothly through the machine, consequently are less liable to break.

The feature renters and the state right buyers should welcome such a machine, as they would double the life of the copies in their possession.

Clean films are the advertisement.

The other day I visited a theatre and when a Vitagraph film was flashed on the screen, a lady next to me said, "This is an old film." I could not blame her as the film was very dirty, yet I was surprised as I knew the house shows only films from three to five days old.

I consulted the release page and found that the film was four days old. As the film was not dirty all the way through, I came to the conclusion that the rewinder had met an accident, had dropped part of the film on the floor and had perhaps walked over a section of it by mere accident. The film was not dirty from age as some six hundred feet were clear.

J. M. B.

EDUCATION BOARD ENDORSES KLEINE "POMPEII"

The Board of Education of the City of New York has endorsed George Kleine's production of the Ambrosio version of "The Last Days of Pompeii," now playing at the Bijou Theatre, for teachers and pupils of all the grades of the public school system, as being of superior quality and a valuable aid in the pursuit of their studies, particularly of that period in Roman history in which the action of the story occurs.

Neff on Ohio Censor Situation

THE following communication has been received from M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America:

"A suit has been started in the United States Federal Court in Cleveland, Ohio, to test the constitutionality of the motion picture censor law in the State of Ohio. The State Censor Board being under the State Industrial Commission, which has charge of the administration of the act, will not attempt to enforce the penal section until after the fourth day of December. This action was decided upon by Attorney-General T. S. Hogan and Wallace Yaple, chairman of the Industrial Commission. A resolution will be spread upon the minutes of the commission directing there be no prosecution until after December 4, or until the suit is decided.

"This action was taken by Attorney-General T. S. Hogan to obviate the necessity for a temporary restraining order, or an injunction, which was asked for by those who attacked the law. Possibly if the enemies of the Censor bill would have known what a great favor they were doing the Censor Board, they would have hesitated, as the Censor Board has been working night and day to have a sufficient number of films censored so none of the exhibitors in the State would be inconvenienced. The thirty days will give them ample and sufficient time to censor every film in the State, and be right up to the minute with their work.

It is stated by those attacking the State Censor law that they desire to have municipal police censorship instead of a state or national censorship, but under any and all conditions they are opposed to any legally constituted censor board. The exhibitors of Ohio are very greatly surprised. There are all kinds of reasons given.

"After all the reasons are given, pro and con, the fact still remains that if the present censor law is declared unconstitutional when the Ohio State Legislature meets in January they will possibly pass a law that will stand the test of the State and national constitution. Now that the agitation is started in Ohio there will be one of two things, either a State censor board, or every municipality in the State of Ohio will have a local censor board, whether composed of police officers, preachers, lawyers, doctors or other persons.

"Cincinnati, through the Board of Public Safety, has established a censor board for vaudeville and dramatic plays, composed of one or two preachers, a priest, a city official and one woman. If Ohio did not have a State censor law, the same power that appoints a censor board for the dramatic vaudeville plays would appoint a police censor board for censoring.

"This reasoning ought to convey the deplorable condition in which it would place the exhibitors of Cincinnati. If we are to have a censor board, let it be as broad, liberal and intelligent as it is possible to secure."

League in Bay State

Massachusetts Soon to Have Organization, Says President Neff

ACCORDING to statements of M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America, it is likely that Massachusetts will soon have a State branch of the national organization. Mr. Neff has conferred with George F. Washburn, of the Unique Theatre, 700 Washington street, and several other exhibitors. Mr. Washburn is now in charge of the organization in Massachusetts.

"While the number may not be large," said Mr. Neff, "I expect that Massachusetts exhibitors will soon be organized into a vigorous and harmonious branch of the Motion Picture Exhibitors' League of America. The difficulty of organizing the State lies in the fact that the western part of the State gets its film service from New York, while the theatres in the eastern part and handled from Boston.

"Boston has, I am told, only thirty-two motion picture theatres. Many of these show eight or ten pictures for one admission, while some show six acts of vaudeville and eight pictures for ten cents. My policy has always been three reels for five cents and four for ten cents, no more than four under any conditions."

The film booking agent of the Marcus Loew Theatrical Circuit has contracted with J. Weinberg, of Weinberg's Features, New York City, for thirty-four consecutive days on "The Missing Woman," the Film Releases of America subject.

GETTING INTO PERSONAL TOUCH WITH THE PATRONS

How to Make Friends of Customers by the Co-operation of all Concerned

By E. J. HUDSON

The Exhibitor

The employees look to the exhibitor for their standard in all things pertaining to their work.

Begin by being courteous. That, in turn, will make them courteous to patrons. Don't be a word miser. A jovial, breezy "good morning" to each person on your payroll means much to them.

If an error is made, don't practice elocution when you tell the one at fault about it. To err is human. The transgressor may feel badly enough about it. Make your criticism constructive and helpful.

Encourage promptness by being prompt yourself. Don't delay financing your employees with their week's wages when Saturday night arrives. They feel more like showing up in the morning then. Give each of them an occasional few hours of rest. Flashes of humanity are always well received.

If your manager tells you of a practical way to save money, don't suspect him of stealing someone's else ideas. If his plans are good, don't hesitate to adopt them. If he isn't coming up to the mark, sit down and have it out with him quietly.

See that your ushers, musicians, doorman and box-office girl go to work with a smile on their faces. A smile is a good magnet for silver.

Treat your employees the way you would have the exchange manager treat you, and the results will surprise you. They will transplant that spirit of cordiality to the patrons.

The Manager

The manager is the go-between for the owner and the employees. You must supply the fuel of ideas and energy to the machine under your control. Don't nag. Keep your eyes on the persons who buy tickets. If one looks dissatisfied, find out why.

Don't take a baby's cry as a signal to show the mother that you're the manager. Step down the aisle and ask her if there is anything you can do to help her.

Women who attend matinees doubtless spend the morning sweeping and dusting. That's why they hate dirt. So see that the scrub crew doesn't skimp its work with mop, broom and cloth. A dusty chair arm may cost the theatre dear in criticisms.

Don't forget that some persons would rather find fault than praise. But they never become angry because they have no opportunity to do the former.

The manager should be the employer's alter ego. Stay there by being the best fellow on earth, keeping those under you in good humor, giving advice to them when needed, offering helpful criticism, and remembering always that their salaries, yours and the owner's income depend upon the persons who buy the tickets. Guide the work and actions of those under you to always give the greatest satisfaction to the patrons.

The Ticket Seller

The ticket seller is the thermometer for the theatre. Your smile through the ticket window spells cheerfulness and amusement within the theatre for the folks with the dimes.

Because you know better, don't turn up your nose at persons who ask foolish questions. A short answer is money turned away. A well-voiced, civil and enlightening reply to the most foolish of questions is just so much more money in the pocket of the man who pays your salary.

If you're a girl, don't support the paint department of a drug store Paint, or overpowdering, is objectionable to many women patrons.

If you're a man, practice economy. The best economy on earth is a clean collar, neatly arranged necktie, a freshly shaven face, and clean cuffs, when viewed from the outside. Women patrons are critical. Keep the window glass in the ticket office clean. Some persons have weak eyes, and might think no one was there.

Don't fuss when you have to extract ten cents from a "twenty," with a long waiting line. Think of the wealthy class of patrons the house is pulling, and be glad that some one is lucky enough to have that much.

Keep a little woolen cloth handy to wipe the finger marks from off the glass over which you slide the tickets. Some persons are sticklers for sanitation, and might think that you were taking Bertillion measurements.

A pleasant smile of welcome is the cheapest and yet the rarest thing on earth. Some will come to your theatre to get rid of a grouch. Your smile will start them right before they get inside the door.

Above all, don't forget you are being paid for working. The best way to get a raise is to help the owner. Just remember that every patron you win to the house is a friend. A first-timer, made to feel at home, coming once a week for a year, is $5.20 more in the box-office.

The Doorman

The doorman is the owner's host. Don't think that because a person's dime is already in the box-office, that the whole matter ends right there. It's just the beginning.

Don't take tickets handed you as though you were being bored. Look as though you were honestly glad to see the people. A "thank you" in exchange for every ticket is the best kind of a trading stamp.

If you've a crowd waiting to get in, don't stand inside the door where it's warm. The people that spend their money to see the show are entitled to that room, if there is any.

Keep your uniform pressed. Don't let women with babies wait outside. Find room for them somewhere. You are just as much responsible for the greeting and making welcome of patrons as anyone else.

The Usher

The usher is the guardian angel for every patron who enters the theatre.

Don't seat patrons to suit yourself. Some prefer the rear of the house. A couple, unmarried, usually like to sit in one of the side rows. Help them find seats there, and not near any exit lights.

Spend fifty cents for a bull's-eye light. You can flash it down the aisle.

"Yes, sir," and "No, sir," take no more breath than "Yep" and "Nope."

Try walking lightly down the aisles for a change. The carpet will wear longer, and those slightly deaf will applaud louder when the orchestra finishes a selection.

The Musicians

No person ever died to the tune of a tango. Neither has anyone ever committed a murder under the spell of "When that Midnight Choo Choo Leaves for Alabam'."

A loosened string on the violin, an untightened drum head, or a flat key on a piano will make everyone laugh Five minutes devoted to inspection before the day's show opens is a good investment.

Some persons appreciate good music. It's a profitable stunt to try and merit their appreciation. Don't gaze at the ceiling when you reach a "rest."

"Time" is essential to the right kind of music, but be sure that you get the right kind of music at the right time.

The Operator A strong light, a steady picture, and no breaks never received criticism from any audience.

There are plenty of good books on projection. They are published to be read.

Every trouble has a remedy. Find it.

Slides are not made to give you an excuse to loaf between reels. Don't insert slides upside down.

Your lungs are just plain lungs. Ten or twelve hours in a hot booth doesn't do them any good. Get an electric fan. You can work better, and won't tire as easily. Show this to the owner.

Getting back to the slide. It covers a multitude of sins and mishaps in the booth, but don't overwork it. People don't go to theatres to learn that "Ufty's Bread Is Best."

I saw one operator change reels in eleven seconds. His employer has him under contract at $30 a week. He started at $12. But he told the owner what he thought could be done to improve business, and he thought about business outside the booth as well as in.

No machine ever worked without cleaning and oiling. The machine is your stock in trade.

To All You're all there for a purpose. To work for the owner, please the patrons, put on the show, and make it pay. Do it!

CUSTOMS MEN MAY CENSOR FOREIGN PICTURES

Motion pictures soon may be shown in a specially constructed theatre in the New York Custom House, and grim-faced censors will pass on them. The government wants to guard public morals.

Such a scheme is under consideration at the Treasury Department because of the requirements of the new tariff law for a censorship of imported films. When the foreign pictures are too bad they will go back.

THE FEATURE FILM OF TO-MORROW

(*Continued from page 27*)

taken its place, and the vaudeville theatre is the home of women and children.

This is just what must come about in the motion picture theatre. One of the best ways to improve motion pictures lies through the industrial and educational film. It is not necessary to make an industrial picture dry and uninteresting. "Back to the Old Farm" contains all the interest that is found in the average film, and yet running through it is an educational theme of value. When moving picture people cease to put entertainment in one bag and education in another, but mix the two together, shake well and serve, then the theatres will have enough entertainment and enough education to not only hold those who prefer entertainment, but to secure the endorsement of those who are looking for education.

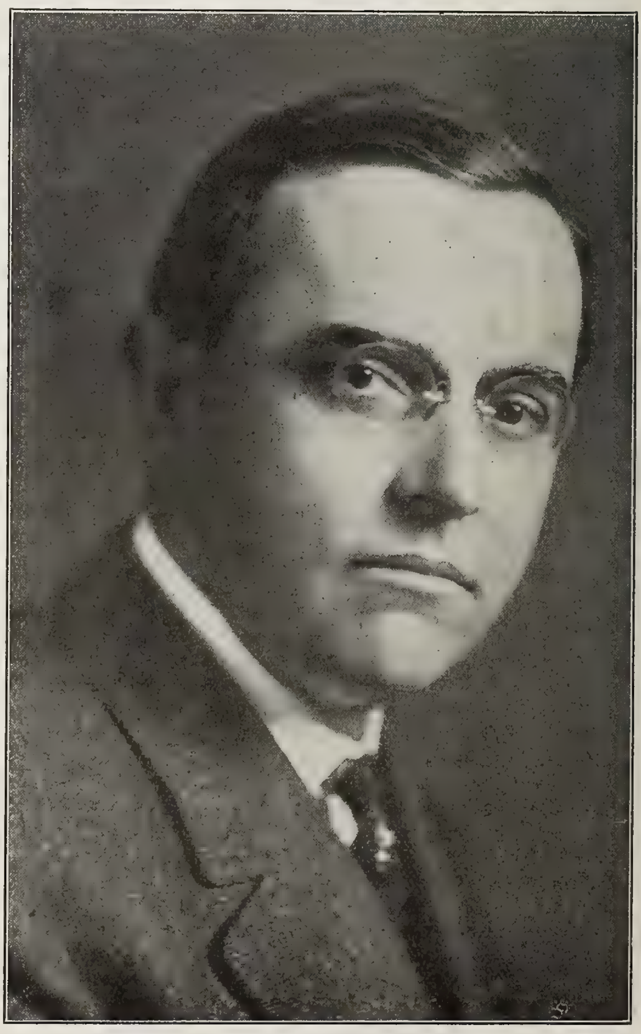
When this is done, such organizations as the National Legal Regulation League will cease to exist. It is certainly worth a great deal more to the motion picture business to have the teachers, judges, and leaders in our city life endorsing and working for the picture theatre than to have them working against it.

The field for the industrial story picture is unlimited, and I believe that the day is not far off when some live producer will seize this field and make the most of it.

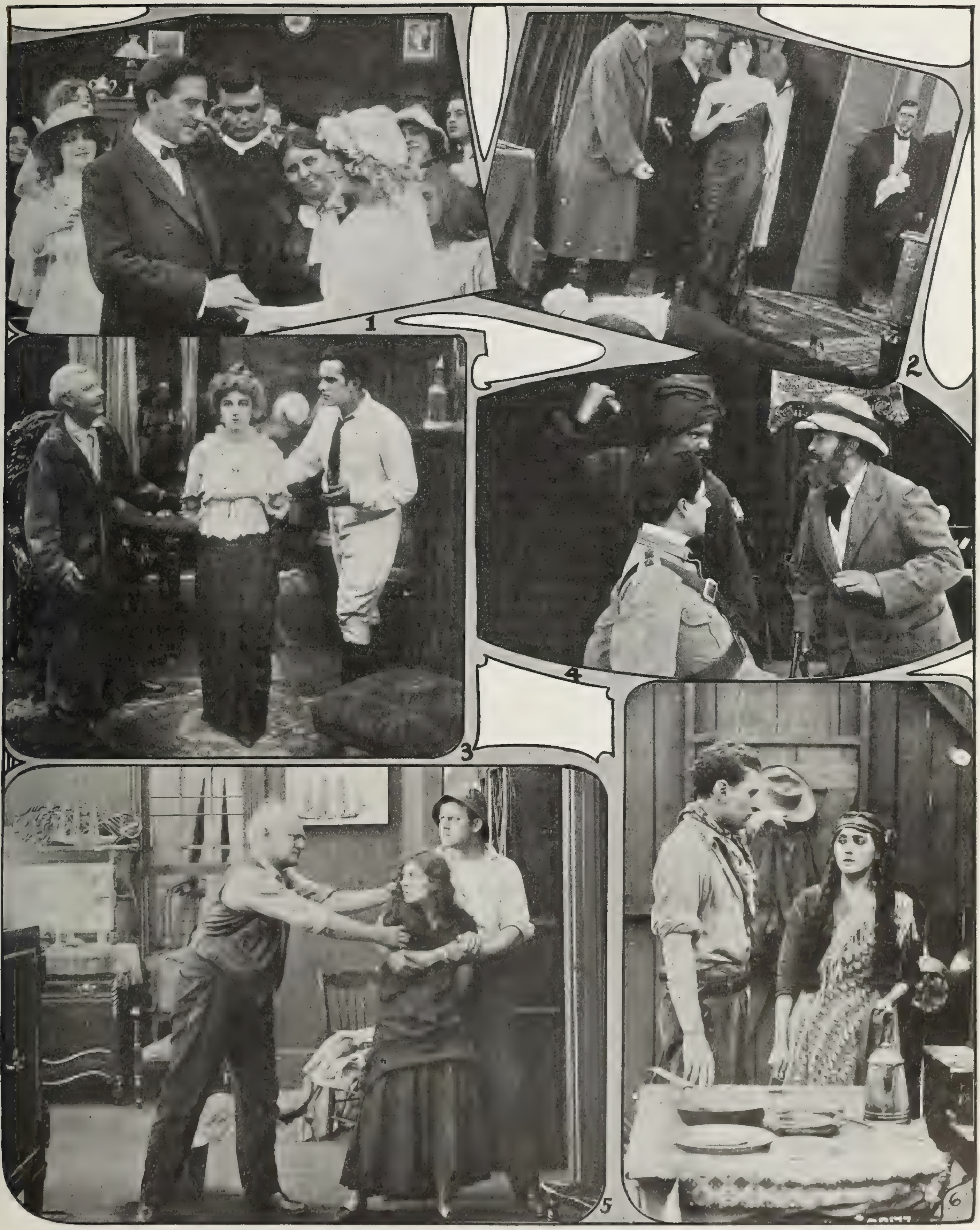
EXPOSING SPIRITUALISTS

It was suggested in these pages a few weeks ago that the motion picture might be made to assist in exposing the tricks of the so-called spiritualists. The suggestion was made in the hope that possibly our implied challenge might have been taken up by our stereoscopic friends. This has not happened. We are glad to perceive that across the Atlantic a motion picture has been shown exposing the tricks by means of which spiritualists can deceive their victims—or rather have deceived them.

Some close up views were taken in the course of a dramatic subject and the whole bag of tricks laid bare.



HERBERT MELVILLE
Director Lubin Stock Co., Los Angeles, Cal.



CURRENT FEATURE RELEASES ON THE PROGRAM OF THE GENERAL FILM CO., INC.

1. The Quality of Mercy.—Selig.
2. The Death Song.—Pathe.
3. The Brand of Evil.—Essanay.
4. The Plot of India's Hillman.—Kalem.
5. The Sea Eternal.—Lubin.
6. The End of the Circle.—Essanay.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE DANGLING NOOSE." Selig. Oct. 31.)—Until the last moment the audience is led to believe Bill an awful scoundrel, but he is not a villain, he's a hero. Watkins, his prospective father-in-law, needs some money to secure an option on some property. Not having it, his servant steals it and is arrested and just saved from a hanging. Bill wants to get that option, but until the last few feet his purpose is misunderstood. He wanted it to give to Watkins as a present.

"The Toll of the Marshes." Essanay. Two Reels. (Oct. 31.)—Francis X. Bushman and Helen Dunbar both interpret their parts very well. The story tells of the old "gold brick" game of selling worthless land. In this case a young man and his mother buy some of this land and cannot make a living. The swindler loses his child in the marsh and their finding her regains for them their lost footing with interest. It is well staged.

"Peggy's Burglar." Vitagraph. (Oct. 31.)—A comedy in a girls' boarding school, with Edith Storey, Norma Talmadge and Harry Lambert. Edith Storey, while stealing olives arouses the matron, who calls the police. When they get on the scene there is a real burglar, who is captured by Edith in her attempt to dodge the police. Some amusement with a laundry slide is introduced.

"Fatty's Affair of Honor." Vitagraph. (Oct. 31.)—A split-reel with "Peggy's Burglar." Hughey Mack, of course, plays Fatty and makes much of a poor part. He loves a girl, who is attracted to a "Count," and a duel is arranged. When the guns are fired they are both hit with "cowardly" eggs.

"In Love and War." Pathe Freres (Oct. 30.)—One of the French pictures. The sub-titles are not clearly photographed. An officer in the army loves a peasant girl too well before he is called away to the war in North Africa. In the scene in the lodge one can feel the passion of the lovers. On his return from the war he has forgotten the girl and is about to marry her mistress, not knowing her proximity, when the truth becomes known and the brides are changed.

"A Momentous Decision." Lubin (Oct. 31.)—When a man has to decide whether he will save his employer's wife or his employer's fortune he has to do some very swift thinking. That is the position Jimmy found himself in, and he decided on the former and saved the girl, who was about to elope with a business associate of Mr. Phillips. It took some tough thinking, though.

"A Japanese Wedding." Melies. (Oct. 30.)—On the reel with "Japanese Shoe-Maker." The ceremony is most interesting and novel because of its non-resemblance to the Christian form. The principal part seems to be the tea drinking and exchanging of presents. The complete ceremony is gone through before the camera, and is a little monotonous.

"The Fruits of Vengeance." Vitagraph General Film Co., Exclusive Service. (Oct. 31.)—Shakespeare once wrote, "'Tis a monster begot upon itself, born on itself," in writing of jealousy. This is the foundation of this drama. Julia Gordon plays the lead and is supported by Helen Costello and Courtenay Foote. Harry Morey, as the bewhiskered "heavy," is very good. The scenes are mostly laid in a circus tent. Owen, a tight-rope walker, calls on Mrs. Lynch, a former bareback rider. Lynch gets into a frenzy in his jealousy and tries to strike her, thus forcing her to take to the circus again. By a diabolical scheme Lynch tries to kill Owen, but seeing that his child will also be killed, he tries to prevent the catastrophe at the last moment, and is killed himself. the others being saved.

"She Should Worry." Lubin General Film Exclusive Service. (Oct. 31.)—A fair comedy of the seashore, with some good bathing costumes introduced. A flirt goes after every girl with nice-looking lower extremities and he is cured of this by "the bunch." False legs and "the water cure" play a big part in the education of the "pest."

"Paying the Bill." Lubin General Film Co., Exclusive Service. (Oct. 31.)—Joe, one of those "wild Westerners" of fiction, is in debt. He decides he will have to kill the collector who keeps worrying him with letters. So he goes East and meets a stranger.

KLEINE-ECLIPSE AIRSHIP BLOWS UP IN MID-AIR

Surely "Eclipse" has "eclipsed" itself in matter of pictures where the absolute dare-deviltry of the actor provides a thrill for the picture fan. This illustration shows the smashup of a Bleriot machine, which, with Joe Hamman and his wife, is plainly seen to blow up in a great burst of smoke and flame and drop to the earth in full view of the camera. This scene is from a thrilling Kleine-Eclipse entitled: "Airship versus Aeroplane," for which the release date has not yet been set.

They have a great time together until Joe finds out he is the collector. And then the fun starts. Joe pays, however.

"The Curse." Domino. Two Reels. —A smack of Hawthorne's "Scarlet Letter" may be seen in this film. Faith loves the stranger who has visited the Salem Colony, and gives up her former lover. Whereupon the latter accuses her of witchcraft and by circumstantial evidence this accusation seems to be verified. She is about to be burned when the new Governor saves her by producing the edict of the King condemning burning for witchcraft.

"Zuza, the Band Leader." Keystone. Two Reels.—The best comedy that the Keystone Company has put out in a long time. Ford Sterling, the unequaled comedian (of his class) plays the lead and is supported by Mabel Normand. Both have exceptional opportunities for distinguishing themselves and take advantage of them. The band leader, composer of "The Chicken's Dream," is much beloved by all the ladies, to such an extent that it becomes monotonous. Mabel's lover causes all the excitement by trying to kill the leader. There are the usual chases, with action every moment.

"The War Correspondent." Broncho. Two Reels.—A good drama, full of action and with good settings. Dealing with a war correspondent in the Civil War and how he beats all his rivals with the story of the battle of Gettysburg and secures a scoop, though penned in jail with the others. A pretty love story is also introduced. This should not be confused with the Itala four-part subject, "The War Correspondent," nor should it be underestimated because of the difference in length.

"Janet of the Dunes." Edison. Two Reels. (Oct. 31.)—One of the prettiest stories that has been produced, and should be pleasing audiences for years to come. Mabel Trunelle as Mary Fleming and Janet is given an excellent opportunity and makes the most of it. Herbert Prior is also very good as Devant. He falls in love with a country girl, but soon tires of her after marriage, and finally deserts her. She goes back to her home with her little daughter Janet, but dies the next day, leaving the child in the care of Captain Billy, her former courtier. Billy cares for the baby as though it were his own. She is fond of studying, and gets into one of the summer homes to read until one day she is surprised there by the owner, Devant. He discovers she is his daughter and welcomes her and her lover, Dick, an artist. The settings and photography in many places absolutely defy description.

"Old Doc Yak and the Artist's Dream." Selig. (Oct. 30.)—A series of pictures drawn by Sidney Smith, of the Chicago Tribune, representing his creation of the "man-goat." The artist, while hunting inspiration, falls asleep and dreams of his pet picture, which goes through various pranks.

"Japanese Shoe-Maker." Melies (Oct. 30.)—The Japanese do not wear leather shoes, nor do they wear the proverbial sandal of the Far East. They wear a wooden shoe, without uppers, the sole not resting on the ground, however. Two wooden supports about an inch in height serve as soles. A pair of these may be made in ten minutes and they are most comfortable. An interesting film.

"The Rattlesnake." Lubin. Two Reels. (Oct. 30.)—A part of this story might have originated in the brain of Edgar Allen Poe. That part is really gruesome, and causes a delicious shiver up and down the spine. This refers to the part where the large rattlesnake is first handled by Romaine Fielding. His work is better than he has done in some time. The story is one of love and vengeance in Mexico. Happy Tony loves a girl, but she jilts him because of his fondness for this snake that has saved his life. She marries an American surveyor, and Tony, no longer "happy," plans revenge, but the sight of the little child of his former fiancée changes his mind. Mortiz Cytron as Jose is very clever indeed.

The Rajah's Diamond Rose. Eclipse-Kleine. Two Reels. (Oct. 28.)—Blackmail is the actuating motif of this picture, which deals with a bogus count, who, by showing his paste "diamond" rose to young men of good family, causes them to steal it. Through a clever arrangement he so works it that the amateur thieves are not only caught but photographed. In this manner he collects much "blood money." A pretty romance runs through the story.

Making Good. Lubin. (Oct. 28.)—A comedy. The boaster is given the "open door" by the girls and the timid fellow lionized.

Giving Bill a Rest. Lubin. (Oct. 28.)—On the same reel with "Making Good." A henpecked husband is made to cater to his wife's every wish until he resorts to flirtation and wins part freedom. With appropriate music this should go well.

The Spinners of Speech. Pathé. (Oct. 28.)—The telephone has ever been a subject of mystery to the uninitiated, and even to those in everyday touch with it. In making the various systems clear the Pathé Company have accomplished much good.

The picture first deals with work on the Pacific Coast and in the Rockies, showing the planting of poles over the mountain, the stretching of the single wires, which later become conduits, and thus reach the central offices. The myriads of wires at the back of switchboards, with insulating methods, is clearly shown. Finally a miner talking to the mine owner in New York from Denver, Col., is shown, and how the connections are made. In speaking this distance the two men use $1,000,000 worth of equipment.

Those seeing this picture will appreciate the telephone service more.

Father's Hat-Band. Vitagraph. (Oct. 29.)—A roaring good comedy, with Norma Talmadge, Leo Delaney and Flora Finch. Doris loves a clerk in her father's office. Not being able to write to each other through the mails they evolve a good plan. When father goes home a letter is placed in his hatband and the answer is returned the same way. All goes well until the father exchanges hats in a barber shop, and a henpecked husband gets accused of trying to elope. It all works out well enough, and puts the audience in a good humor.

Cupid and Three. Essanay. (Oct. 29.)—A fair comedy, with Billy Mason in the stellar rôle. Jack and Ben both love the same girl, Celia. She prefers the latter. Jack by dressing as a girl and going out with Ben excites the jealousy of Celia so much that he nearly gets her promise to marry him, when the truth is made public.

The Horrible Example. Edison. (Oct. 29.)—A satire on the old-fashioned prohibitionist. It is not, however, at all offensive, rather it is productive of much mirth. A traveling salesman loves the daughter of a rabid prohibitionist, but Mr. Dryun objects, because Harold sells corks, and corks are used by the liquor interests. Harold wins out, however, by becoming the "Horrible Example," and fills the squeakers' bottle of cough medicine with something stronger, making his prospective fatherin-law most benevolent, in which mood he is joined by sundry others.

The Trail of the Lost Chord. American. (Nov. 17.)—After the beautiful poem by Adelaide A. Proctor, the action, however, does not follow the story in the poem, but is merely symbolical of it. The original verse is purely the thoughts of the mind, the action, therefore, being abstract and impossible of interpretation. Josef, having married a girl, is happy until the start of their honeymoon, when she is killed. He becomes a monk. The idea brought forward, as well as it can be understood, is that the lost "chord" represents lost girl.

Wine. Keystone.—The first part of this picture is very good. The process the grapes pass through from the time they leave the field until they become wine is shown clearly. A 4,000-acre farm is chosen for the pictures, and interesting figures are given to show the amount of wine produced.

A Modern Steel Plant. American.—A panorama of a large steel mill is first pictured, followed by various interiors, and ending up with the process of melting iron and pouring it from the conveyors and then lifting it with large magnets.

The Shadow of Nazareth. Warner's Features. Three Parts.—The biblical story of the treachery of Judas Iscariot, with the addition of a little imagination in order to make a good story. The story is treated with due reverence and is capably handled. Judas Iscariot is persuaded to betray his Master, Jesus Christ, by his sister Judith, who later becomes insane and kills herself. Judas, after having bestowed the traitor's kiss, also commits suicide.

The mob scenes, especially when the crowd surge around the Lord on trial before Pontius Pilate, are very well directed. Constance Crawley and Arthur Maude, the English stars, are featured.

In the Toils of an Adventuress. Savoia-Warner's Features.—An unscrupulous man, in order to gain some valuable documents, hires an adventuress to obtain them for him in any manner. The girl succeeds in getting into the old man's confidence and, having drugged him, steals the papers. The man's son is the inventor of a wonderful machine which photographs things at a distance and out of normal sight. He sees the dastardly act and recovers the papers after a fight, for which he is rewarded by his father.

The Doom of the Ocean. Eclectic. Three Parts.—A melodrama, somewhat on the style of "Shore Acres." The films have been colored, the shades being a little incongruous in places. The story deals with the attempt of a villain to prevent a girl collecting a fortune due her under her uncle's will by delaying her beyond the final time set. A lighthouse plays a prominent part.

The Barrier of Blood. Ammex-Exclusive. Two Reels.—An exciting story full of heart interest. A young half-breed loves a girl, but cannot marry her because of his doubtful blood. On learning that he is a half-breed he makes the girl so hate him that she leaves his life forever. Good photography prevails.

James Lee's Wife. Rex.—After the poem by Robert Browning, the sub-titles being in verse. Lois Weber plays with her husband, Phillips Smalley. The finale is an artistic masterpiece of photography.

A Daughter of the Wilderness. Edison. (Oct. 28.)—A powerful story of the Canadian woods, with just sufficient melodrama to please. Augustus Phillips and Mary Fuller play the leads. The story deals with an obedient daughter who loves a stranger, but who is forced to accept the attentions of a woodsman through fear of her father. All turns out well through the help of a fearless priest, who has been called to marry the father's choice to Annette, but who replaces the groom with Annette's choice, Gerald.

Thy Will Be Done. Essanay. (Oct. 28.) — A pathetic children's story, which will also fascinate the "grown-ups." A little girl, having lost her mother, writes to her in heaven, and although she naturally does not get her own relation back, she wins a happy home with the postmaster.

KING BAGGOTT AND LEAH BAIRD
In the new Imp comedy travelogue, "Mr. and Mrs. Innocence Abroad." Taken on the Eiffel Tower, Paris.

N. EDWARD MALLDORF
New sales manager of the World's Best Film Co.

Motion Picture Dancing Lessons. Kalem. Three Parts. (Oct. 29.)—There is a possibility that young people loving dancing will agree to sit through the whole three reels of this picture. The various forms of the turkey-trot, the tango and Vienese hesitation waltz are all shown with attention to the small details. The picture serves as a screen dancing academy, with Joan Sawyer and Wallace McCutcheon, well-known dancers and instructors, as tutors. Close views, showing the feet only, are instructive.

His Wife's Child. Victor. Two Reels. — With Florence Lawrence, supported by Earle Foxe and P. D. Standing, a picture is nearly assured of perfect action. A girl, married unhappily, runs away with another man who is a drunkard. He finally kills her, and their child (Florence Lawrence), after a series of adventures, meets her mother's husband and they become friends, though he knows the truth. A detail that would have added to the picture would have been the reintroduction of Flo's playmate, who went away with the stranger to become rich, after she had become "rich."

The White Squaw. Bison. Two Reels.—A good Western. A girl is saved in an Indian massacre by a squaw and is brought up as a member of the tribe. She loves Clifford, a cavalry officer, and he reciprocates. Her identity is made known finally by the faithful squaw who had watched her. Several good fights are staged.

The Bride of Mystery. Bison. Three Reels. Grace Cunard has in this picture proven herself to be, not only a capable actress, but a good play writer. The story deals with two murders and a number of robberies, in all of which the only clue is a monogrammed cigarette. The detective cannot find out who it is. Finally it is discovered the "Countess X," an actress, is the mesmeric subject of a brute, who makes her do these acts while under his hypnotic influence. The fight at the end in the flooded cellar was well staged and directed.

Pathe's Weekly No. 64. (Nov. 3.) —In this issue, as in No. 62, there is but one item from another country. The Portola festival in San Francisco, with the crowning of the queen, is very pretty. A large mountain fire in California follows this, showing the methods used by the volunteer fire departments. The rededication of Congress Hall in Philadelphia has a historic interest. Dawson, N. M., is the scene of a large explosion which entombs 223 miners 4,000 feet from human aid. The marriage of Prince Arthur of Connaught and the Duchess of Fife, and the attempt of the suffragettes to approach the carriage, is the only foreign item. Strike of the mail chauffeurs in New York and the wreck of the "Glenesslin" on the Oregon Coast complete the film.

THIRD "FANTOMAS" MYSTERY

"Fantomas, the Mysterious Finger-Print," a Gaumont four-part production, is the third of a series of mysterious detective tales.

This picture starts out with the death of a young lady of noble blood in the house of Dollon, who is accused of the crime. He is thrown in jail, but later disappears when the prison doctor has pronounced him a suicide. Fandor, the detective, is following the trail as a newspaper man. "Softy," a supposed lunatic, is also on the trail. From one thing to another the plot leads, through a series of fascinating excitement, finally closing with the attempted arrest of Lafayette, the banker, alias Fantomas the Rogue. He, however, escapes, and the police are baffled. A wonderfully interesting story that will hold the audience spellbound.

The M & F Feature Film Service, of Chicago, has been sold to Messrs. Spencer and Herschberg, of the General Special Feature Film Company. David Mundstock, the former owner, is now on a vacation, which will include a trip to the Pacific Coast. He may return to Chicago later to enter another line of the film business. The M & F Feature Film Service was an established and prosperous concern which has handled many features in Illinois and Wisconsin.

UNIVERSAL CHANGES

With an eye to strengthening the Pacific Coast companies, the Universal Film Manufacturing Company has made several changes and realignments of its playing and directing forces at the Hollywood, Cal., studios.

Edna Maison, who has been playing leads in the Powers company, has been advanced to the lead in the Rex, playing opposite Bob Leonard and under the direction of Otis Turner.

Allan Dwan has returned to the Universal fold, bringing with him Pauline Bush, M. J. MacQuarrie, and other members of his company. He will assemble an extra company for large productions. James Neil will be attached to this company as leading man. The latter's position as director with the Joker branch will be filled by Allan Curtis.

Donald McDonald, who has been leading man with Nestor under A. E. Christie, will direct with Powers. In his company will be found Howard Hickman, Laura Oakley, Marie Walcamp, and Dick Rosson. Mr. Macdonald will be succeeded as leading man of the Nestor company by John A. Sterling, who has been playing comedy rôles for the past two years with the Essanay company.

Superstition causes great annoyance and confusion at Gaumont's offices at the World's Tower Building, New York City. Some months ago the floors were numbered from one to twenty-nine. Number thirteen were in great fear and panic—so petitioned a change of number. Now every floor above twelve has been changed. Thirteen is no longer thirteen, but fourteen.

FRANKIE MANN
In "A Waif of the Desert," a Lubin drama.

CARL LAEMMLE
President Universal Film Manufacturing Company

PICTURING VICE IN MOTION PICTURES

[The views expressed in the subjoined editorial from the New York Times closely conform to those expressed in The Motion Picture News on the subject of the representation of vice in motion pictures.—Ed. Motion Picture News.]

It is a decision of very grave import, if it has been made finally, to put before the promiscuous audiences of the motion picture theatres of the United States and of foreign countries plays "depicting vividly the inner workings of the vice interests in New York City." The pictures are to be based upon the recently published Rockefeller vice report, which is meant to be circulated discreetly among persons who may be influential in checking or doing away with the evils it discloses. It was never meant for indiscriminate circulation, least of all in pictorial form before audiences composed of both sexes and all ages, but chiefly the young.

This is strong meat for children. The business of producing motion pictures has effected a revolution in the world's amusement. It has enormous educative possibilities, not as well developed now as they were before the crude farces and melodramas, many of them maudlin in their sentimentality, almost usurped the places of films depicting foreign scenes and strange plants and animals and their habits. With the sinister announcement of the syndicating of vicious scenes it is reported that one of the leading theatres of this city will soon be given over to motion pictures and to elaborate advertisements of films and dramatic productions.

Their audiences are not picked audiences. Scenes produced with a view to enlightenment upon disagreeable subjects may be advisable in carefully selected circumstances and before persons who know what they have been summoned to see. Producing them promiscuously will almost inevitably have a distorting and banal effect, and, more than conceivably, will pour oil upon the flames of vice. The promoters of this enterprise are incurring, it seems to us, a fearful responsibility. No phase of the life it proposes to depict "shall appear in the leastwise attractive," the announcement runs. Pitch is not attractive, but it will stick and burn.

OLD SHIP FOR PICTURES

The New York Motion Picture Corporation recently stole a march on its competitors on the Pacific Coast by outbidding them and purchasing the three-masted sailing vessel, the Fremont, for $12,000.

The Fremont was built in Philadelphia in 1850, and has visited almost every corner of the earth. In 1861 she was pressed into service on the Union side and served in almost every capacity. After the war the vessel rounded the Horn to San Francisco, where she has been ever since.

Some months ago, when the spectacular possibilities of sea pictures were realized, the firms producing motion pictures on the Pacific Coast turned to maritime subjects. Every ship and hull on the coast increased in value at once. The Fremont is 155 feet long, with a twenty-six-foot beam. In addition to being used in pictures, she will become the flag-ship of the admiral, Thomas H. Ince, of the New York Motion Picture Corporation's fleet, which now numbers five vessels.

KINETO FILMS GO FAST

J. Wild, sales manager of the American Kineto Company, announces the following States as being closed for their present releases:

"The Girl of the Sunny South" sold for Greater New York, New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, Northern Illinois, Wisconsin, Texas, Oklahoma, Arkansas, Louisiana, California, Arizona and Nevada.

"The Waters of Death" sold for Greater New York, New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Virginia, Western Pennsylvania, West Virginia, New England States, Ohio, Northern Illinois, Wisconsin, Texas, Oklahoma, Arkansas, Louisiana, California, Arizona and Nevada.

"In a Serpent's Coils" sold for Greater New York, New Jersey, Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Western Pennsylvania, West Virginia, New England States, Indiana, Kentucky, Ohio, Northern Illinois, Wisconsin, Southern Illinois, Missouri, Kansas, Oklahoma, Arkansas, Texas, Louisiana, California, Arizona and Nevada.

FILMS TO ADVERTISE SHOWS

Marcus Loew, the vaudeville magnate, who owns and controls many theatres in the East, and who has just entered the field as a producer of big musical shows as a partner of Lew Fields with "The Pleasure Seekers," which is now playing at the Winter Garden, is also preparing to use motion picture films for advertising purposes in a way in which they have never been used before.

If "The Pleasure Seekers" proves to be a success, or if it is good enough to be sent on tour, motion pictures of the piece in its various stages will be shown in all of the Loew theatres.

Films have already been made of the rehearsals of the musical comedy and of scenes at railroad stations while the piece was on its short preliminary tour, and these are being displayed in the twenty or more theatres controlled by Loew in Greater New York, together with announcements that the original itself can be seen at the Winter Garden.

If the show is sent "on the road" the films will go in advance and take the place of much of the billboard advertising.

BACK WITH ALASKAN FILMS

Albert E. Cawood is back in New York after traveling twenty-two thousand miles through the Arctic regions making motion pictures for the General Film Producing Company, of New York.

Mr. Cawood left July 5th and went direct to Seattle and Juneau, Alaska, and then followed the most perilous trails through the heart of Alaska, over snow-clad mountains and frozen trails, until he finally reached Nome. After leaving Nome he proceeded to the Seal Islands, only to hear the city of Nome had been destroyed by fire and flood the day after he had left there. He returned there immediately, and after securing what pictures he could, followed the coast line down to Sitka and then back to New York.

Before leaving on his perilous trip he was escorted part of the way to Skagway by Governor Stone, of Alaska, and a party of prominent citizens, and after reaching Nome the services of the United States revenue cutter were offered to him, which assisted him greatly.

AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES.
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21 EAST 14th STREET, NEW YORK CITY
CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.
WE EQUIP MOTION PICTURE THEATRES COMPLETE

MATELDI IS CINES ACTOR—NOT MATADOR

Much comment has been passed concerning the past history of Goffredo Mateldi, who plays the "lead" in the Kleine-Cines release, "For Love of a Toreador," scheduled for release Tuesday, November 18. Newspaper men and others have asked how Mateldi, who plays the lead in several other Kleine-Cines pictures, could maneuver a bull into a twenty-foot camera line and keep him there at the big bull-ring in Seville.

Information from the Cines studios since then shows that Director Guazzoni, of the Cines Company, engaged Mateldi several days prior to the bull-fight, and after Mateldi had been engaged as a matador at that contest. Mateldi, therefore, is an ex-toreador by trade. Guazzoni used the toreador in the picture and cleverly insinuated the thread of his story into the scenes made at the bull-ring.

EXHIBITORS' FILM PRODUCTION COMPANY FOR DAYTON

A new film company which is to have its headquarters and studios in Dayton is being formed by prominent business men and motion picture theatre owners in the Middle West.

The plan contemplates a service of twenty-one reels a week, a two-reel feature and a single-reel play each day. Exhibitors who are associated with the company will have exclusive rights to the service in their respective localities. High-class pictures are to be made.

The services of some of the most famous actors in the country will be secured in making the plays. The company will be known as the Exhibitors' Film Production Company.

DETROIT EXHIBITORS DINE AND ELECT OFFICERS

The members of the Motion Picture Exhibitors' League of Detroit held their first banquet recently at the Hotel Ponchartrain. The toastmaster was National Vice-President Peter J. Jeupe. The speakers were M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America; Mr. Brocklet and Mr. Seaman, of the General Film Company; Mr. Mailbridge, of the Universal; Mr. Dubuck, of the Mutual, and Mr. Lynch and Mr. Levy.

The following officers were elected: President, W. B. Gandy; first vice-president, J. R. Smith; second vice-president, F. J. Zanone; secretary, G. O. Dupuis; treasurer, M. Osborn, and sergeant-at-arms, H. B. Hoffman.

Application was made for a charter for the Lima local. This organization will hold its second meeting very soon.

IMP EUROPEAN COMPANY BACK

The Imp European Company, which has been producing pictures in England and on the Continent for several months, has returned. The members include Herbert Brenon, director; Leah Baird, leading woman; William Shay, leading man; George Edward Hall, scenario expert; Julius Stern, business manager, and M. Barlieter, a famous French oarsman.

They were met at the dock by Carl Laemmle, president of the Universal Film Manufacturing Company; Mark Dintenfass, manager of several Universal studios; Walter MacNamara, the director, and several other Universalites.

The company started out with King Baggot as leading man. When he was with them "Ivanhoe," "Absinthe," "The Child Stealers of Paris" and "Mr. and Mrs. Innocence Abroad" were produced. Mr. Baggot was recalled to head and direct his own company here, and was replaced by Mr. Shay. "Time Is Money," "Love and a Lottery Ticket," "Love or a Throne" and "Across the Atlantic" were produced with Mr. Shay as leading man. The pictures were made in England, France and Germany. "Ivanhoe" has already been released and has proved very successful.

When the company reached shore William Robert Daly presented Mr. Stern with a pair of diamond-studded cuff links, the gift of the employees at the Imp studio.

Mr. Brenon and his company will produce pictures again at the Imp studio, where Mr. Stern has already resumed his position as manager. Mr. MacNamara will take his company to the Coytesville studios, where Mr. Dintenfass will be manager. Other companies will also work at Coytesville.

KLEINE'S "POMPEII" A SENSATION IN PICTURE HOUSES

Since the announcement that George Kleine will rent or share "The Last Days of Pompeii" for picture houses, hundreds of theatre men have been quick to seize the advantage of a Kleine-made production, with the result that the famous picture is cramming houses all over the country. As the terms are attractive, and the subject magnificent and spectacular, bookings are being made rapidly.

Mayor Lew Shank, of Indianapolis, has arranged for a lecture tour, and moving pictures are now being made by the Essanay Film Manufacturing Company to carry out the points of his arguments. The great topic of the day, "The Cost of High Living" and "The Cost of Living High" will be covered thoroughly by the Mayor.

TRADE NOTES

Among the feature exchanges who have purchased State rights on "A Life for a Life," three-reel subject of the Film Releases of America, are:

Golden Gate Film Exchange; Northwestern Film Exchange; Famous Players Film Company, of Boston; Weiland Film Company, of Pittsburgh; Electric Theatre Supply Company, of Philadelphia; Electric Theatre Supply Company, of Baltimore; M. & F. Feature Film Company, of Chicago; Exclusive Features, of New York.

Three companies are now on the road with the Pasquali production of the "Last Days of Pompeii," and lovers of Bulwer Lytton's novel will be given an opportunity to see it visualized amid the surroundings of the high-class theatres. Each consists of an advance man, manager, a treasurer and two operators, and carries two Power's projection machines, special screen with masked effects, double asbestos booths, lighting effects and special music for the picture.

Some of the advance bookings over the Klaw & Erlanger circuit are English Opera House, indefinite; Atlanta Theatre, Atlanta, Ga., indefinite; Burchel's Theatre, Des Moines, Ia., week of November 12; Boyd's Theatre, Omaha, Neb., November 16; Scott's Theatre, Minneapolis, Minn., week of December 1.

The American and Canadian release date for "Kissing Cup," the four-part racing melodrama, handled in America and Canada by Albert Blinkhorn, will be November 10. All advertising aids for the film will be ready for delivery with the prints.

The Eclectic Film Company, of 110 West Fortieth street, New York City, is the authority for the statement that buyers of "Les Miserables" should order their posters from Eclectic to secure the authorized paper. After the Eclectic contracted for their lithographs, it is said that a rival litho concern made parallel posters. To protect the lithographer and its customers, the Eclectic issues warning.

Among the exchanges who have entered their standing order for these Westerns are:

Weiland Film Company, of Pittsburgh; Golden Gate Film Exchange, of San Francisco and Los Angeles; Electric Theatre Supply Company, of Philadelphia; Northwestern Film Company, of Portland and Seattle; Golden Gate Film Company, of Denver and Salt Lake City; Electric Theatre Supply Company, of Baltimore.

To Open Dayton Convention Publicity Bureau

M. A. NEFF, president of the Motion Picture Exhibitors' League of America, arrived in Dayton Monday, November 3rd. State vice-president, Mr. O. D. Weaver, of the Lyceum Theatre, was waiting with his automobile. They immediately drove out to the National Cash Register Company, where quite a lengthy consultation was held with the officers of the National Cash Register Company. After going into details of the coming National Convention, which will open in Dayton on Tuesday, July 7, 1914, it was decided to open a publicity and exposition office in a very few days.

An effort will be made to bring exhibitors from every part of the world and through the channels of commerce that are now already established with foreign countries the Dayton convention no doubt will be a real international exposition, with exhibits from all parts of the world.

One film of Dayton will be made, and also one film that was taken before and during the flood will be used, giving different views of the important points; of the big hall which seats 6,000 people, where the convention and exposition of arts will be held; of Dayton before and during the flood, showing the rapid progress in restoring Dayton to its former beauty and prestige. The National Cash Register Company will give its efficient and enthusiastic support to the convention.

After the conference was over Mr. Neff and Mr. Weaver drove to the Odd Fellows' Building, where a Dutch lunch was served to the Dayton Local and several visiting members. Harmony and good-fellowship prevailed, and everybody was enthusiastic over the coming convention.

After the lunch a committee drove Mr. Neff up to the convention hall, where it was inspected and plans gone over carefully which will be considered in the future for the entertainment and pleasure of the guests, and especially the exhibits. The convention and the exhibits will be held under one roof.

The convention will be under the direct supervision of the National Executive Committee.

Stage War in Cuba for Pictures

All-Star Company Back from Filming "Soldiers of Fortune"

THE company which has been down in Cuba producing a motion picture version of Richard Harding Davis' famous book and play, "Soldiers of Fortune," for the All-Star Feature Corporation, returned Wednesday.

The roster included Richard Harding Davis; Augustus Thomas, the playwright, who is head producer for All-Star; Director William F. Haddock; Dustin Farnum, leading man; Winnifred Kingston who played Madame Alvarez; John Pratt, George Cooke, Jr., and Irving Willat and others.

"Soldiers of Fortune" is a war play, with its scenes laid in a tropical republic, and for that reason Cuba was invaded by the Davis-Thomas forces. Several hundred rifles, thousands of rounds of ammunition and enough uniforms to fit out the army of any South or Central American revolutionist also went along, but were not used, as Mr. Davis succeeded in obtaining the right to use the regular soldiers of the Cuban Army, together with a large force of American bluejackets and an American machine gun.

How Davis Wrote the Story

"There was quite a story in our trip," said Mr. Davis at the Hotel Webster on his return. "When I was a young man just out of college, long before I had begun to write anything, I went to Santiago, Cuba, to work for an iron company because I knew the president of the company. I stayed there a couple of years, and all the time the company was in hot water with revolutionists and Spaniards, and occasionally Americans mixed up in the continual scrapping which was going on.

"At last I came back home, and ten years later wrote my first novel, 'Soldiers of Fortune.' Five years later Gus Thomas dramatized it, and now, nearly fifteen years after that, we get together again and do it for the camera. It is to be put on the screen in a Broadway theatre about the first of the year.

"We left New York on October 11, and went at once to Santiago and put the play on. I tell you it was quite a surprise to see real live people walking in and out of real houses and going through the scenes just as I imagined them when I wrote the story.

"You see, you don't get the same sort of feeling at all when you see a story of your own on the stage, where the scenery is all painted and flimsy; but down in Cuba we had the real thing every time, and the big fight scene took place in the plaza of the town, just as I had pictured it, and we had the soldiers defending the gate and the heroine escaping on the locomotive, and everything else that the book called for. In all we took 233 separate scenes, all outlined by Mr. Thomas and directed by him.

Used 2,000 Cuban Regulars

"The Cuban Government was splendid to us, and lent us the army to do anything we wished with. We had 2,000 Cuban regulars fighting before the camera and 25 bluejackets from the American boat Osceola, and in addition the people of the city took a great interest in the work and used to turn out and watch the picture taking and applaud just as though they were seeing a show in a theatre.

"There were no stage doors for the Cuban johnnies to hang around, but they followed us from place to place, and before long we had them working in every scene. Sometimes they were coal passers and at other times they were society men, but they did whatever we wanted them to do, and it was considered quite an honor to be in the picture or to lend your house for a scene.

"The only trouble we had was in getting permission to land the rapid-fire gun. It was a case of landing a firearm on foreign soil, and we had to get permission from the President, the Minister of Foreign Affairs, the Governor of the Province of Santiago, the Alcalde of the city, and the American Consul, but finally we got it through.

Actress Mistaken for Queen

"They would not consent to allow the Cuban flag to be used, however, nor the real flag of any other country, so we had to get up a special flag. We designed one in green and white with green and pink stars, and they were willing to stand for that.

"The woman who played the rôle of the wife of the President was called upon to do a lot of escaping. Once, when she got away from the villain dressed in a ball gown, I found her sitting in a grove of palm trees fighting off mosquitoes that were almost eating her bare neck and arms off.

"'If I had known I was going to escape like this,' she told me, 'I'd have stuck to the palace and got shot, whether it would have spoiled your old play or not.'

"Another actress was dressed up to represent a very rich Spanish woman, and I doubt if any such creature as she looked like ever lived except in a comic opera. One day when it came time to take a scene with her in it she was missing, and I went out to look for her. I saw an American workman on the road and I said to him, 'Did you see an American woman pass this way?'

"'No,' replied the man, 'but I just saw the Queen of Spain go by.'"

OPENING FOR INDUSTRIALS IN INDIA

UNDER the heading "Cinematograph Advertising in India," Consul Henry D. Baker has the following to say on special commercial service in the Daily Consular and Trade Reports:

"While visiting the Central Library Department of the government of the native state of Baroda, in Western India, I was apprised of an interesting scheme carried on by this department for giving cinematograph shows throughout Baroda for industrial and agricultural education of the people.

"I asked the manager of this department if it would be agreeable to receive from the United States industrial films, which, while advertising various American agricultural appliances, machinery and other articles, would likewise, perhaps, be of much educational benefit to people in Baroda who had never had opportunity of seeing such articles in actual use. He replied that industrial films contributed by manufacturing firms of the United States for the visual instruction branch of the Central Library of Baroda would be heartily welcomed and displayed throughout the state. He later sent me a memorandum on the subject as follows:

> "'The cinematograph used by our visual instruction branch takes films of the standard size, a sample of which is inclosed. We shall be glad to receive the films and exhibit them through the state. The films thus supplied will prove a very good free advertisement because the people here are particularly interested in foreign industrial films.'

"A specimen of the standard film thus mentioned is forwarded for the information of American firms interested, and will be loaned on application to the Bureau of Foreign and Domestic Commerce, Washington, D. C.

"The object of the visual instruction work to be carried on by the Baroda Central Library Department was explained as follows in the Library Miscellany for November, 1912, a periodical published by this department:

> "'The department is determined to make fresh efforts day by day to make itself more useful to the public, and especially to that large portion of the public who have either no taste for reading or cannot read. For this purpose the Central Library has recently purchased for its traveling library branch a number of stereoscopes and stereoscopic sets of travel tours. These stereographs are arranged systematically in tours of countries and sections, and are accompanied by simple locating maps and authoritative explanatory books. The realistic mode of sightseeing is enjoyed by the least studious as well as the most highly educated readers, and is a very effective means of diverting from light reading to more serious reading of books of travel, biography, and history.
>
> "'The library has also been giving for some time past cinematographic shows to the college and high-school students in the Baroda City, but it has quite lately extended its operations to a few towns and villages of the Baroda district. The Maharaja has kindly lent his private cinematograph machine for this purpose to the library, which he is soon going to transfer completely, with all the slides and films. The country folk seem to have thoroughly enjoyed these shows, and the Maharaja is contemplating the opening of a visual instruction branch of the Central Library. (Subsequently, in January, 1913, a grant of $3,500 for a year was sanctioned by his highness.)'

"The important possibilities connected with illustrative advertising in India by means of cinematograph shows is beginning to be taken advantage of by a few European firms which, by very moderate expenditures of money, have arranged with many cinematograph enterprises in this country for the inclusion of their industrial films on the program of the evening's regular entertainment. A small charge is made in such cases for using these films, usually not exceeding $15 per month, or sometimes in lieu of such charge the firms desiring its films exhibited publishes at its own expense the theatre programs, including, of course, its own advertisements on such programs.

"As an instance of such advertising in India through the cinematograph, one leading European firm promotes the sale of condensed milk in this market by exhibiting pictures showing the insanitary conditions in milking cows in this country; also the frequent adulteration of milk with water taken from tainted sources of supply, and then in contrast its own sanitary method of milking cows and condensing the milk by modern apparatus insuring purity. Another firm promoting the sale of French wines shows pictures of its vineyards and the interesting method of making the wine.

FAMOUS PLAYERS SECURES "LEAH KLESCHNA"

The Famous Players has secured the rights to the famous stage success, "Leah Kleschna," in which will be presented the celebrated actress, Carlotta Nillson. No other production of the Famous Players, with the possible exceptions of "Tess of the D'Urbervilles" and "The Count of Monte Cristo," has won such distinction on the stage. It has been one of Mrs. Fiske's greatest dramatic triumphs.

"Leah Kleschna" brings to the motion picture a new prestige, and numerous opportunities for great camera effects. Like "The Prisoner of Zenda," "Tess" and "The Count of Monte Cristo," the film production bids fair to surpass the original, because of the greater limitations of the oral stage for scenic and realistic effects.

As is commonly known, the stagecraft and technique of the spoken drama are amazingly inferior to the powers of the camera. In the film version the scenes on the burning vessel and many other thrilling effects on the sea and in the general outdoors can be realistically portrayed, whereas in the drama they can only be described verbally.

Carlotta Nillson's association with the motion picture will also confer upon Filmdom a new dignity, comparable to the glories of Mrs. Fiske, Lillie Langtry, James O'Neill, James K. Hackett, Henry E. Dixey and other stars. The production is scheduled for release on December 10.

ALBUQUERQUE FILM COMPANY FORMED

Incorporated at $50,000, with $20,000 paid in, the Albuquerque Film Manufacturing Company has been formed with Albuquerque men and G. P. Hamilton, late of the St. Louis Motion Picture Company, as incorporators.

Mr. Hamilton is president and general manager; W. E. Rogers is secretary and treasurer. The other incorporators are Henry F. Connelly, vice-president; C. O. Cushman, J. H. Mahboub, H. P. Wanner and W. R. Walton.

Mr. Hamilton is after a franchise with Warner Features. Single reel comedy productions will likely be handled by the Universal. Local made features will also be shown at this house.

Several of the old St. Louis company's aggregation will be with the new company. One of these is Buck Connors. The new concern will begin production in about four weeks.

The brands under which the films will be produced have not yet been selected, but will include the name "Albuquerque."

Ruby Features Present Governor Sulzer

IT was a notorious fact during the turmoil at Albany which attended the proceedings by which Governor Sulzer was impeached, that the largest motion picture interests in the country were biding their time. It was only a matter of time when he would be featured in motion pictures, but just in what way has been the subject of much speculation, until quite recently.

The presentation of a four-reel feature, entitled "The Shame of the Empire State" is now made by the Ruby Feature Film Company, 145 West Forty-fifth street, New York. It is announced that the services of Governor Sulzer himself have been secured, which does not seem so surprising when it is remembered that the very title of the film, which is in four reels, suggests action in accordance with the events surrounding his impeachment.

The film deals in narrative form with political history. It shows the methods employed by political parties to defraud by ballot. There is unquestionably a wealth of sensationalism and exciting matter in the portrayal of these methods.

Governor Sulzer himself is an added attraction. The spectator is given an insight of the unswerving devotion of a woman to the man who was being torn from power and glory by the very influence which helped place them in his hands. Employment of gangs of ruffians, and descriptions of their raids upon the State treasury, form a part of the story. To cap the climax, both the political boss and the impeached governor are accorded a treatment in this film for which only intimate study and painstaking analysis of personalities can be responsible.

The Ruby Feature Film Company has secured an exceptional line of lithographs to go with this feature. In another week Governor Sulzer begins a national tour of lectures in which he will tell in more startling detail of the rottenness and corruption of the political organization he is fighting. He promises to give to the country sensational revelations. "The Shame of the Empire State" is being sold in territorial rights.

PLAYS IN FILMS SO FATHER MAY SEE HER

Marguerite Risser, a young actress who is rapidly achieving prominence in the motion picture field with Pathe Freres, entered the profession at the request of her father about a year ago.

Her father, a New Yorker, compelled to travel much of the time by reason of his business, conceived the idea that his loneliness away from home would be relieved if he could only see his daughter moving as in real life upon the screen.

Two months later in Seattle his wish was gratified. While watching a show in a theatre there he was electrified to see Miss Risser taking a prominent part in one of the photoplays exhibited.

It is said that Mr. Risser stayed in the theatre that night until the lights were turned out that he might miss no repetition of the film. As for his daughter, a new zest enters her work as she knows that she is playing to her absent father, who, to her, is the one critic.

RAVER GETS AFTER PIRATES

Harry R. Raver, director-general of the Itala Company, is taking steps to prevent the pirating of Itala films. George W. Timble, of Algoma, Wis., purchased the state rights on "The War Correspondent" for Wisconsin and other states. Recently another firm has been attempting to book a so-called similar feature, and Mr. Timble has been empowered by the Itala Company to seize the film if it comes in his territory.

"I regret this instance very much," said Mr. Raver, "as I was in hopes that pirating in the film business had ceased. We have had no trouble with our films for some time, but we expect to make an example of any pirates we can get our hands on. The Northern Special Feature Film Company is not a buyer of Itala films and any exhibitor renting Itala films from it is liable to have the film seized and to be sued for damages."

Pilgrim's Progress (Ambrosio Version) - - - - 4 reels
*In the Sultan's Power - 2 reels
*Voodoo Vengeance - 3 reels
*Trapping and Training Wild Animals - - - 1 reel
The Death Ship - - 3 reels

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RUBY FEATURE FILM CO.

145 West 45th Street New York City

KLEINE "POMPEII" A WOMAN'S SHOW

A circular letter sent out to the various managers of George Kleine's "The Last Days of Pompeii" asking them what stood out as the greatest characteristic of the picture in their mind, brought the unanimous opinion that it was a "woman's picture." "The characters in the drama and the trend of the story appeal strongly to the gentle sex," say the managers. This is undoubtedly due to the pretty love story which runs throughout the film, and the appealing work of Nydia, the blind girl.

MEDAL FOR UNIVERSAL

The enterprise of the Universal Film Manufacturing Company in exhibiting its motion pictures at the Electrical Exposition and Motor Show of 1913 at Grand Central Palace, New York City, was given appreciative recognition by the presentation on the part of the management of a gold medal to the officers of the Universal.

The award was made by General Manager Parker, of the Electrical Exposition, and was accepted by General Manager Edward M. Saunders, of the Universal Film Exchange, of New York, acting for the Universal Film Manufacturing Company. He made a short but appropriate speech of thanks.

Eclair to Film Jules Verne Stories

An interesting announcement is the news issued by the Eclair Film Company, of Paris, that it has obtained the world rights to reproduce in motion picture form the works of the famous novelist, the late Jules Verne. Negotiations for this deal have been on for some time past, and the Eclair Company was only able to successfully close the deal after paying an almost prohibitive price, which runs into thousands of dollars.

Among the first subjects to be launched on the market shortly will be "The Children of Captain Grant" in seven reels, "The Black Indies" in six parts, and that world-famous masterpiece, the story of which is known to everyone on the civilized globe, "Twenty Thousand Leagues Under the Sea," which will be a supreme effort in motion pictures, and we can look forward to new departures.

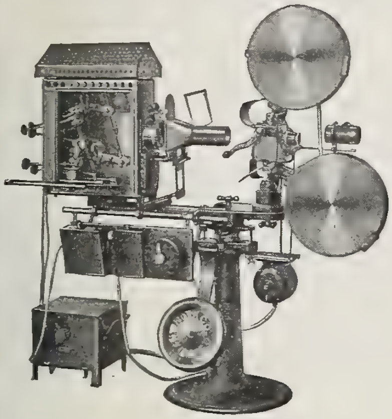
The Eclair is really to be complimented upon its initiative and progressive spirit in obtaining the motion picture rights to these books.

Among the standing orders secured by Fred E. Holliday, general sales manager of the Ammex Film Company, for Ammex Features are:

Weiland Film Co., of Pittsburgh, Eastern Pennsylvania and West Virginia; Golden-Gate Film Co., of Los Angeles and San Francisco, California, Nevada and Arizona; Electric Theatre Supply Co., of Philadelphia, Eastern Pennsylvania and West Virginia; Texas Film Corporation, of Dallas, Texas, and Southern Oklahoma; Northwestern Film Co., of Portland and Seattle, Washington, Oregon and Idaho; Electric Theatre Supply Co., of Baltimore, Maryland, Delaware, District of Columbia and Virginia; Texas Film Corporation, of Atlanta, Georgia, North and South Carolina, Tennessee, Mississippi, Florida and Louisiana; Union Film Co., of Chicago, Northern Illinois.

Remarkable, in view of the Laclede brand of Western features being unknown, save through the reputation of its officers, is the advance sale of the first release slated for distribution November 20.

WHAT IS MACHINE SATISFACTION?



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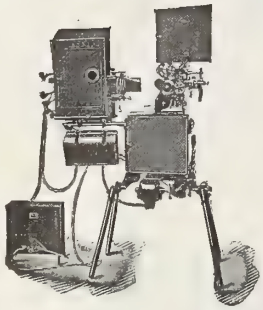

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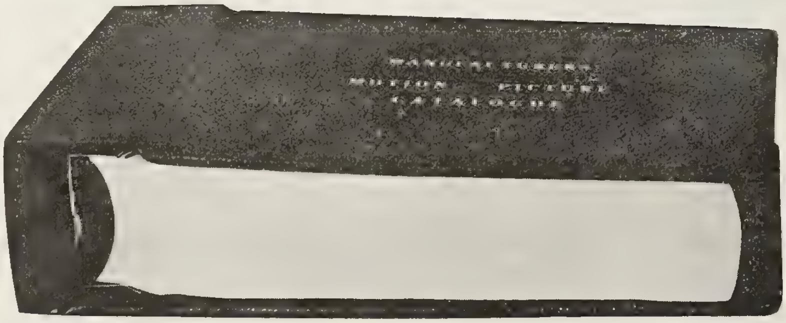

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A Common Sense Argument

Mirroroide advertisements have been read the world over. We do not depend absolutely on advertisements to accomplish the results we have attained. We may quote to you from page 1060 of the Moving Picture World, issued recently, in which Mr. R. W. Buzzell, of the Plaza Theater, Northampton, Mass., writes: "I have a good union operator and a Mirroroide screen, and will back my picture against any other exhibitor." This is partly an abstract. Read it for yourself. This was contained in the Moving Picture World, Sept. 6th issue.

The common sense of the argument is this: that we will cheerfully back Mirroroide up against any screen or projection surface in the world today. Backed up with any amount of cash that any other of our competitors care to designate, as to the merits of a true projection surface and the resulting accomplishments. These tests are to include angle views, close up views, and the practical perspective of the said projection. We have read a number of advertisements from our competitors. Can they do as they claim? We claim they cannot. Then again, Mirroroide is put on the market at a price within the reach of every exhibitor, because we are equipped to turn out, if necessary, two hundred screens weekly, which ensures no delays. We have the proper factory facilities, cash capital, and the proper machinery to do as we claim. If you doubt, our large free samples are convincing.

If you desire recommendations from any portion of the entire universe write us, and we will gladly inform you who has one of our Mirroroide screens in use. There are 4700 Mirroroide screens in use today, which warrants the assertion that Mirroroide is the best by test, and has proven to be superior to any other screen now on the maket, barring none. Get our large free samples. Postage prepaid. Test any way you desire against any other curtain or screen in your town. This is a common-sense argument, and what your eyes see you can't help but believe.

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Directeur: Charles LE FRAPER

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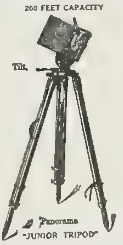

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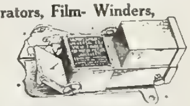

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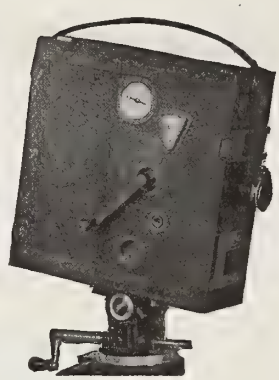

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Coming Friday, Nov. 14 Coming Friday Nov. 14

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(IN TWO PARTS)

A drama of love, sacrifice and mystery, mostly mystery. Unique situations, superb backgrounds and excellent portrayal throughout the entire two thousand feet, makes this an exceptional offering. IRENE WARFIELD, E. H. Calvert and Thomas Commerford featured. Heralds and posters ready.

Released Tuesday, November 11th.
"THE MAN OUTSIDE"
An exceedingly exciting and interesting drama of unusual theme, featuring HARRY MAINHALL and RUTH STONEHOUSE.

Released Wednesday, November 12th.
"THE LAST LAUGH"
This is positively one of the best comedies in months. A laugh in every foot.

Released Thursday, November 13th.
"THE NEW SCHOOLMARM OF GREEN RIVER"
A Western drama of thrills. A story that is very interesting from start to finish.

Released Saturday, November 15th.
"'ALKALI' IKE'S AUTO"
(Re-issued by public demand)
A thousand feet of unprecedented comedy with Augustus Carney, the "Gibraltar of Fun," and Margaret Joslyn, the famous "Sophie Clutts."

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Everything from Screen to Booth
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DECEMBER 6th

Los Angeles, Cal., October 31

Motion Picture News.

Kindly deny statement in Morning Telegraph of October 26th, that D. W. Griffith has general supervision of all Mutual releases. He has nothing to do with the Keystone Film Company. Mack Sennett, the vice-president and general manager, has the entire supervision of all the Keystone productions.

Keystone Film Company
Allesandro Street, Los Angeles

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Oct. 4—The Wild Guardian (2 Parts)......
Oct. 11—Chopin's Nocturne (2 Parts).......
Oct. 18—The Two Mothers (2 parts Dr.)....2000

AMERICAN

Nov. 3—The Girl and the Greaser (Dr.)....1000
Nov. 6—What Her Diary Told (Dr.)........1000
Nov. 8—The Haunted House (Com. Dr.)..1000
Nov. 10—Martha's Decision (Dr.)............1000
Nov. 13—An Assisted Proposal (W. Com.)..1000
Nov. 15—The Drummer's Honeymoon (Com.).1000
Nov. 17—The Trail of the Lost Chord (2 reel Dr.) 2000
Nov. 20—The Tale of the Ticker (Com. Dr.)
Nov. 20—A Modern Steel Plant (Edu.).....
Nov. 22—Calamity Anne's Dream (Com.)....1000
Nov. 24—The Occult (Dr.)...................1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.).........1000

BISON

Nov. 1—From Dawn Till Dark (2 reel Dr.).
Nov. 4—Captain Kidd (3 reel Dr.)........
Nov. 8—The Prairie Trail (2 reel Dr.)......
Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.)............
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) ....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) ....

BRONCHO

Oct. 1—The Greenhorn 2000
Oct. 8—Forgotten Melody (2 reels)........
Oct. 15—The Reaping (2 reels)............
Oct. 22—The Black Sheep (2 reels)........
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels)............
Nov. 12—The Imposter (2 parts—Dr.)......

CRYSTAL

Oct. 28—The Game that Failed (Com.)......
Nov. 2—A Hidden Love (Dr.)............
Nov. 4—Girls Will Be Boys (Com.)........
Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.)...........
Nov. 11—Oh! You Pearl (Com.)............
Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.)...........
Nov. 18—Her Secretaries (Com.)...........
Nov. 18—Percy's New Mamma (Com.)......
Nov. 23—The Cabaret Singer (Dr.)..........
Nov. 25—Hubby's New Coat (Com.).........
Nov. 25—Baldy Belmont Lands a Society Job (Com.) ....
Nov. 30—The Convict's Daughter (Dr.).....

DE-KA-GE (Features)

June 23—Death or Divorce.................
June 30—The Stain ....

DOMINO

Oct. 23—Heart of Kathleen (3 reels)........
Oct. 30—Widow Mallney's Faith (3 parts—Dr.) ....
Nov. 6—The Judgment (2 part Dr.).......
Nov. 13—The Ghost (2 parts—Dr.).........

DRAGON
(Formerly Ryno)

Sept. 10—Blindness of Courage..............3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special)......3000

ECLAIR

Oct. 29—Cynthy (2 reel Com. Dr.).........
Nov. 2—Success With De-feet.............
Nov. 2—Organisms Which Inhabit Stagnant Waters ....
Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.)........
Nov. 9—Amber Stone (Edu.)..............
Nov. 12—Lade Babbie (3 reel Dr.).........
Nov. 16—Unforeseen Metamorphoses and Does Max Snore (Split)............
Nov. 19—Partners (2 reel Dr.).............
Nov. 23—Oh! You Rubber..................
Nov. 23—Soldiers Drilling in Turkestan......
Nov. 26—A Son's Devotion (2 reel Dr.)......
Nov. 30—Roaring Bill (Com.)..............
Nov. 30—One on Tooty (Com.).............

ECLECTIC

Sept. 8—The Voice of the Wild............
Sept. 18—When Paris Loves................
Oct. 2—Vendetta ....
Oct. 16—Message of the Dead.............
Oct. 30—The Doom of the Ocean............3000

FEATURE RELEASES

Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life....................2700
Oct. 31—Gallows of Gods...................3000

FRONTIER

Oct. 25—Jim's Atonement (Dr.)............
Oct. 30—When Spirits Walk (Com.)........
Nov. 1—His Conscience (Dr.).............
Nov. 6—Slim Gets the Reward (Com.)....
Nov. 8—The Girl and the Bandit (1 reel Dr.)
Nov. 13—Caught at His Own Game (Com.)..
Nov. 15—The Bond that Binds (Dr.)........
Nov. 20—Slim Becomes a Detective (Com.)..
Nov. 22—The Double Cross (Dr.)..........
Nov. 27—Slim Proposes, But— (Com.).....
Nov. 29—The Secret of Balanced Rock (Dr.)

GAUMONT

Nov. 5—Weekly No. 86...................1000
Nov. 6—Monty and Molly Seek a Divorce (Com.) ....
Nov. 11—The Bank Messenger (Dr.)........
Nov. 13—The Heart of a Doll (Com.).......
Nov. 18—Monty and the Milkmaid (Com.)...
Nov. 20—"Dear Oscar" Finances a Theatre (Com.) ....
Nov. 25—Mary Saves the Sculptor (Com.)...
Nov. 27—The Little Peacemaker (Dr.)......
Nov. 27—Gymnastics (Edu.) ....

GEM

Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. ....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.).........
Oct. 20—His Double Surprise.............
Oct. 20—A Trip Through Tunis and Algiers..

GREAT NORTHERN

Oct. 11—The Baltic Sea (Sc.).............
Oct. 18—A Husband's Strategy.............1000
Oct. 25—Who Is Who...................... 982
Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.)............

GREAT NORTHERN SPECIAL

Oct. 14—The Rival Brothers................3000
Oct. 21—Secret of the Old Cabinet..........3000
Oct. 28—In the Bonds of Passion...........3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels) ....

IMP

Oct. 23—The Anarchist (Dr.)..............
Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) ....
Nov. 6—The Old Parlor (1 reel Dr.)........
Nov. 10—On Pine Mountain (Dr.).........
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.)..........
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..
Nov. 24—Jane's Brother the Paranoiac (Dr.)..
Nov. 27—Night Shadows of New York (3 reel Dr.) ....

ITALA (Features)

Sept. 25—Unmasked ....
Oct. 9—The Gypsy Kiss...................2200
Oct. 23—Queen's Jewels 3000

JOKER

Nov. 19—Mike and Jake at the Beach (Com.)
Nov. 22—The Stingers Stung (Com.).......
Nov. 26—Mike and Jake Go Fishing.........
Nov. 26—The Ballybunion Railway in Ireland ....
Nov. 29—Lazy Louie (Com.)...............

KAY-BEE

Oct. 17—Venetian Romance (1 reel).........
Oct. 24—A Woman's Wit (1 reel)...........
Oct. 31—Borrowed Gold (1 reel)...........
Nov. 7—For Mother's Sake (1 reel)........
Nov. 11—For Mother's Sake (Dr.)..........
Nov. 14—Efficacy of Prayer (Dr.)...........

KEYSTONE

Oct. 20—A Quiet Little Wedding..........
Oct. 23—The Janitor—Making An Automobile Tire ....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff ....
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports) ....
Nov. 3—Fatty, at San Diego (Com.)........
Nov. 6—Louis' Sickness at Sea (Com.)......
Nov. 10—Small Time Act (Com.)...........
Nov. 10—The Milk We Drink (Edu.)......

KOMIC

Feet

Oct. 23—Caught in His Own Net (Com.)....
Oct. 23—Deceiving Dad (Com.).............
Oct. 30—Father and the Flies (Com.)......
Oct. 30—The New Curate (Com.)..........
Nov. 6—Poor John (Com.)................
Nov. 6—Caused by a Clock (Com.).........
Nov. 13—An Affair of Honor (Com.)........
Nov. 13—Biddy on Her Mettle (Com.)......

LEWIS PENNANTS

Sept. 6—Decreed to Die......................3000
Oct. 18—My Boy ....

LUX
By Prieur

Oct. 24—Terrible Bobby (Com.)............ 235
Oct. 31—Mabel Feigns Indisposition (Com.) 575
Oct. 31—Percy's Heroism (Com.)........... 410

MAJESTIC

Oct. 26—The Scenario Writer..............
Oct. 28—The Oath of O'Tsuru San (2 part Dr.) ....
Nov. 1—(No Release This Date)...........
Nov. 2—The Marriage of Niatana (Dr.)....
Nov. 4—The Ward of the Senior Class (Dr.)
Nov. 8—Levinsky's Holiday (Com.).........

NESTOR

Oct. 31—Curses! Said the Villain (Com.)....
Nov. 5—Western Hearts (1 reel Dr.)........
Nov. 7—His Wife's Burglar (Com.).........
Nov. 12—In the End (Dr.)................
Nov. 14—Love Luck and a Paint Brush (Com.) ....
Nov. 19—The Golden Princess Mine (Dr.)..
Nov. 21—An Elephant On His Hands (Com.)
Nov. 26—Hilda of the Mountains (Dr.).....
Nov. 28—When He Lost to Win (Com.).......

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.)........1000

POWERS

Nov. 7—The Heart of a Cracksman........
Nov. 10—From Mine to Mint (Educational)..
Nov. 14—Cracksman's Reformation (Dr.).....
Nov. 17—The Cotton Industry in Arkansas..
Nov. 17—The Doctor's Orders..............
Nov. 21—A Stolen Identity (2 reel Dr.)....
Nov. 24—Jimmy's Deception (Com.).........
Nov. 28—A Seaside Samaritan (Dr.)........

RAMO

Oct. 15—The Current (Dr.).................3000
Nov. 5—Wives 3000

PRINCESS

Oct. 24—Lobster Salad and Milk (Com.)....
Oct. 31—Algy's Awful Auto (Com.).........

RELIANCE

Nov. 10—The Power of the Sea.............
Nov. 12—The Bracelet (Dr.)...............
Nov. 15—For Love of a Man (2 reel Dr.)..
Nov. 17—Two Men and a Mule (Series 4—Com.) ....
Nov. 19—A Man and a Woman (Dr.)......
Nov. 22—Her Father's Daughter (Dr.)......

REX

Nov. 9—The Haunted Bride (Dr.)..........
Nov. 13—The Missionary Box (Dr.).........
Nov. 16—The Blood Brotherhood (Dr.).....
Nov. 20—Fires of Fate (2 reel Dr.)........
Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)..
Nov. 30—The Boob's Dream Girl (Com. Dr.)

SOLAX

Oct. 17—Bachelor's Waterloo (Com.)......1000
Oct. 24—Fisherman's Luck (Com.)..........1000
Oct. 25—Rogues of Paris...................4000
Oct. 31—Ish Gabibble (Com.)...............1000
Oct. 31—The Movies 1000

SCANDINAVIAN FEATURE

Sept. 13—Wandering Folk (2-reel Dr.).......

THANHOUSER

Oct. 21—The Mystery of the Haunted Hotel..
Oct. 24—The Old Folks at Home..........
Oct. 26—The Silver Tongued Orator.........
Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer......
Nov. 2—The Water Cure (Com.)..........
Nov. 4—The Junior Partner (2 part Dr.)..
Nov. 7—Little Brother (Dr.)..............

VICTOR

Nov. 14—(Lawrence) A Child of the Streets.
Nov. 17—Forgotten Women (Dr.)..........
Nov. 21—Where the Hop Vines (Dr.)........
Nov. 24—Back to Life (2 reel Dr.)........
Nov. 29—Unto the Third Generation (2 reel Dr.) ....

STERLING
Motion Picture
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Price No. 2......................$350
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Western Features Exclusively

THE BARRIER OF BLOOD	Nov. 10
THE FATAL RECKONING	Nov. 24

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¶ In writing, please address:

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The Motion Picture News
220 West Forty-second Street
New York City

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BIOGRAPH

		Feet
Oct. 25	The Madonna of the Storm (Dr.)	
Oct. 27	An Evening With the Wilder Spender (Com.)	
Oct. 30	A Barber Cure (Com.)	
Oct. 30	Boarders and Bombs (Com.)	
Nov. 1	The Clock Stopped (Dr.)	
Nov. 3	Diversion (Dr.)	
Nov. 6	On the Hands of the Black Hands (Com.)	
Nov. 6	Where's the Baby (Com.)	
Nov. 8	Old Coupons (Dr.)	
Nov. 10	No Place for Father (Dr.)	
Nov. 13	Mrs. Casey's Gorilla (Com.)	
Nov. 13	Mixed Nuts (Com.)	
Nov. 15	His Inspiration (Dr.)	

CINES

George Kleine

		Feet
Sept. 30	Misgotten Gains (Part I & II) (Dr.)	2100
Oct. 7	The Flower of Destiny (Part I & II) (Dr.)	2000
Oct. 21	The Wheels of Justice (Part I & II) (Dr.)	2000
Oct. 21	The Wheels of Justice (Dr.) Parts I and II	
Nov. 4	Zuma, the Gypsy (2 parts—Dr.—Special)	
Nov. 11	The Penalty (2 part Dr.)	
Nov. 18	For the Love of a Toreador (2 part Dr.)	

EDISON

		Feet
Oct. 25	A Proposal from—Nobody, being the fourth story of "Who Will Marry Mary" (Dr.)	1000
Oct. 27	Across Swift Current Pass on Horseback (Sc.)	400
Oct. 27	A Hornet's Nest (Com.)	600
Oct. 28	A Daughter of the Wilderness (Dr.)	1000
Oct. 29	The Horrible Example (Com.)	1000
Oct. 31	Janet of the Dunes (Dr.)	2000
Nov. 1	A Woodland Paradise (Com.)	1000
Nov. 3	Wild Wales (Sc.)	350
Nov. 3	Porgy's Bouquet (Com.)	650
Nov. 4	Tommy's Stratagem (Com.)	1000
Nov. 5	Archie and the Bell-boy (Com.)	1000
Nov. 7	A Face from the Past (Dr.) Parts I and II	2000
Nov. 8	Elise (Dr.)	1000
Nov. 10	Camping with the Blackfeet (Des.)	500
Nov. 10	Seth's Woodpile (Com.)	500
Nov. 11	The Doctor's Duty (Dr.)	1000
Nov. 12	His Nephew's Scheme (Dr.)	1000
Nov. 14	The Phantom Signal (Dr.—Parts I & II)	2000
Nov. 15	Getting a Patient (Com.)	1000
Nov. 17	Nora's Boarders (Com.)	1000
Nov. 18	A Cause for Thankfulness (Dr.)	1000
Nov. 19	The Girl in the House-boat (Com.)	1000
Nov. 21	A Good Sport (2 parts—Com.)	2000
Nov. 22	A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.)	1000
Nov. 24	From Durban to Zululand (Sc.)	500
Nov. 24	Enoch and Ezra's First Smoke (Com.)	500
Nov. 25	The Vanishing Cracksman (Dr.)	1000
Nov. 26	A Sense of Humor (Com.)	1000
Nov. 28	The Gunmaker of Moscow (2 parts—Dr.)	2000
Nov. 29	A Royal Romance (Dr.)	1000

ESSANAY

		Feet
Oct. 15	Their Waterloo (Com.)	
Oct. 16	A Borrowed Identity (Com.)	
Oct. 17	Broncho Billy Gets Square (Dr.) (Parts I & II)	
Oct. 17	The Troublesome Telephone (Com.)	
Oct. 17	The Boston Floating Hospital (Top.)	
Oct. 18	The Railroad Detective's Dilemma (Dr.)	1000
Oct. 18	"Alkali" Ike and the Wild Man (Com.)	
Oct. 21	The Way Perilous (Dr.)	
Oct. 22	Day by Day (Com.)	
Oct. 23	The Kid Sheriff (Com. Dr.)	
Oct. 24	The Love Lute of Romany (Dr.) Parts I and II	
Oct. 25	Broncho Billy's Elopement (Dr.)	
Oct. 28	Thy Will Be Done (Dr.)	
Oct. 29	Cupid and Three (Com.)	
Oct. 30	Greed for Gold (Dr.)	
Nov. 1	The Doctor's Duty (Dr.)	
Nov. 4	Quicksands of Sin (Dr.)	
Nov. 5	Their Wives' Indiscretion (Com.)	
Nov. 6	The Rustler's Stepdaughter (W. Dr.)	
Nov. 7	The Death Weight	
Nov. 8	Broncho Billy's Secret (W. Dr.)	
Nov. 11	The Man Outside (Dr.)	
Nov. 12	The Last Laugh (Com.)	
Nov. 13	The New Schoolmarm of Green River	
Nov. 15	"Alkali" Ike's Auto (W. Com.)	
Nov. 18	The Lost Chord (Dr.)	
Nov. 19	The Usual Way (Com.)	
Nov. 20	**The Cowboy Samaritan (W. Dr.)**	

KALEM

		Feet
Oct. 27	High-Born Child and Beggar (Dr.)	
Oct. 27	Sports in Merrie England (Sports)	
Oct. 29	Motion Picture Dancing Lessons (Special 3 parts)	3000
Oct. 31	The Speed Limit (Com.)	
Nov. 1	The President's Special (Dr.)	1000
Nov. 3	The Fatal Shot (2 parts—Dr.)	2000
Nov. 5	The Man Who Vanished (2 part Dr.)	2000
Nov. 7	Tightwad's Present (Com.)	
Nov. 7	The Marble Industry (Ind.)	
Nov. 8	The Silent Warning (Dr.)	1000
Nov. 10	The Runaway Freight (2 parts—Dr.)	2000
Nov. 12	Our New Minister (Special—3 parts—Dr.)	3000
Nov. 14	The Fickle Freak (Com.)	
Nov. 14	Hypnotizing Mamie (Com.)	
Nov. 15	Against Desperate Odds (Dr.)	1000

LUBIN

		Feet
Oct. 16	The Taking of Rattlesnake Bill	2000
Oct. 17	The Mate of the Schooner Sadie	1000
Oct. 18	The Highest Bidder	400
Oct. 18	A Sleepy Romance	600
Oct. 20	Father's Choice	400
Oct. 20	All On Account of Daisy	600
Oct. 21	Her First Offense	1000
Oct. 23	The Evil Eye	2000
Oct. 24	The Man in the Hamper	1000
Oct. 25	Mother Love	1000
Oct. 27	The Man of Him	1000
Oct. 28	Making Good	400
Oct. 28	Giving Bill a Rest	600
Oct. 30	The Rattlesnake (2 reels)	2000
Oct. 31	A Momentous Decision	1000
Nov. 1	When the Prison Doors Opened	1000
Nov. 3	The Double Chase (Com.)	1000
Nov. 4	Magic Melody (Dr.)	1000
Nov. 6	The Price of Victory (2 reel Dr.)	2000
Nov. 7	Cocoanut Industry (Edu.)	400
Nov. 7	Getting The Best of Dad (Com.)	600
Nov. 8	Hiawanda's Cross (Dr.)	1000
Nov. 10	The Pride of Battery B (Dr.)	1000
Nov. 11	A Miracle of Love (Dr.)	1000
Nov. 13	The Sea Eternal (2 reel Dr.)	2000
Nov. 14	When the Clock Stopped (Dr.)	1000
Nov. 15	Whose Is It? (Com.)	400
Nov. 15	Badly Wanted (Com.)	600
Nov. 15	Whose Is It (Com.)	
Nov. 17	The Two Fathers (Com.)	
Nov. 18	Shadows (Dr.)	
Nov. 20	Partners in Crime (Dr.)	
Nov. 21	His Chorus Girl Wife (Dr.)	
Nov. 22	The Harmless One (W. Dr.)	
Nov. 24	Just Cissy's Little Way (Com.)	
Nov. 25	Sick Father (Com.)	
Nov. 25	The Lost Switch (Com.)	
Nov. 27	A Waif of the Desert (2 reel Dr.)	
Nov. 28	The Scapegrace (Dr.)	
Nov. 29	Turning the Table (W. Dr.)	

G. MELIES

		Feet
Oct. 9	Cast Amid Boomerang Throwers (Com.)	1000
Oct. 16	Scenes of Cochin-China (Sc.)	1000
Oct. 23	Old and New Tahiti (Dr.)	
Oct. 30	A Japanese Wedding (Manners and Customs)	
Oct. 30	A Japanese Shoemaker at Work (Typical)	
Nov. 6	Sydney and Its Harbor (Travel)	1000

PATHE FRERES

		Feet
Oct. 9	Two Mothers (Special—2 Parts—Dr.)	
Oct. 10	The Millionaire's Ward (Dr.)	
Oct. 11	Talkative Tess (Com.)	
Oct. 13	Pathe's Weekly No. 58	
Oct. 14	A Yankee in Mexico (Dr.)	
Oct. 14	The Petrified Forests of Arizona (Geology)	
Oct. 15	The Bullet's Mark (Dr.)	
Oct. 16	In the Haunts of Fear (Dr.) (Parts I & II)	
Oct. 16	Pathe's Weekly No. 59 (News)	
Oct. 17	Her Hour (Dr.)	
Oct. 18	A Plant with Nerves—Mimosa Pudica (Botany)	
Oct. 18	St. Claude and Its Environs, France (Sc.)	
Oct. 20	Pathe's Weekly	
Oct. 21	The Poisoned Stream (Dr.)	
Oct. 22	Dodging Matrimony (Com.)	
Oct. 23	The Death Song (Dr.) Parts I and II	
Oct. 23	Pathe's Weekly No. 61 (News)	
Oct. 24	Breeding Trout by the Million (Ind.)	
Oct. 24	Honfleur—An Old Coast Town of Northern France (Travel)	
Oct. 25	Gypsy Love (Dr.)	
Oct. 27	Pathe's Weekly	
Oct. 28	The Spinners of Speech (Ind.)	
Oct. 29	When Childhood Wins	
Oct. 30	In Love and War (Multiple Reel)	
Oct. 30	Pathe's Weekly	
Oct. 31	Love's Deception (Dr.)	
Nov. 1	Too Many Tenants (Com.)	
Nov. 3	Pathe's Weekly No. 64 (News)	
Nov. 4	The Vaudeville Star's Vacation (Com.)	
Nov. 5	A Yellow Streak (Dr.)	
Nov. 6	Pathe's Weekly No. 65 (News)	
Nov. 6	Race Memories (2 part Dr.)	
Nov. 8	A Phony Alarm (Com.)	
Nov. 8	Egyptian Temples (Travel)	
Nov. 8	Ice Cutting in Sweden (Travel)	

SELIG

		Feet
Oct. 1	The Cattle Thief's Escape (Dr.)	500
Oct. 1	Rangoon, India (Edu.)	500
Oct. 2	Our Neighbors (Dr.)	1000
Oct. 3	John Bousall of the U. S. Secret Service (Dr.)	1000
Oct. 6	The Conscience Fund (2 reel Dr.)	2000
Oct. 7	The Missionary and the Actress (Dr.)	1000
Oct. 8	The Dream of Dan McGuire (Com.)	1000
Oct. 9	Saved from the Vigilantes (Dr.)	1000
Oct. 10	Ceylon Tea Estate (Edu.)	500
Oct. 10	Only Five Years Old (Dr.)	500
Oct. 13	The Bridge of Shadows (2 reel Dr.)	2000
Oct. 14	The Silver Grindstone (Dr.)	1000
Oct. 15	As a Father Spareth His Son (Dr.)	1000
Oct. 16	The Golden Cloud (Dr.)	500
Oct. 16	The Abduction of Pinkie (Com.)	500
Oct. 17	The Woman of the Mountains (Dr.)	1000
Oct. 20	The Finger-Print (2 reel Dr.)	2000
Oct. 21	Surf and Sunset on the Indian Ocean (Edu.)	500
Oct. 21	Dishwash Dick's Counterfeit (Com.)	500
Oct. 22	Dorothy's Adoption (Dr.)	1000
Oct. 23	Life for Life (Dr.)	1000
Oct. 24	Destiny of the Sea (Dr.)	1000
Oct. 27	The Pendulum of Fate	
Oct. 28	When May Weds December	
Oct. 29	Two Sacks of Potatoes	
Oct. 29	A Muddle in Horse Thieves	
Oct. 30	Old Doc Yac and the Artist's Dream	
Oct. 31	The Dangling Noose	
Nov. 4	Slipping Fingers	
Nov. 5	The Probationer	
Nov. 6	The Conversion of Mr. Anti	
Nov. 7	The Schoolmarm's Shooting Match	
Nov. 10	Phantoms (2 parts—Dr.)	2000
Nov. 11	Movin' Pitchers (Com.)	1000
Nov. 12	Trying Out No. 707 (Dr.)	1000
Nov. 13	The Child of the Prairie (Dr.)	1000
Nov. 14	A Cure for Carelessness (Com.)	
Nov. 14	The Matterhorn, Switzerland (Travel)	

URBAN ECLIPSE

George Kleine

		Feet
July 11	The Statue of Fright (Dr.) (Part I and Part II)	1770
Aug. 12	The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19	The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14	The Last Minute (Dr.) (Part I & II)	2000
Oct. 28	The Rajah's Diamond Rose (Part I & II) (Dr.)	2000

VITAGRAPH

		Feet
Oct. 20	The White Feather	
Oct. 21	Luella's Love Story	
Oct. 22	Sleuths Unawares	
Oct. 22	Low Caste Burmese	
Oct. 23	The Doctor's Secret	
Oct. 24	On Their Wedding Eve	
Oct. 25	The Next Generation (2 Part Special)	
Oct. 27	At the Sign of the Lost Angel	
Oct. 28	In the Shadow	
Oct. 29	Father's Hatband	
Oct. 30	Bianca	
Oct. 31	Fatty's Affair of Honor	
Oct. 31	Performing Lions	
Nov. 1	The Warmakers (2 part Special)	
Nov. 3	The King's Man	
Nov. 4	His Silver Bachelorhood	
Nov. 5	The Hoodoo Umbrella	
Nov. 5	Scenic	
Nov. 6	A Broken Melody	
Nov. 7	Flaming Hearts	
Nov. 8	The Diver (2 part Special)	
Nov. 10	Thieves	
Nov. 11	The Right Man	
Nov. 12	Fellow Voyagers	
Nov. 12	Scenic	
Nov. 13	Their Interest in Common	
Nov. 14	Fanny's Conspiracy	
Nov. 15	Miss Tomboy (2 part Special)	
Nov. 17	Tangled Threads	
Nov. 18	His Last Fight	
Nov. 19	Why I Am Here	
Nov. 20	The Sale of a Heart	
Nov. 21	The Schemers	
Nov. 22	Whimsical Threads of Destiny (2 part Special)	
Nov. 24	Mary Jane	
Nov. 25	The Swan Girl	
Nov. 26	An Elopement at Home	
Nov. 27	The Cure	
Nov. 28	Betty in the Lion's Den	
Nov. 29	The Golden Pathway (2 part Special)	

Los Angeles, Cal., October 31

Motion Picture News:

Kindly deny statement in Morning Telegraph of October 26th, that D. W. Griffith has the general supervision of all Mutual releases. He has nothing to do with the brands produced by the New York Motion Picture Corporation. Thomes H. Ince, the vice-president and general manager, has the entire supervision of all productions, to wit: the Kay-Bee, Bronco and Domino brands.

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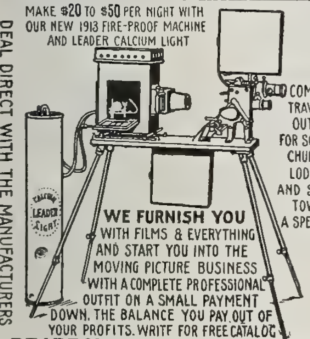

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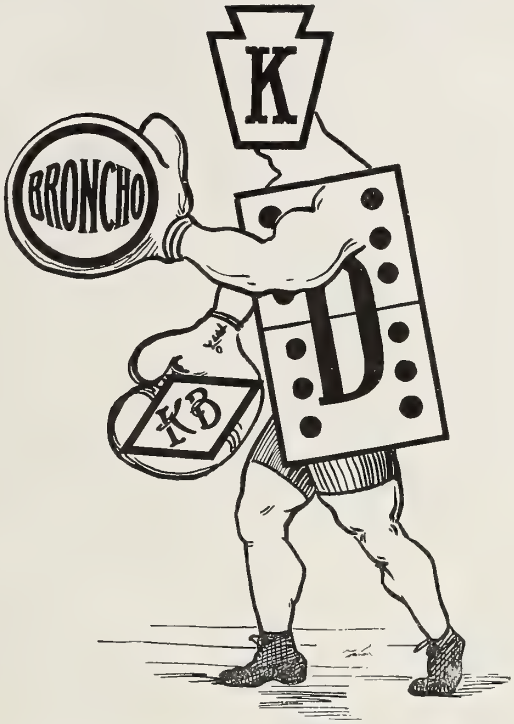
THE CHAMPION IN TRAINING



SANTA MONICA, CALIF., Nov. 8.—Reports emanating from the Ince and Sennett training camp lead to the belief that the two famous trainers are not exactly satisfied with the champion's condition. Foundations for these reports arise from the fact that, though he is not likely to have a fight on his hands for some time (as there is no one in the field at present worthy of his steel), Ince and Sennett have him going through his paces every day and special attention seems to be being paid to head-work (**KEYSTONE**); but that does not mean that the other essential parts (**BRONCHO, KAY-BEE and DOMINO**) are being neglected.

The lesser lights of the motion picture world, who act as sparring partners for the champion, are having a rough time of it, as Tom Ince drives the champ after them in training bouts, just as he would in a championship battle. It is ludicrous to see them trying to get away from or block the flurry of rights (**KAY-BEES**) and lefts (**BRONCHOS**) that the champ sends after them. And as his body (**DOMINO**) is in perfect condition, Ince sends him in wide open, so that he will become inured to body blows.

As we go to press, a statement is issued from the camp, signed by one of the champ's mentors, Mack Sennett, stating that the champ will spring something new in head-work (**KEYSTONE**) in the very near future (**THREE KEYSTONES A WEEK**).

FUTURE RELEASES

KEYSTONE COMEDIES

Nov. 10—Small Town Act—Milk We Drink (Split Reel)
Nov. 13—Wine.
Nov. 17—Our Children.
Nov. 20—A Muddy Romance.
Nov. 24—Fatty Joins the Force.
Nov. 27—Cohen Saves the Flag.
Coming soon
A Two-Reel Comedy
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KAY-BEE FEATURES

Nov. 11—For Mother's Sake.
Nov. 14—Efficacy of Prayer.
Nov. 18—The Claim Jumper.
Nov. 21—Days of '49.
Nov. 25—The Maelstrom.
Nov. 28—Sign of the Snake.
Dec. 2—The Revelation.

BRONCHO HEADLINERS

Nov. 12—The Impostor.
Nov. 19—War Correspondent.
Nov. 26—The Reformation.
Dec. 3—Buried Past.
Dec. 10—The Woman.

DOMINO WINNERS

Nov. 13—The Ghost.
Nov. 20—Witch of Salem.
Nov. 27—Belle of Yorktown (3 reels)
Dec. 4—True Irish Hearts (3 reels)
Dec. 11—The Curse.

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The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

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OCT 1914

Volume VIII Number 20

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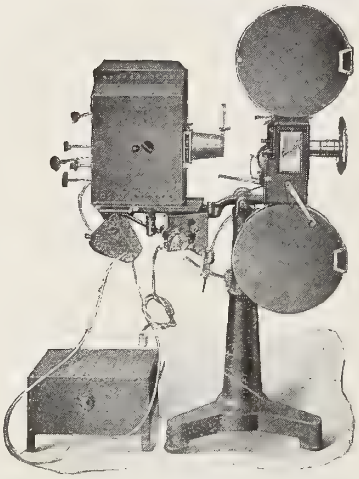

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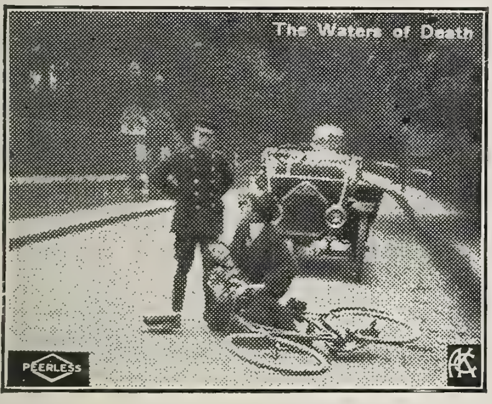

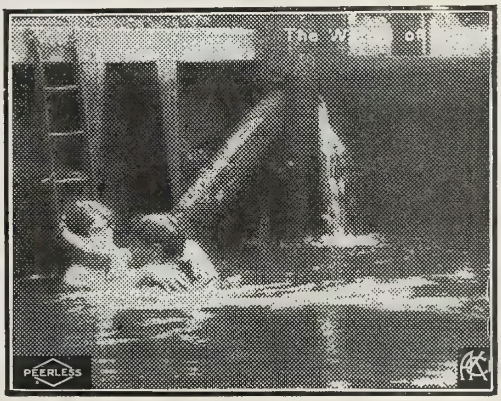

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Toils of Villainy

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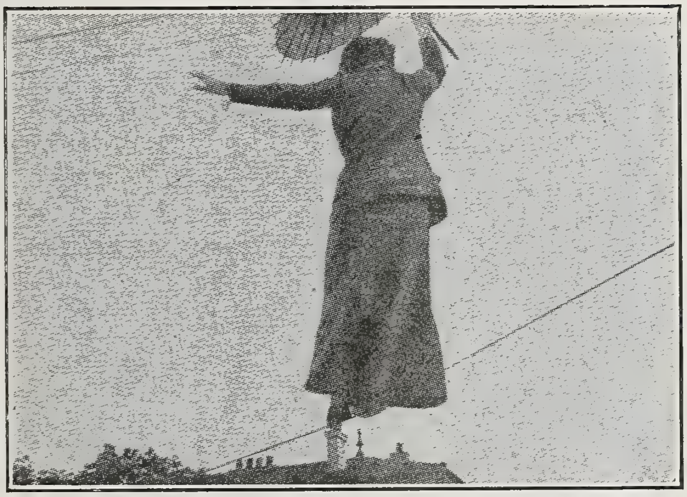

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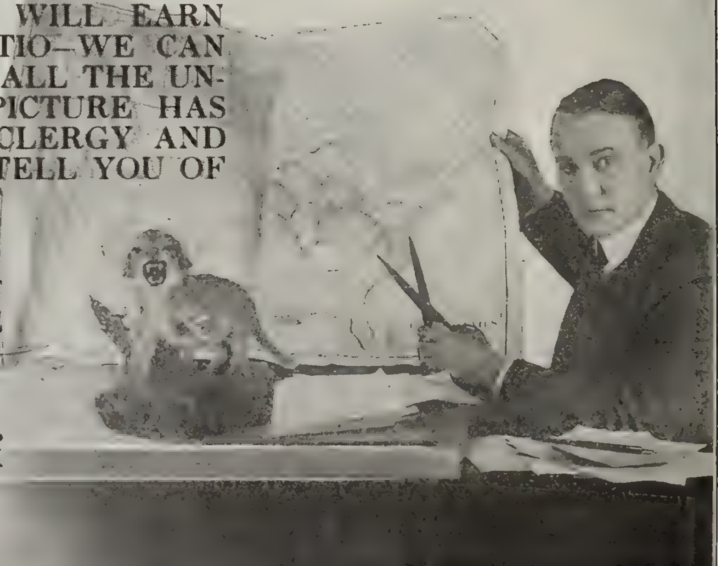
THE MINISTER'S TALK

THE WONDERFUL POSSIBILITIES OF THE CINEMATOGRAPH, NOT ONLY AS A SOURCE OF INTEREST AND AMUSEMENT, BUT EVEN MORE FOR ITS EDUCATIONAL VALUE, CAN NOT BE OVERESTIMATED. WE WHO HAVE THE MORAL WELFARE OF YOU AND YOUR LOVED ONES IN OUR KEEPING ARE BEGINNING TO LOOK UPON IT WITH FAVOR, BUT WE MUST FIRST BE PROVIDED WITH THE PROPER PICTURES FOR THE WORK WE ARE IN.

PAUL RAINEY'S AFRICAN HUNT

THE BUSINESS TALK

ANY PICTURE WHOSE APPEAL IS UNIVERSAL IS ONE THAT WILL EARN MONEY IN THE SAME RATIO—WE CAN NOT BEGIN TO TELL YOU ALL THE UNBUYABLE PRAISE THIS PICTURE HAS HAD FROM THE PRESS, CLERGY AND SCHOOLS. BUT WE CAN TELL YOU OF THE ENORMOUS SUMS IT HAS EARNED, AND 95% OF THE PUBLIC HAS NOT YET SEEN IT. AS A STATE RIGHT PROPOSITION IT WILL BE IMMENSE. STATES GOING FAST—BID QUICKLY.



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HUGH HOFFMAN

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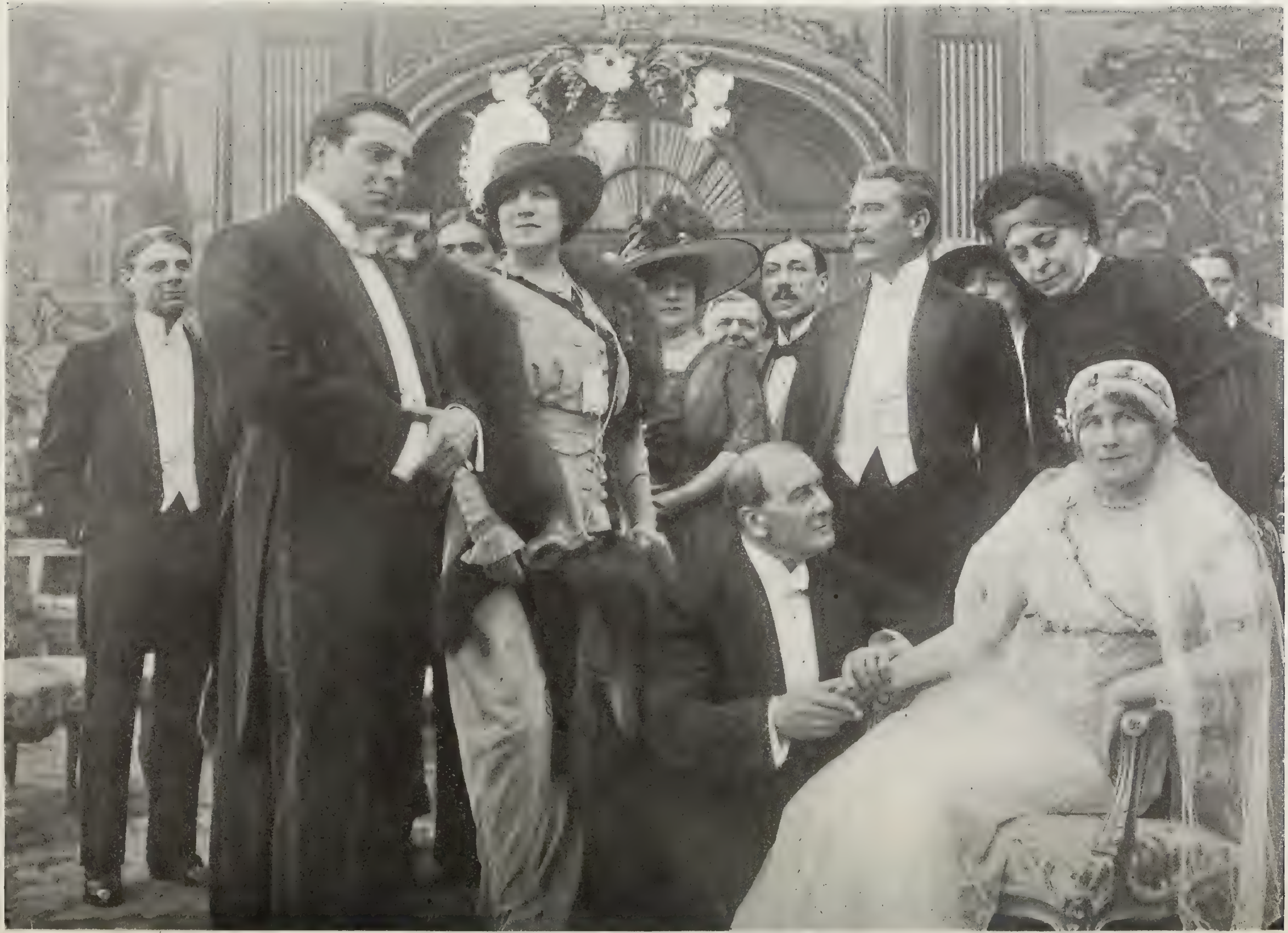


SCENE FROM "THE FATAL PLUNGE," ECLECTIC FILM CO.
In three acts. Released November 13th.

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII November 22, 1913 Number 20

PERSONALITY IN ADVERTISING

PROBABLY the cleverest writer of advertising copy, in this country, is the self-styled sage of East Aurora, Mr. Elbert Hubbard.

* * *

MR. HUBBARD is strongly commercial. He can dig a selling idea—often THE selling idea—out of your product with a rare facility. Then with a still rarer knowledge of what the public likes to read he will play it up with the most alluring twists and turns.

* * *

BUT—a strong but—it is doubtful if Mr. Hubbard's copy sells goods. That is to say, the other fellow's goods. There is no doubt but that it sells Mr. Hubbard's goods.

* * *

IT also sells Hubbard's copy—Mr. Hubbard's services, that is, to other advertisers.

* * *

THE trouble with this kind of copy is that it directs attention to the writer rather than to the product he exploits.

* * *

AFTER reading one of Elbert Hubbard's (signed) advertisements—they are always signed—you are left only with an impression of the writer's cleverness. You are amused by his epigrams, his wit, his daring phrases.

* * *

YOU may be persuaded to buy a copy of the "Philistine"; or you may tell your advertiser friend that the very best thing he can do is to get so clever a copy writer. All of which sells Hubbard products.

* * *

BUT what of the product advertised? It has been lost in the shuffle of the copy writer's cleverness.

* * *

THIS is a case of too much personality—too much Hubbard.

* * *

THERE was "Sunny Jim"! Not long ago this unique little figure was known the country over. He said very cute things, and disported himself in so quaint a way that he acquired a real personality.

PEOPLE talked a great deal about "Sunny Jim." It would have been excellent advertising for Sunny Jim dolls—or some other form of "Sunny Jim." But it finally required a big effort and much money to haul "Sunny Jim" back and harness him to the breakfast food he was designed to sell.

* * *

TOO much Sunny Jim! Too much personality—of some one else.

* * *

ON the other hand, no one knows—or cares who writes Tiffany copy; but everyone receives from each advertisement a very clear idea of the dignity, fine quality and distinctive art of the Tiffany product.

* * *

SO also you are given a lasting impression that Packard cars are "classy"; that Fownes' gloves are good form; that Beechnut delicacies are pure and tasteful. And the copy does it all.

* * *

PERSONALITY in advertising copy is excellent. It should be and can be a subtle, sustained selling force.

* * *

BUT LET IT BE THE PERSONALITY OF THE PRODUCT ITSELF.

* * *

EVERY product—every worth-while product—has a personality, quite as much as an individual. If character, skill, ideals have entered into the making of it, then all of these will be evidenced by the product itself.

* * *

THEN let the copy uphold the personality—in words, art and typography. Let it have the same distinctive personality that the product has. Let it sustain this personality. Let it suggest.

* * *

AND through suggestion, which is after all the strongest advertising force, it will finally convince the buyer that he wants this product and can depend upon its value and reliability.

William Allen Johnston.

DEFENSE RESUMES IN PATENTS COMPANY SUIT

Frank L. Dyer, President of General Film Company, on Stand for Three Days Tells How Defendant Company Saved Motion Picture Industry by Bringing Order From Chaos

HEARINGS in the suit of the United States against the Motion Picture Patents Company as a monopoly under the terms of the Sherman anti-trust law were resumed Monday at the Hotel Manhattan, New York City. Taking of testimony by the prosecution was ended several months ago and then followed a long recess while Edward P. Grosvenor, special attorney general, and Joseph R. Darling, special agent of the department of justice, were in the West, busy with the harvester case.

Now the defense is having its innings and, barring days when the attorneys for the defense are busied with other cases, the hearings will go right along until all the evidence is in. It is expected that the hearings will take about five weeks more, as the defense plans to put in testimony from the heads of all the licensed producing firms, either in person or by deposition. Depositions from persons all over the country interested in the motion picture business will also be introduced by the defense, which plans to pile up a formidable mass of accumulative evidence.

This evidence will probably be along the general lines of the testimony given by Frank L. Dyer, president of the General Film Company, whose direct testimony occupied Monday, Tuesday and Wednesday of this week.

His testimony was to the effect that the Motion Picture Patents Company did not stifle competition. That the Patents Company redeemed the motion picture art when it was rapidly going into a state of chaos and that the men in the Patents Company saw the great possibilities in the motion picture industry and bent their efforts to the production of meritorious and artistic pictures were other points made by Mr. Dyer.

* * *

IN support of the contention that competition has not been stifled, Mr. Dyer took cognizance at considerable length of the competition of the Mutual and Universal programs. These were the only firms mentioned except the licensed manufacturers.

Monday's session was devoted to a review of motion picture trade conditions before the formation of the Patents Company in December, 1908.

Before the formation of the Patents Company films full of "rain" were frequent. They were used as "chasers" in vaudeville houses. They hurt business. They injured the eyes of the spectators. No theatres now would put up with that kind of pictures, said Mr. Dyer.

Before the formation of the Patents Company Pathe was the predominant factor in the film business. Under the competitive conditions now existing it is not. It has been pulled down from sixty per cent of the business to ten per cent. The amount of prints sold by the various firms in the Patents Company varies as much as three hundred per cent.

The Patents Company firms have always tried to improve the character of motion picture exhibitions by keeping objectionable films off the market. They have changed motion pictures from a side show proposition to a high-class theatrical proposition.

"The licenses granted by the Patents Company are not a right. They are a privilege to be immune from suit."

At the Tuesday session Mr. Dyer continued his testimony, taking up motion picture affairs with the formation of the Patents Company.

Mr. Dyer followed with a lengthy exposition of the details of the motion picture business, details with which those interested in the business are, for the most part, familiar. The object was, of course, to make these facts a matter of record when the case is laid before the Federal judges for review.

As evidence that the motion picture business is now nearing the plane of the high-class theatrical proposition, Mr. Dyer mentioned names of several men who are now entering the motion picture field, among them Augustus Thomas, Richard Harding Davis, Charles Klein and Rex Beach.

He outlined an analogy between the motion picture business and the theatrical business. In this he likened the methods of producing a theatrical attraction and a film and explained the relative methods of routing a show on the road and booking a film ahead. He also dwelt on the many big features coming in, of which "Quo Vadis?" was the first, which are being handled by theatrical people as theatrical attractions.

* * *

"AS for the cost of production," he said, "a film which costs two dollars a negative foot to produce can be marketed by a Patents Company firm with profit, I believe, while one costing $2.50 a negative foot to produce will be a loss financially. Between these sums lies the critical point, according to my observations.

"The gross receipts of the motion picture theatres of the country for a year are estimated at $350,000,000. Of this sum the exhibitors pay the various producing firms about ten per cent for their film service. Thus they pay a much lower proportionate rate for their attractions than do the proprietors of legitimate theatres who pay from forty to seventy-five per cent of their gross recepits to foot the bill of the current attraction. The proprietor of a motion picture theatre is really in an enviable position as compared to his brother showman who is putting a theatrical attraction before the public."

The greater part of the session on Wednesday was devoted to proof that the General Film Company, which distributes the films of the licensed manufacturers, has very active and unhampered competition. Mr. Dyer went over the entire country, almost inch by inch, and named the General Film offices and then the competing offices in every bit of territory. In most of the cities having branches of the General Film Company there were exchanges distributing the Mutual and Universal programs. Mr. Dyer stated that the General Film Company needs more distributing offices.

At the close of his testimony Wednesday Mr. Dyer made some very pointed and illuminating remarks.

"Competition is keen and bitter in the motion picture business," he said. "The business and the men in it have not yet become thoroughly civilized. There is not the feeling of courtesy and good will that exists among competitors in other lines. Managers of competing exchanges entertain a personal hostility toward each other. They speak ill of each other freely. They make frantic efforts to get customers by offering various inducements. Thus the competing programs get customers away from us and we get customers away from them. Some customers stick to one program. Others are continually changing every time an inducement is held out to them. The situation is one of fierce competition and all the persons in it are fighting for all they can get."

BRINGING THE OLD WEST BACK

General Miles, Johnny Baker, Indian Chiefs and Other Frontier Celebrities Revive Days of Indian Wars for Essanay—This Is the First Real Story of a Great Historical Undertaking

By CHARLES J. VER HALEN

TO reap, and reap bountifully after you have sown, is a pleasure in itself that converts the toil of labor into joy. When a big idea becomes a realization that is an accomplishment worthy of being placed on a high pinnacle. When the undertaking is of such magnitude that the eyes of a whole industry are concentrated on its consummation, its successful completion is indeed an achievement.

GENERAL MAUS, GENERAL MILES, AND PRODUCERS THEODORE WHARTON AND JOHNNY BAKER

In this country of ours there is history on record that has an inherent interest to all of us, and that will have an added charm when it flashes before our vision just as it happened, and with many of the prominent characters who helped to make it portraying over again the battles in which they were sometimes victorious and sometimes defeated.

With the return of the producers, camera-men and others whom George K. Spoor sent to Cody, Wyoming, for Essanay, a permanent record has been made of a bit of history which very nearly eradicated a mighty nation, the Sioux Indian.

There is nothing of fiction about this picture. It will contain events just as they transpired according to the statements of those who at the time of the original war were in its very midst.

Chiefs, bucks, and squaws, generals, officers and soldiers who held arms against each other in the battles of '90 and '91 again opposed each other on the very field they did some twenty odd years ago. Memories stirred in them of the real affray and they lived over again a period of their life which was at once painful in its recalling.

BUFFALO BILL, GENERAL MILES AND INDIAN CHIEF

Theodore Wharton, one of the producers whom Mr. Spoor assigned to take these pictures for the Essanay Film Manufacturing Company, returned recently to Chicago burdened with many thrilling experiences, none more so, however, than the actual scenes as they are registered by the camera. For several days previous to the taking of the first battle scene the air seemed to be charged with danger; both Indians and soldiers were loath to commence operations. It was during this battle many years ago that so many on both sides were lost, not only soldiers, but women and children.

During the entire taking of the picture the squaws chanted their death song as they did years ago when they saw the brave warriors fall under the rain of bullets. Many of them broke into tears as the vividness of the battle recalled that other time when lives were really lost and everything was actual.

Even the chieftains, now grown gray, and used to the sight of bloodshed from the innumerable battles, told of those days with a tremor in their voice. That battle was not only the start of a warfare that deprived them of power, but of brothers, relatives, wives and children. Those of the other forces who remembered that day of battle, such as General Miles and Buffalo Bill, felt a lump growing in their throats as they lived over again in each other's company the days of '90.

Things as this that will affect such

strong men as assembled on the old battlefield are truly historic and worthy of the efforts of the man that has undertaken to put them on film. George K. Spoor has delved into a subject that is dear to the hearts of all Americans, and made permanent for them that gone-by period which in time would lose its vividness.

V R DAY
Essanay's General Manager, with his spurs on.

Such battles as Wounded Knee and the Battle of the Messiah form part of this production, and show Chief Short Bull, who visited the fake Messiah that arose at that time, and at his advice started the battle. Jack Red Cloud, son of Chief Red Cloud, also takes part in these battles. Jack Red Cloud, with Goodlance and Iron Crow, were among the peace envoys that visited General Miles. Woman Dress, another old warrior, takes part. Aside from these battles he was associated with General Crook's command in '76

Dewy Beard, still considered a hero among his tribe, appears in his ghost shirt, which still bears the marks of five bullet holes. Dewy Beard was the last to surrender at the time of the battle, and held off the soldiers for fourteen hours from his place of vantage.

Brave men's names as these appear little in history, however their heroism deserves the praise of all. Its memory should live forever. Besides General Miles and Colonel Cody, Colonel H. S. Sickel, who is now in command of the Twelfth Cavalry, was then a lieutenant in the Seventh; General Maus, General King and General Lee were there to replay their parts. Philip Wells, a half-breed Indian, still bears scars of battle. He at that time was official interpreter, and during one of the battles had his nose cut off, but the quick action of an attending physician saved this organ to him.

Nine weeks were spent in the taking of this picture and 10,000 people employed, besides many prairie schooners, tents and so on. Mr Wharton before leaving was adopted into the Sioux nation and given the name of Waubli Wicasa, meaning Eagle Man.

THEODORE WHARTON, PRODUCER, AND GENERAL MILES

FACE TO FACE WITH THE JUNGLE

Paul J. Rainey Hunt Pictures Now to Be Placed Before Inhabitants of Smaller Cities and Towns—Remarkable Visualization of Wild Life in Africa Taken From Nature

WHAT now seems a long time ago, Paul J. Rainey, millionaire, sportsman and explorer, sailed for Africa, accompanied by J. C. Hemment, an expert photographer, and party containing several scientists, to hunt the wild game of that country with a motion camera instead of a gun. The idea was new at the time and attracted much attention.

When Rainey returned the motion pictures he had taken proved a sensation. He had successfully transferred to six thousand feet of film many intimate glimpses of the inhabitants of the jungle. The subject matter of the pictures was entirely new. It explored undeveloped territory. It showed the great beasts of Africa many times in close views.

THE RAINEY EXPEDITION AND SOME TROPHIES

Lions, buffalo, rhinoceri, leopards, jackals, antelopes, all these and innumerable other lesser beasts and birds as well, were shown on the screen. Perhaps the most talked of single scene was the one at the waterhole. With his camera focused on the water-hole, the photographer waited day after day before he got results, but when he did get them, they were worth the while.

Buffalo, deer, gnu, antelope, elephants

and birds of all kinds were seen parading down to the water-hole for that precious drink for which many of them risked their lives. For the predatory animals watch the water-hole, as it is their surest way of making a "kill."

As the milder animals troop down the declivities leading to the spring, the fiercer beasts lie in wait. On this account it was no easy matter to get the pictures, but they were finally obtained and are especially interesting.

Hunt scenes are also shown. There are pictures showing herds of antelope and deer in full flight, others showing them caught off their guard. Some of these scenes show the wary animals back in the middle distance. Others show them well in the foreground. Then there are the exciting parts. These include the hunts of many kinds. There is the pack of big hounds on the trail of a lion, fighting with the king of beasts, and, finally, worrying the body at the kill. Another scene with much action shows the lassoing of a rhinoceros, and many others show chases and hunts of various kinds.

Panoramic views are utilized very frequently to keep up with the action, which necessarily is very swift and covers considerable territory. Then there are pictures showing the camp, the army of negro camp-followers and burden-bearers, and the pack of big dogs carried with the outfit. Trophies of the chase in the shape of animals killed in the hunt may be seen in many of the views.

These pictures were taken under apparently insurmountable difficulties, which were, for the most part, overcome manfully. They were the first of their kind and also the best. Other pictures of African animal wild life followed them into this country, but did not create nearly as much of a furore.

When first brought to America they ran for about nine months on Broadway, New York, at the Bijou Theatre, with prices ranging up to one dollar. They were also exhibited in several other large cities on a corresponding price scale. But there were many cities not touched. In fact, the pictures have not been shown in any but the few largest cities of the country. Now they will reach the smaller cities and towns, for it has been decided to dispose of the pictures on a State-rights basis. The pictures are being handled by the Jungle Film Company, with offices on the fourth floor of the Mecca Building at 1600 Broadway.

J. C. HEMMENT AND A HUGE RHINOCEROS

PAUL J. RAINEY LASSOES A RHINOCEROS

PASQUALI "POMPEII" IN TOO GREAT DEMAND

The phenomenal success of the Pasquali production, "The Last Days of Pompeii," has opened the eyes of the managers of houses who have been playing legitimate attractions when they could get them.

Most of these managers booked the Pasquali picture the first time because it was handed to them by Klaw & Erlanger, who controlled their houses. Klaw & Erlanger have been flooded with telegrams since the picture has played, asking for an extension of the bookings and for return dates, showing that most of these managers have had a revelation as to the possibilities of the pictures as business getters.

The Pasquali Company is sending out new road companies to meet this demand as fast as they can be organized, but up to date has not been able to keep up with its bookings.

The Santa Barbara exhibit at the Panama Exposition will include motion pictures of all the principal features of Santa Barbara County. Julius Frankenburg and J. W. Brown, of the American Film Manufacturing Company staff, recently produced "Bean Thrashing" as a part of the series of views to be shown at the fair.

TELE-PHOTOGRAPHIC MOTION PICTURES

How the Motion Picture Can Annihilate Space

HUMAN life cannot be sustained or rather it cannot continue to exist at a greater distance from the earth than six and a half miles. Fifty years ago the aeronauts, James Glaisher and Henry Coxwell, ascended in a balloon to that height. They just retained sufficient consciousness to make records of their experiences and feelings. They were almost frozen to death by the rarefaction above them. Nobody has ascended as high as that since. It is doubtful if they ever will. These men were in the prime of life and physical condition. Mr. Glaisher, whom we personally knew, lived to 92.

We get from this some idea of the limitations of the motion picture as a recording agency off the earth. Now and again there are instances where aviators ascend and use the motion picture camera for terrestrial records. But they are limited in their ascents to a few thousand feet. Nevertheless, it can be seen that for military purposes aerial motion picture work can be made valuable.

What is a tele-photographic motion picture? It is simply a picture of an object a long way off—or, to put it in another way, it is a direct enlarged view of a distant object. Let us make this clearer. Suppose you went to the top of the Woolworth Building in New York City and on a clear day pointed your motion picture camera right over New York Bay into the Atlantic. And suppose the Imperator was on the water many miles off. If you took a motion picture of what was in front of the camera with a lens of the ordinary focal length, say three inches, you might obtain in your picture, if the intervening atmosphere was perfectly clear, a speck of the ship. But if your lens was made of considerably longer focal length by means of a telescopic attachment affixed to its posterior axis, that is, behind it and between the lens and film, you would get a much larger image. You would not get so much ocean in your picture, but you would get more Imperator.

In other words, it is perfectly feasible for a motion picture camera man to follow the progress of this great ship a hundred miles off right up into the Bay. To put it another way, he could point his tele-photographic camera at her and get a couple thousand feet of her miles and miles away showing all the detail on the ship and the expressions on the faces of the people.

We select this illustration of the Atlantic Ocean, the Imperator and the Woolworth Building in order to make clear our meaning. It is all comparatively easy to do. But now let us apply this teaching to everyday subjects that come before the motion picture camera. After the recent World's Series Baseball games, we saw some of the results on the screen at some of the theatres, and we were much disappointed with them. The figures on the diamond were quite small. They were just mannikins rushing about the field. It would have been perfectly feasible for the photographer to have got farther away, using a telephotographic lens, and to show these figures much larger. There would not have been so much of the stands and the people in the picture, but there would have been more of the game and the players—what they did and how they did it.

We shall be writing on this subject frequently, as we desire to interest motion picture camera men in it. In ordinary photography, telescopic work is quite common. Photographs of objects ninety miles distant from the camera have been taken. Photographs from balloons have been taken showing military dispositions and fortifications. The application of the motion picture to the work by the same optical principle is a natural and logical one.

Kearton, the well-known motion picture photographer of animals, uses the tele-photographic principle. The equivalent focus of his lens is eight inches. Practical camera men will realize what this means. Eight inches is about three times the equivalent focal length of the lenses ordinarily used on motion picture cameras. So he gets a much larger picture of a distant object or an animal than the ordinary camera will give.

THE SHADOW OF NAZARETH
(3-reel Warner Feature.)
Just Before the Betrayal by Judas.

"GOOD PHOTOGRAPHY" HIS SLOGAN

Burr McIntosh Is Coming Back to the Public Eye via the Screen, But, Oh, How He Will Watch the Technical End of the Picture!

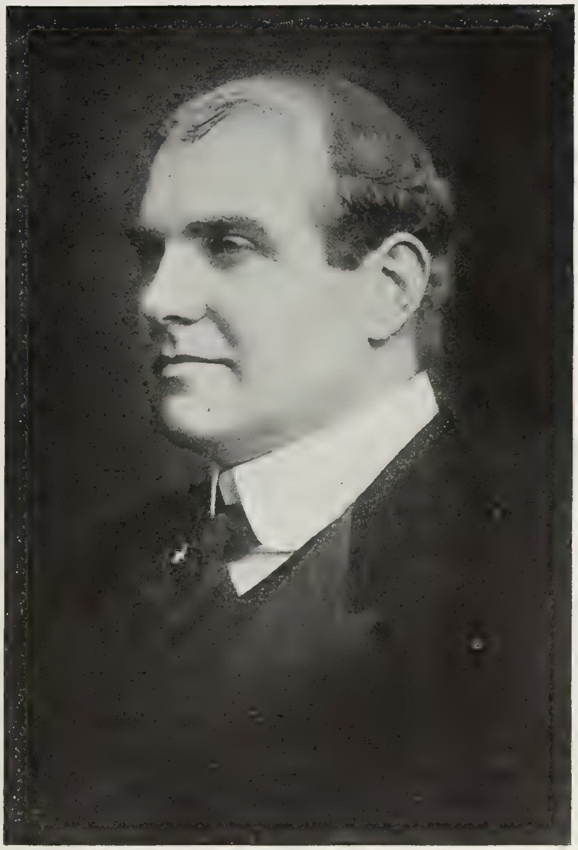
"PHOTOGRAPHY—that's at least fifty per cent of the film. I know something about it and you can bet it's going to be good when I make my debut upon the screen."

This is the slogan of Burr McIntosh, burly Burr McIntosh, actor, author, war correspondent, publisher and photographer extraordinary, who is coming back to the public eye through the medium of motion pictures in general and the All Star Feature Corporation in particular.

For he is going to play Jo Vernon, the blacksmith, in the coming production of Augustus Thomas' "In Mizzoura," and will again hide behind a tropical growth of chin foliage as he did just twenty years ago when he created the part at the play's first production in Hooley's Theatre, Chicago.

Burr McIntosh is the latest recruit from the genus genius to the ranks of the motion picture. He is a host in himself. That is to say, his heft makes him formidable. But his heft extends above the collar way up into his brain and he thinks; thinks weightily and definitely.

Wednesday last he overflowed Joe Farnham's chair in the uncharted office which Joe occupies in the interest of All Star and talked interestingly about himself and motion pictures; himself in the past and pictures in the future tense.



STRENGTH IN EVERY LINE

As for Burr McIntosh, he has been all things. Way back in 1885 he started his stage career, which he abandoned in 1911 and took up for a few months again last Winter. He was war correspondent and freelance through the war with Spain. The lecture platform knows him well.

He originated the Burr McIntosh Monthly which died when he left it, but he may possibly do a resurrection stunt with it. All these things he did well.

But photography is the calling which engrossed him. So for the past year or two he has been busy on the Pacific Coast with his own studio. After "still" photography came motion photography. In fact he is right now organizing the Burr McIntosh Moving Picture Company. "Why, the name itself is an asset," he argues.

"Fifty per cent of the value of a screen production lies in the photography," he reiterated Wednesday. "Photography has been my hobby. I have studied it. I know that when a man goes to motion pictures the clear but mellow photography is what he wants to see. He wants to see it more than he realizes. For his eyes will balk at poor photography and he will leave the theatre displeased. He won't know why. But poor photography will be to blame.

"The day is coming when all motion picture photography will be the clear-cut, cameo kind which is now hailed with delight. Then it will be the common thing. But until that day comes, until every picture on the screen is a delight to the eye, I won't be happy. I have been watching the All Star people. To-day I saw some of their productions not yet released. I know they have the same idea. We are going to work together and you will like the result.

"Yes, I'm glad to be back with my old friend, Augustus Thomas. I doubt if anyone else could have lured me East from my happy home where I have been growing younger every day and got me to don grease paint and whiskers again. You know, Jo Vernon has a flowing beard and you must be very careful of your make-up before that awful lens which catches everything. We are going to Florida to make the picture. I know I'll sweat and stew under the grease paint and beard, but that's not what cuts most.

"To make the joining of hair and beard perfect I've had to let my hair grow at the side. I used to be good looking, but now I have long locks over the temples."

So saying he pushed back a contrary lock. And all he needs is hair to make him a modern Samson.

He needs nothing more to make him a motion picture luminary. Actor, author, war correspondent, publisher, photographer—what better biography for a "who's who" in motion pictures. G. D. P.

OH, IT'S AN INTERESTING LIFE!

Punctuated by **GEORGE D. PROCTOR**

"A DRAMA of Crime." This cute little electric sign, in letters about two feet high, heralds a current theatrical attraction at one of the theatres in our local Main street, here in N' Yawk. A theatrical attraction can be advertised as "a drama of crime." Can a motion picture be similarly advertised? Not right now, anyway. This isn't an argument for or against censorship or anything else. It's just a little observation on things as they are.

M. A. Neff, of Cincinnati, president of the Motion Picture Exhibitors' League of America, dropped in for a short call Tuesday.

"Make three reels for a nickel and four reels for a dime your slogan," he said. "That's all I want. Put just those two little lines in your paper and they'll attract more attention from Maine to California and mean more to the exhibitors than any other ten lines in your paper."

Well, there they are.

"Ohio was never stronger than today. The Motion Picture Exhibitors' League of America never had so strong an organization as it has today," continued Mr. Neff, hitting his stride conversationally. "We've had our troubles in Ohio, but I want to tell you that the convention which will be held at the Sinton Hotel, Cincinnati, January 27, 28 and 29, will be the greatest thing ever held in the Middle West, and I don't bar the national Chicago convention of 1912, either.

"I've been up through New England looking things over. Maine has a beautiful organization. Massachusetts will have a strong one. That state is being reorganized and the job is being done right this time. Connecticut, I'm sorry to say, has no organization. I wish I could get in touch with the right sort of man to organize that state.

"But don't overlook that Cincinnati convention. You know the Kentucky people will be meeting right across the river at the same time. I want to see you all there." And so saying he departed.

Something may be expected soon from Ambrosio. M. A. Stevani, president of the Ambrosio American Company and the Raw Film Supply Company, is back in town after an absence of six months in Europe. He arrived on the Olympic along with several other notables. His first action was to drop a few sotto voce hints that he expects to spring something very shortly. He says he will shortly bring into this country big productions which will beat the Ambrosio "Last Days of Pompeii," which George Kleine is handling. He has several features of from three to eight reels in length coming. By the way, he will probably select an American sales manager to succeed Eddie Barry. Just wait and see whom he picks.

As the cards are shuffled, don't overlook Billy Quirk, of uncertain age, but still playing bell boys. Billy calls himself "the boy comic," and he's right. Let's see. Billy started with Pathe. Then he was with the Universal. Now he has been on the verge of going out with his own act in vaudeville, but several manufacturers have been flirting with him so he has been putting the act thing off. I have an idea that he's just about to sign up. More later.

AND HE CALLS HIMSELF "THE BOY COMIC"

All one has to do to be rated a "wise guy" in the motion picture business right now is to wait until the other fellow says something and then contradict him. Try it. It's so simple.

Winsor H. Scofield, late of the Ambrosio American Company, returned from England on the Lusitania with the American and Canadian agency for the Gloria films, produced at Turin, Italy, under his arm. These films are produced by Mario Caserini, who was chief producer with Cines and Ambrosio. The leading man is Mario Bonnard, who played the title role in the Ambrosio "Satan." Lyda Borelli, an Italian actress of repute, but new to pictures, is the leading woman. The first production is "The Ghost Club," a six-reeler featuring Mr. Bonnard. The films will be handled here by the Scofield Company.

This is an era of inflated figures, and the worst is yet to come. If this be treason, make the most of it.

G. P. Hamilton, president and general manager of the Albuquerque Film Manufacturing Company, of Albuquerque, N. M., dropped in early in the week for a short chat. He opened with these always welcome words: "I am a subscriber and I read the paper every week, so I thought I'd drop in and look you over."

Mr. Hamilton had something to say when he got started. He is a man with a wide practical knowledge of the motion picture business in the technical end, the producing end, and the exhibiting end. He can tell Eastman stock by the smell and has all the earmarks of an expert. His firm will probably produce two three-reel features a month, one to be released on the Warner's Features program. He and Milton Fahrney will act as directors and a bunch of the old St. Louis Motion Picture Company will be engaged in the producing end, including Geo. W. ("Buck") Connor. "Buck," by the way, has just been presented with a bronze medal by the War Department in recognition of service with the civilian scouts thirteen years ago in the Philippines under the late Major Archibald Butt. Because of his bravery he was recommended by Major Butt for promotion to a lieutenancy.

The producing plant of Hamilton's concern will be in Albuquerque, as might be expected. Western pictures will be produced, real ones, which do not misrepresent the frontier days.

Here's Mr. Hamilton's dope on the situation through New Mexico and the adjoining states from the exhibitor's point of view:

"Features are the thing right now," he said. "They're all using features, mostly the three-reelers. The exhibitors in the West will go to all sorts of trouble to book a feature, and then they play it up well in advance, especially the fellows in the remote and inaccessible towns where it is hard to get features because of shipping troubles. Features sure have a grip on them out there."

There you are. The exhibitor wants features, take it from G. P. Hamilton. If he wants them he will get them, and he won't bother about the effect they will have on the business of the future. As long as a feature has more merit than a single reel production, I'm in favor of it.

John Steppling, sterling John Steppling, all wool and several yards wide, is coming back to pictures after a season in stock in San Francisco. He has joined Albert R. Christie's company, which is making Nestor pictures on the Universal program. I'm sincerely glad to see John back. He is a finished portrayer of character parts.

For two years he was with the Eastern Essanay company. He originated the Billy McGrath series. Then he came East and was with the Famous Players for a while. His work in "Tess" as John D'Urberville was a delight. John made his debut under Daniel Frohman in the old Lyceum stock company. He has been with E. H. Sothern and was in the original production of "The Prisoner of Zenda." Now he is back in pictures. Good!

Now the small exhibitor will have a chance at the Paul J. Rainey African hunt pictures. These pictures broke all records in the dollar houses. They played on Broadway for many months at a dollar a head and did good business. Now they will be sold on a state rights basis. They are a very live proposition. They haven't touched any of the second-class cities. They ought to pack 'em in when shown in the places of from 5,000 to 500,000 population. They have the rep. and they have the merit.

Nearly Scandal

Larry Griffith is gathering his forces around him at the Reliance studio. James Kirkwood is coming over as a director as soon as he finishes "Strongheart" for the K. and E. Biograph combine. Griffith showed up at the Reliance studio every Tuesday with a company of about fifteen of his old Biograph players. Dame Rumor hath it that Griffith may take a trip to the coast in a couple of weeks. He may take Kirkwood along and leave him there at the New Majestic plant near Los Angeles.

William F. Haddock, the "Silent Bill" well loved by all the members of the Screen Club, and Miss Rosa Koch, of Brooklyn, will be married November 18, it is announced. Miss Koch, who has been playing with Eclair for some time, will desert the screen. In the meantime Bill has hooked up for good and all with the All Star Feature Corporation.

Frank J. Cheyenne Carroll was in town for one of his longest visits—three days.

Frank ("Spectator") Woods is the new scenario editor for the Mutual Film Corporation. He will handle all scripts for the Reliance, Majestic, Apollo and Komic brands from his desk at 71 West Twenty-third street. "Spec" was one of the first to make an earnest effort for the betterment of the photoplay while he was writing stuff for the public. Later he was with the Kinemacolor Company on the Pacific Coast.

J. Parker Reade, Jr., is away on a trip disposing of the little unsold territory on "Victory," and also boosting "The Stranglers of Paris." He was last heard from in Kansas City, Wednesday, with his face turned toward the setting sun.

The Solax Company is building a large addition to its laboratory at Fort Lee, N. J.

The All Star Feature Corporation has purchased the motion picture rights to "Shore Acres" from Mrs. James A. Herne.

Joe Farnham has laryngitis and a new hat. The latter he won from Arthur Leslie when a new publication passed quietly into innocuous desuetude.

Jane Quirk, wife of Billy Quirk, will be seen in vaudeville in New York next week. She will be at the Colonial leading the orchestra for a big musical act.

Philip Mindil, whose pen has been ever so active for, lo, these many years, has founded and taken charge of the publicity department of the Mutual Film Corporation. When he skips through the adolescent stage and finds out that exhibitors don't care if motion pictures ARE projected sixteen to a second, he will make them all hustle, for he is an old hand at the publicity thing.

Bill Barry, who used to make the rounds with the syndicate under his arm, starts in with the Nicholas Power Company Monday as advertising and publicity manager.

A. Levey, of Midgar Features, now knows why New York policemen wear nice blue uniforms and shiny brass buttons. He was arrested in the subway recently for smoking and the judge in the night court said, "Ten dollars, please." And the funny part is that Cecil Charles Graham, general manager of the Midgar Features, the man who hands out more cigars than anyone else in the film business, isn't the least bit sympathetic.

F. M. Sanford has been engaged by Phil Gleichman, of the World Special Films Corporation, as manager of the Dallas exchange with headquarters in the Andrews building.

When "Protea," the five-part feature, was put on the market last Monday by the World Special Films Corporation, it was accompanied by eighty pages of music written especially by J. Loft.

Got an awfully nice letter from Joe Brandt in London. Owing to a previous English Universal brand, the London offices of the Universal Film Manufacturing Company, of 1600 Broadway, are under the name, the Trans-Atlantic Film Company, Ltd. They are at 37-39 Oxford street, London, W.

Charles Feature Abrams reported by post-card from Montreal.

Adrienne Kroell, leading woman with the Selig Polyscope Company, is recovering from a bad attack of rheumatism. She has been taking a vacation at Mt. Clemens, Mich.

F. J. Flaherty, formerly with the Mutual Film Corporation, has been engaged as assistant to George A. Magie, who represents the Universal in all territory west of Pittsburgh. Both Mr. Flaherty and Mr. Magie will make their headquarters at the Standard Film Exchange, Chicago.

Bryant Washburn, of Essanay, recently entertained a party of Chicago newspapermen with a banquet at a little Italian restaurant on the North Shore.

Got a postal from J. J. Reader,

(*Continued on page* 56)

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PICTURES AS A COMMON LANGUAGE

THE motion picture speaks, or should speak, not merely an international language, but a language understood by all the people of the world. Last week there was printed in these pages a thoughtful article which was a plea for and a prediction of the time when a method of titling should be adopted which all people could read and understand. While it is no doubt desirable there should be a language common to all people, it is doubtful if we are within measurable distance of such accomplishment. According to Holy Writ, when the people met on the Tower of Babel and agreed to differ, it was because they were suddenly stricken with an inability to understand each other. In other words, confusion of tongues arose.

* * *

ON former occasions reference may have been made on these pages to the influence which great paintings have on the motion picture. It has been suggested that great paintings should be taken as the basis of good motion pictures. Why? Simply because great paintings speak a language understood by all. If you want evidence of this you have only to go into some great art gallery such as the Metropolitan Art Museum of New York City to perceive the truth of what is said here. In that gallery you will see many great works by old masters that everybody can understand.

THE same should apply to the motion picture. Everybody should understand a motion picture—preferably without the use of sub-titles. It is regarded as a triumph of the motion picture artist that he can make a picture which does not require subtitling. But it is rarely done. We are, however, advancing toward that desirable consummation. Some time ago there was produced in this country and shown at the Lyceum Theatre, New York City, a five-reel picture entitled "Tess of the D'Urbervilles. This was an American-made film on a purely English subject. It received great praise from the critics in this country. Yet though it depicted a story supposedly acted in a foreign land, it was made in Westchester County, New York, if I am correctly informed. This, if a personal triumph for the Famous Players Co., also helps forward, it is to be assumed, the millennium of the motion picture—the time when pictures will be made that are understood by all people of all kinds. You have an example of this condition of things in the "Last Days of Pompeii." Everybody knows this theme and it seems that everybody understands this picture. Hence its great success.

* * *

GREAT plays and great books as well as great pictures ("still" pictures are meant) acquire universal comprehension. It marks the success of a great novel, for example, if it is translated into many languages. Similarly with plays. As for great paintings, you may find reproductions of them all over the world. We must reach the same condition of things with regard to motion pictures. In a measure we do at times. Not to anything like the extent possible. There is still too much internationalism about the picture. For example, in South America only French and Italian subjects go. And so on with other parts of the world.

* * *

THE world is unfortunately still split up into a number of parochial localities. Some such ideas as these of mine may be in the minds of the Cines Company of Rome, who are instituting a great dramatic international competition. This competition is opened till April 30, 1914. It is for motion picture dramas. Particulars of the competition are to be obtained from the directors of the Cines Company, Via Macerata 51, Rome, Italy.

* * *

THE Cines Company offers as a first prize, $5,000; second, $1,000; third, $500; fourth, $200; fifth, $100. These prizes are set aside for original scenarios. The Cines Company makes great pictures. It is in its power to select great themes for their scenarios. The prizes are worth trying for by the best writers of the world. They should bring out original ideas—ideas which are generally understood. If the judges, who appear to be men of repute and position, exercise their functions with discretion, they may help forward the time when motion pictures will be made which all will understand without sub-titles.

THE AVERAGE AMERICAN EXHIBITOR

A Review of Some of the Trials and Tribulations Besetting the Backbone of American Producing Companies

By E. J. HUDSON

THE president of a large corporation controlling one branch of the manufacture of a certain well-known staple commodity, feeling the first symptoms of an attack of a disease familiarly known as progressive commercialism, sought to obtain a deeper insight into the characters and lives of the many men throughout the United States who retailed his goods. They were the storekeepers in cities and towns from the smallest to the largest in population.

The managers of his sales and advertising departments, called into the conference, very wisely professed their inability to shoulder the responsibility of the task. The president, mentally recalling the amounts standing opposite their names on the payroll, scowled at their professed incompetence. The advertising manager spoke:

Only Human, After All

"Why not call upon a student of human nature. I read recently of a man in New York who claims to be an analyst of human nature." Acting upon this suggestion, the analyst was summoned. Learning the president's wish to become more familiar with his retailers, their home life, business knowledge, their troubles and mannerisms, he departed on a three months' trip.

He returned with an expense account out of all proportion to the distance he had traveled, and submitted a lengthy written report. Reduced to its essentials, the report, translated from verbiage befitting the author of a dictionary, read:

"They are just like anyone else."

The corporation president smiled knowingly, showed the summarized report to his sales and advertising managers, and said:

"Act accordingly!"

An exhibitor, defined as such by manufacturers of programs and features, sometimes called other things by exchange managers and salesmen, to his employees either "the boss" or "the old man," and to his patrons, "Mr. So and So, who owns Such and Such Theatre," is necessarily "just like anyone else." If he was otherwise, P. T. Barnum or Joe Bailey would never have permitted him to go unmolested to this day.

The Exhibitor as a Business Man

Unless his reels fail to arrive on the Limited, or he is under the care of a physician, he follows practically the same form of activity as does any business man. It is in his environment, the theatre, and among his business associates that he differs from the average business man.

His business, or profession, is esentially one of constant activity and mental energy. Competition is much more keen and dangerous than in any other line. A dealer in automobiles has a selling campaign, the surface aspect of which changes but little from week to week. The groceryman has his stock in trade, and no one ever saw labels on ketchup bottles, or brands of butter and sugar, change over night.

The average exhibitor, every Saturday, and sometimes on Monday, receives a printed program of pictures scheduled for his theatre the following week. Sometimes he gets them all, and sometimes he doesn't. A "repeater" has caused more whitened hairs than any so-called restorative ever invented. It is then that his ingenuity is called into play. He must either take the chance that no one who had seen the "repeater" would return on that night, or drop it entirely from the show, and instruct his operator to "slow down." The "repeater" is seldom the fault of anyone, but it serves to add one more burden to the daily life of the average American exhibitor.

Unlike his fellow-retailers in the automobile, grocery, drug, hardware and clothing lines, he has, up to the present time, received little or no so-styled "dealer helps" from the concern whose pictures he rents. This has not been the fault of the manufacturers, nor the exchangemen, but rather is due to the rapid influx of business, which has grown faster than is usual in any commercial line, permitting attention only to things immediately at hand.

His Problems Increased by Isolation

Away out in the wilds of Indiana, Illinois, Montana or California, the exhibitor is far from the center of activity in his business. About the only representatives he sees from whom he has been able to glean ideas and suggestions have been booking agents for State-rights buyers, his own local competitors, or the exchange representative. To all appearances he is engaged in a one-man business. As a further handicap, few exhibitors first opening theatres have had any previous experience in the management of a house. They realized the opportunities, and, like many men bent on success, gritted their teeth and plunged in.

Apart from difficult problems arising within his own theatre, the exhibitor is set upon and harassed from all sides by local censor boards, the police, the clergy, and the charitable clubs. He has been their first and only consideration. Any stigma which may have been attached to the film industry in the past has rested almost wholly upon the exhibitor. But with the instinct for meeting serious problems which enables him to remain an exhibitor, he has successfully dodged or met the issue, and in few instances has he been other than victorious.

Although the manufacture of film was begun a considerable period before exhibiting became an acknowledged business, the exhibitor, despite his handicaps, lack of precedent, and the almost insurmountable barriers standing between him and success, has to-day outdistanced the average manufacturer, and, from a business standpoint, is far in the lead.

Exhibiting Has Outdistanced Manufacturing

Like a good business man, he has invested his profits, studied his market, and from the darkness surrounding his first ventures in two-hundred-feet subjects, projected in poorly-lighted, illy-ventilated "shacks," he has emerged into the light of modern business to greet the multiple-reel productions with theatres that are marvels in architecture, objects of praise in their elegant splendor and refinement, and monuments of prosperity to their builders.

It is safe to say, and true, if thought is given to the statement from a comparative standpoint, that the average exhibitor has made a heavier investment, risked more, fought harder and surmounted more obstacles than the manufacturers who supply him with film.

A film made five years ago, taken on a comparative basis, cost but little more than does the average release of to-day. The present supply is much more elaborate in detail, presents greater possibilities, and is, of course, a much superior production. But have manufacturers reinvested their first profits, and made as great an effort to preserve and increase the scope of their endeavors as have the exhibitors?

The manufacturers of a program make a release. A certain sale is assured by their exchanges. The exchanges, in turn, are virtually assured of so much revenue in rentals. But what about the exhibitor? He has little or no voice in the making of the picture. He is obliged to take it; arrange the paper in his lobby, and then hope and pray that the public will be attracted. This is not intended as a comment on present-day releases, for good pictures are no longer a thing of the future, but merely to emphasize the apparent helplessness of the average exhibitor in the selection of those wares which will attract the greatest possible business for his theatre.

He takes what he gets, and does his best with it. That is one fact, although often the subject of protest, which has made the exhibitor the keen-minded, superior business-getter that he is today. Perhaps if he had been given a voice in the selection of scenarios, or had been permitted to specify the type of production he desired, he would have been less competent in making circumstances fit conditions. It would certainly have deprived him of many valuable lessons in quick thinking and ingenuity, two things which are heavy contributors to his success.

A Man of Many Abilities

The exhibitor, to make his house yield a legitimate profit, must be many-sided. By necessity he is an ardent student of human nature, and has learned to judge in a moment whether a patron is pleased or not. He is the actual buttress between the manufacturer and exchangeman and the theatre-going public. He gets many hard knocks, but few exhibitors have ever been seriously crippled in receiving them. Aside from the public, he has his employees to train and discipline—and this is far from the least of his worries. He has to inculcate in them the value of courtesy; the necessity for constant vigilance in watching for opportunities to make friends of his patrons, and the need for a general knowledge of business methods which enters into every department of theatre management.

Then he must be a student of projection. His operator understands that point, but when the operator is ill, or leaves for a day, he is usually obliged to take things in hand in the projection booth. Then there is the detail of advertising. It is the breath of life to his business, and he can't afford to overlook it. But to get his money's worth in increased patronage, he first must know how to advertise. In many instances this has been a costly lesson, with no help from any source. Three national advertising campaigns recently planned have scared the wrinkles from many faces poring over ledgers and day-books in offices in the back of theatres.

The exhibitor's business day begins almost with sunrise. The theatre must be thoroughly cleaned; the reels obtained from the local express office and inspected; the posters hung, and advertisements written for the day's program and for advance notices. Then the more ingenious ones make their own slides. Music must be selected to conform with the day's program. If an usher, the manager or box-office girl fail to report for work, there comes a hasty skirmish for an understudy, and a day of worry over the selected one.

Then he is sure that many of his friends will attend the theatre either in the afternoon or evening. If he is not present to welcome them in person, they feel slighted, as many exhibitors will affirm. In spare moments he devotes his time to his family, keeping his books, studying and seeking new methods of management, striving to meet and outdistance competition.

Each theatre is a business unto itself. Its commercial course must be studied and charted, its market awakened to the point of investment, and its every angle studied for a weak point which would permit inroads from competition. It is the ultimate goal of the manufacturer and exchangeman, while the exhibitor must reach out beyond to that varying, moodish and thoroughly unreliable, but absolutely vital factor in his success—the public. And upon his success depends the success of others in filmdom.

A broader vision of his possibilities have entered into the exhibitor's daily life, and he is grasping out and securing them. He has graduated from the initial stages of his business, and with a wealth of experience in shattered hopes, fallen ambitions, unprofitable ideas, worthless investments, and unrealized desires strewn in the path behind him, he is launching forth into a more intimate knowledge of exhibiting as a profession, to be constantly studied and improved upon.

A Benediction to the Average American Exhibitor

His hardships have increased rather than diminished his determination. His losses have been as guide-posts to a better future. His character has been vilified by seekers of publicity, but he has remained an exhibitor. Employees have deserted in a body, but he has stayed and fought. Pictures have been bad, but he has used his ingenuity as a cloak. He has been shunted about without end, but has managed to keep on a straight track.

Perhaps if some analyst probed deep enough he would find that the average American exhibitor, like the retailers who handled the corporation's product, "is just like anyone else," deserving of every consideration and assistance in his daily struggle to increase the popularity of motion pictures.

CHARLES V. HENKEL

The friends of C. V. (Charlie) Henkel will be interested to learn that his first feature release will shortly be made. It is on the subject of the "Three Musketeers." It will be in six reels. It will probably be followed by many pictures similarly ambitious in theme.

Mr. Henkel has had considerable experience in the picture field. He was one of the originators of the Powers Company, four years ago, having come into the motion picture field from the phonograph industry. After the Powers Company, he initiated the Crown Feature Company, which released many notable productions such as "St. George and the Dragon," "Dante's Inferno" and others. The Crown Feature Film Company for a time released the well-known Milano pictures which were of great beauty and interest.

Mr. Henkel has not been active in the picture field since leaving the Universal. As announced several months ago it has always been his intention to take a prominent part in the feature business. This he is now about to do. Mr. Henkel is a practical picture man, in that he understands the entire production and preparation of the picture. He is a practical photographer, a competent judge of scenarios and also inferentially and directly, of pictures themselves.

Then he knows his market and having a considerable following in the business, he should meet with success. T. B.

PHILADELPHIA PLANS "RALLY"

At a special meeting held in the Parkway Building, the Philadelphia Local of the Exhibitors' League of Pennsylvania decided to hold an open "rally" meeting at the same place on the first Sunday afternoon in December. The idea and object of the rally meeting will be to induce all Philadelphia exhibitors who are not now members to join the league and, to wake up those who are members into greater activity for the betterment of conditions.

In order to encourage new membership the charter has been declared open for three months and the initiation fee will not be required.

Mr. Jefferies, state president, conducted the meeting. In his opening remarks he called attention to the fact that the operators have formed a very strong organization and suggested that the League co-operate with them rather than take a stand of fighting the union.

Short addresses were made by Messrs. Stiefel, Hayman, Benn, Rappaport, Segal, Berman, Rogasner and Solomon. All these spoke in favor of a stronger organization and increasing the membership.

The matter of program length was brought up but nothing was decided at this time. This matter will come up again at the "rally" meeting in December. A committee was appointed to communicate with every exhibitor in Philadelphia and vicinity regarding the boosting of the League and inviting the non-members to the big meeting. The committee is Mr. Fisher, chairman; Messrs. Benn, Greenberg, Wheeler and Hayman.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

HOPP HADLEY, advertising and publicity manager, who was formerly scenario editor for Reliance, an acknowledged headliner in the world of photoplay writing, makes a quick touchdown with the following statement to News readers: "Theatre programs and billboards have for so many years shouted aloud the name of the author responsible for the effort-otherwise, that it seems a fact that all authors should be given due credit for their work no matter where or how it is presented to the general public. In fact, there is no good reason why the motion picture producer should be the one and only exception to a generally accepted rule." In other words, refer the question to our legal friend, Blackstone, and there is no argument.

From the standpoint of the public, which, after all, is the business standpoint, the author of a photoplay should be announced at every opportunity, if for no other reason than its news value and the added interest and added dignity it gives to the photoplay. Undoubtedly it is a good "business" move for more reasons than one. We may, for instance, be impressed by the fact that "The Greater Evil" is advertised to appear or is about to be shown in a certain theatre. But there is little doubt that we are more impressed by the fact that "The Greater Evil," by Ralph L. Earl, is the attraction, even though we don't know the said Earl or any of his kin. Strange as it may seem at first blush, names are valuable even where they are not known. Ask any newspaper man!

Now add to these few thoughts the fact that photoplay writers are as scarce as hens' teeth, almost, and that it is good business to encourage them, or, at least, not to discourage them by refusing them equally fair treatment with that accorded them by the magazine world, and you have established a fair case. For more than a year, to my knowledge, the Reliance has been giving credit to its authors on the screen, on the posters, in advertising, and through the columns of the moving picture magazines. However, it is not a fixed rule with the company and many exceptions have occurred. But it seems safe to predict that all companies will eventually announce the author's names. Why? Because Mr. and Mrs. Public are interested in names."

The above is an excellent argument for author's credit. The city editor of the newspaper orders the staff writer to "get all the names you can, for it makes friends for the paper." To the film manufacturer we would advise to use all the names you properly can, for you make the writer and the writer's friends your friends. The eritor of the Writer's Magazine is urging the author's credit to all articles and verses clipped from exchanges and newspapers. How much more important it is to credit the name of the author of a creditable photoplay on the screen.

Bar Out Pictured Bliss

At what length of contact does a kiss cease to become an affectionate caress? This is one of the latest of the questions pondered by the Ohio State Board of Moving Picture Censors, as the result of the profuse osculation that has been evident, the Censors say, in most of the films they have censored. The Board has passed films where a kiss is snatched hurriedly; where it has been of but a few seconds' duration; and where it has seemed to everyone, according to the Board, but the participating parties, an eternity. But now the time has arrived where the long, lingering, everlasting kisses have to be cut out.

"It sets too bad an example for our young girls," explained one censor recently, when a caress was ordered sheared. And then rules other than we announced in a previous issue have been promulgated. Abbreviated skirts, dueling, and gambling by women, are some of the things tabooed. The Buckeye State's official O. K., which after November 4, is flashed onto every screen before each picture, has been designed by Secretary W. C. Archer, of the State Board of Administration. It is the map of Ohio in yellow with the bold words: "Passed by the Ohio State Board of Censorship."

These photoplaywrights and directors who would have their product shown in the green pastures and beside the still waters of Ohio state, will do well to eliminate the profuse kisses from script and film. We have been told that we came within an ace of landing on this board. A miss is as good as a mile, if the art of Cinematography is to be held up to ridicule on every opportunity in the press of Ohio by these censors.

Our Seasonable Friends

The turkey.
The mince-pie.
The family at dinner.
The family Bible.
The old New England homestead.
The return of the prodigal on Thanksgiving Day.

Good Books

Man is known by the company he keeps. If he reads good books he is in the best of company. We read an article the other day in which an author boasted that he didn't read much. The character of his work proved that fact before he opened his mouth. Good books incite uplifting inspiration. With more solid reading on the part of photoplaywrights there will exit the neurotic plot, and the scenes with the dark brown taste. We need more optimism, more sunshine, more moral lessons in the pictures, and less suggestion, ballroom flirtation and deathbed scenes. Tell us what you read and we will tell you what you are.

Pertinent Pointers

Editor Ben Schulberg, of Famous Players Film Company, will consider select multiple reel plots. Stories must be exceptionally good.

Edison says: "No man knows one seven-billionth of one per cent of anything;" but many a photoplaywright gets mad if the Editor tells him the story is not available.

Many a young writer has lost a good sale by telling the Editor if he could not give attention to his manuscript immediately to send it back to him. Scripts that look favorable are frequently kept for more careful examination.

It is from the unexpected quarter that the exceptionally good script may come at any time, and every good editor knows this and refuses to close doors to the unknown writers, or the unsolicited story.

If one waited until he was in the exact mood to write, he might wait forever. A system of good hard work for an hour or two daily will accomplish a great deal. Creating a story is hard work and this "inspirational" talk is mostly rot.

A correspondent tells us that he enclosed picture post cards with his script and sold the story because the Editor and Director received helpful ideas of scenic environment. We have known picture post cards to suggest more than one good story but we do not advise deluging the defenseless editor with pictures of Niagara Falls and "Wish you were here" written thereon.

Do not write a letter to the Editor stating "This story is founded upon facts," or "This is a true story taken from real life." The amateur does this and it prejudices the script reader against the story. Truth is seldom stranger than fiction despite popular argument to the contrary. Submit your story and your name and address and rest content.

This is the season of the year to write plots with interior scenes for Eastern companies.

Endeavor to choose titles that are not commonplace. Work as hard on the question of your script titles as on the script action. Try and arrive at a title that will cause immediate interest.

Next Week's Feature

Next week, Miss Maibelle Heikes Justice will inform you just how she writes those gripping multiple reel features that have made her work so much sought for. Miss Justice is equally at home in Filmland and Fictionville.

Shown Without Titles

After being inflicted with windy arguments that the more sub-titles to a picture, the better for the picture, we viewed "The Anarchist," a King Baggott feature. It was produced by Herbert Brenon. Heart interest is established at the very beginning (this is worthy of especial note) and the picture was shown without titles; none was needed.

A New Scheme

The very newest idea is from the New York genius who has had just a few photoplays returned to him because they are better adapted to short stories. He is willing to sell the plots at so much per plot, to short story writers.

Knowing Where To Sell

Half the game of Authorship is knowing where to sell. Yes, half. It is just like any other business venture. The man who speculates in live stock studies the market, learns where the best prices are offered, and whether hogs, cattle, or sheep are in demand. The writer of fiction studies his market also. He discovers that the Cosmopolitan Magazine does not desire the kind of story that might please the Western Christian Advocate. He knows stuff demanded by the Railroad Man's Magazine will be disdained by The Smart Set. The experienced photoplay writer had learned through costly experience that Thanhouser is not buying that scripts written for Biograph are so readily adaptable elsewhere; that Reliance is not in the market for the stories which prove highly desirable for Keystone comedy.

The experienced photoplaywright constantly studies his markets. Like the dealer in livestock he makes it his business to know the sudden shifts in the market; where the best prices are obtainable; the easiest shipping point. There is too much of the hit or miss policy pursued by the beginner—and by others. Keeping in close touch with the trade publications; a careful study of their advertising columns; and intelligent work are indispensable items for those who would succeed. Try and determine the place wherein your plot will fill a need. Submit your story to the Editor of that company which calls for the kind of manuscript you have to sell. Do not "fire at random" hoping that your plot will land somewhere.

If your story is rejected, repeat the process. Look for errors that you may not have noticed previously. It is a good plan to keep a completed script by you for several weeks before sending it out. Let it "get cold" and then read it over again carefully. Maybe you will conclude to give it a final recopying.

The Hall of Fame

Marie Corelli is writing 'em!

J. M. Barrie is not writing picture plays despite the fact that a New York Editor recently bought a script that later turned out to be a Barrie play.

Miss Hettie Gray Baker is in Los Angeles, Calif., this Winter. She is adapting the Jack London novels to the motion picture screen.

Query: What has become of A. Van Buren Powell, erstwhile Photoplaywright and President of the Order of Optimists?

Eustace Hale Ball and Lawrence McGill wrote the screen dramatization of "Checkers."

Orville Harrold, American opera tenor, claims authorship to fifty motion picture plays.

The "Sample" Script

The "sample" script, in our estimation, does the beginner more harm than good and that is a reason we do not utilize it in our work. After all, it is the idea and the originality, and not the form, that is all-important. We know of a number of writers who have achieved unusual success without studying a "form" play; and we know of others who have followed the "sample" script almost word for word and, consequently, have been delayed in progressing.

A script written by Editor McCloskey, of Lubinville, was recently published. It was not intended as a model when written, and consequently some studio slang was written in. Yesterday we read a script the author of which had carefully utilized all the expressions in the McCloskey manuscript. McCloskey wrote that script in a hurry, probably, and used the colloquialisms to save time. The freelance writer is differently situated and cannot write in slang with impunity. Don't do it.

Just a Reminder

The biggest and best producers in the world are those releasing clean photoplays. Pictures that appeal to the entire people, mean decent pictures. Keep your own self-respect, and try and win the respect of others, by writing only the sort of stories that you would like your mother to see.

Much Ado About Nothing

The chatter being circulated in that portion of the theatrical press antagonistic to the motion pictures, that "an exposé of scenario departments is coming via the damage suit route," is pure piffle. Reputable concerns have nothing to fear, and contributors have nothing to fear, either. The time is passing when the idea can be gleesomely filched, and your script is as safe in the hands of a Scenario Editor as it is elsewhere. Will this "plot stealing howl" never down?

Just a Couple

Vitagraph Company editorial department states that until further notice all dramatic or melodramatic plots must consist of two, three or four reels.

Pilot Film Company is not in the market at present for plots.

Detective Stories

A photoplaywright who has contracted the "detective script fever," wishes to know where he can secure "high-class ideas" of such plots. After a brief statement that the detective story is no easy story to produce on the picture screen, and that we have had too many as it is, we rise to remark that every detective plot in the last fifty years has been more or less a steal from Edgar Allen Poe. Doyle, Leblanc, Futrelle, and the rest of the analytical plotters are followers in the footsteps of Poe. Sherlock Holmes, "The Thinking Machine," and Arsene Lupin but develop Poe's original reasoning. For ingenuity of plot, we think Wilkie Collins developed an original field. His "Moonstone" and "Woman in White" will repay you for the time spent in reading them. We recommend a study of Collins' methods to any would-be writer of detective plots.

ECLAIR COMPANY AT LAKE GEORGE

The residents of Lake George, N. Y., recently were somewhat startled to meet the beautiful, quaintly gowned young women and handsome young men, garbed in costumes of bold sir knights and the scarlet coated uniforms of the English army in Colonial days.

The strangers were members of the Eclair Film Company, of Fort Lee, N. J., who chose the scenic surroundings of Lake George as a historic stage setting for several scenarios English and Colonial in character.

The members taking part in these dramas are: O. A. C. Lund, Miss Barbara Tennant, Miss Julia Stewart, Miss Rosa Koch and Edward F. Roseman, Lindsay J. Hall, James G. Davis, Gene Hornbostl, Charles Hunt and George Cowl.

KEEPING 'EM BUSY

Three factories are now busy making prints of Pasquali's "Last Days of Pompeii," in an effort to keep abreast with the demand from the road companies and house managers.

Stanley H. Twist, who is in charge, has been working every night for the past two weeks. In fact, the whole office force has been working overtime, and most of the members are beginning to show signs of wear and tear.

LATEST NEWS FROM CHICAGO

St. Louis Home of New Film

A NEW brand of film will soon be put out by the Laclede Film Corporation with factory headquarters at St. Louis. It is also the intention of this concern to maintain offices in both New York City and Chicago. The brand name of the product of this new company will be Dacotah, this is the old Indian way of spelling Dakota. The reason of the selection of this name is to get something that is typically Western and Indian

It is the intention of the Laclede corporation to release a three-reel subject twice a month from the very start. These films it is stated already have an assured market. The Exclusive Supply Corporation will soon make this brand a part of its program. If the demand already made for this brand is in even greater part adhered to, then the company states that they will soon commence the release of multiple-reel subjects every week.

This company is backed by several capitalists. Joseph Hopp, former owner of the Standard Film Exchange, of Chicago and Louisville, has been asked to accept the presidency of the company, and he states that he is inclined to do so. A. J. Lindsay, a well-known capitalist and business man, of St. Louis, will be treasurer. The company is now planning the building of a large glass studio on the outskirts of St. Louis. It is said that several other cities have bid for the factory.

William Hopp Seriously Ill

William Hopp, brother to Joseph Hopp, and manager of the Standard Film Exchange of Chicago, branch of the Universal Film Manufacturing Company, was taken suddenly ill at his home recently. Physicians were hastily summoned, and he was at once conveyed to the St Joseph hospital. Mr. Hopp had a violent hemorrhage, and after the use of serum the flow of blood was stopped. Owing to his weakened condition they found it necessary to build him up before they could put him under the knife. His case is diagnosed as an ulcer near the stomach. An X-ray picture was made of his body in order to locate the exact spot of his trouble, and the attending surgeons announced that the surgical operations would take place on Thursday, November 13.

The physicians stated that they were confident that with the care and treatment he is receiving that they will have him on the street again in about four weeks. His condition has been so alarming that Joseph Hopp. who was scheduled to be in New York last week, postponed his trip.

Union Film Company Moves

The Union Film Company which at the present time has offices in the Dapples building, on December first will occupy the quarters formerly used by the Mutual Film Corporation on the mezzanine floor of the Morton building. Although this concern has been in operation only five weeks, it has rapidly outgrown its quarters. W. F. Wreden, manager of this company, made a happy choice in the selection of his new offices, as they are ideally located, splendidly furnished and easily accessible from all parts of the city.

Magie Returns from Portland

George Magie, district manager of all territory west of Pittsburg for the Universal Film Manufacturing Company, returned to Chicago this week from Portland, Ore., and other Western cities where he has been spending the past few weeks on business for his company.

Exchangemen Discuss Chicago Censorship

Because of the many films killed by the Chicago censor board within the past few weeks, a conference was held on Saturday, November 8, which was attended by exchangemen and manufacturers' representatives. The feature and buying exchanges were represented in this meeting

At this gathering actions were agreed upon which are hoped to be protective in their nature. It was determined to secure counsel, whose duty it will be to correct the radical censorship that is now being made on film, and also to stop the operation of the fifty-cent tax that is placed on each reel for censor permit. Another meeting is to be held some time this week.

It was decided to retain as counsel Henry J. Toner and David K. Toner. Both of these men are prominent members of the bar.

C. J. V.

A CONCEPTION OF MASSIVE ARENA
Scene in George Kleine's "Last Days of Pompeii"

APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

A LITTLE encouragement goes a long way to improve the service. The trouble with too many managers, in fact, with most of the business men, is that while they are ready to make a good deal of fuss at the least mistake on the part of an employee, they fail to appreciate a good service and never think to give this word of praise which means so much and which is an encouragement to do still better in the future.

Just as machines need oil to work smoothly, so men need a little encouragement once in a while to stimulate their ambition. Otherwise they lose not only ambition but all interest in their work if their efforts are not recognized.

Speaking of Praise

We think more of animals than we do of our fellowmen. If an employee, full of ambition to do his best to help the owner, does some extra work, or is intelligent enough to meet an emergency and save much trouble and money to the firm, his work is not praised because the owner has an idea that such extra work is included in the meagre salary. On the other hand, if the owner's dog does a good act, he is petted and encouraged.

The sound effects were so correct and so well timed at the New Grand Central Theatre of St. Louis, that Fred. Soistmann and myself deemed it our duty to congratulate the manager. Our ambition was to shake hands with so able a sound effect man, but as we could not walk to the orchestra pit without an introduction, and as the manager did not volunteer to accompany us, we had to walk out without a chance to express our appreciation to the man who can give such life to the picture.

If we were disappointed in our efforts to encourage the good work, I can say that the management has lost a chance to improve the work, as there is no doubt in my mind that the drummer would have been pleased to receive us, and our praises on his excellent work would have encouraged him to try to improve still further.

All these little things, no matter how insignificant they may seem, are of the greatest importance in the successful management of a first-class theatre.

It is out of place in a motion picture house charging twenty cents and twenty-five cents admission, to see the manager chewing on a cigar butt and to see the ushers answer the patrons with their hands in their trousers pockets.

In a house charging a high admission, able to keep a full orchestra and have an expensive pipe organ, the management should be able to furnish a complete uniform and not a coat only. As young ushers are tempted to follow the fashions, their fancy trousers, narrow at the bottom and turned up, are not of the military style and do not harmonize with the uniform coat.

Hands and the Pockets

The manager of a certain theatre told me

"It is a deplorable habit, not to say disrespectful to the patrons of a theatre, for the ushers to answer them with their hands in the pockets."

To overcome this ungentlemanly manner on the part of the ushers and to force them to keep their hands out of their pockets, this manager has all the uniform trousers made without side pockets and only a small hip pocket for the handkerchief. The manager is much pleased with his experiment and claims that the attendants cannot put their hands in their pockets and they do not spoil the appearance of the uniform with pockets bulging out from carrying pipes and many other articles not required by the usher while on duty.

SCENE FROM "THE SERPENT IN EDEN"
Eclair Hand-Colored Drama in Two Acts

The white military collar should be furnished with the uniform; in fact, it should be part of the uniform. Few ushers have any knowledge of the military style, and to show a fancy necktie they wear a fashionable collar and keep the uniform coat open—a mark of great carelessness.

It would be well for most of our attendants of motion picture theatres and for many managers themselves, to watch the soldiers of Uncle Sam, as they would see that many of the fads of our young dudes are not the proper style for men whose duties are to serve the public. Cuffs on trousers may be a high degree of fashion but they are not allowed in the army—and not even on our most efficient railroads.

I was much pleased to find at the new Kozy Theatre on Clark street, Chicago, some correctly uniformed ushers. The uniforms are very neat; nothing gaudy or flashy, and the men wear white standing collars with the coat buttoned, no cuffs on the trousers nor hands in the pockets.

Here again I may say that, if we have so many careless attendants, it is due to the fact that the manager does not encourage his men to be neat and clean. The young American who has a poor conception of the word "liberty" and who believes that the uniform is a sign of slavery, hates to be uniformed, and his natural dislike grows stronger if he is made an object of curiosity by either a gaudy or a poorly made uniform. On the other hand, if the uniform is neat, well made, and if the wearer is complimented on his fine appearance, he will take a pride in his uniform.

Indifference Is Harmful

The indifference of a manager is sufficient to discourage the best intentioned employee.

As stated at the beginning of this article, a little judicious praise can accomplish wonders, as men are not different from women in that they like to be flattered.

I feel confident that Charles McNulty, of the Colonial Theatre, Norwich, Conn., has been fully repaid for his courtesy when he introduced me to C. A. Dowsett, his pianist, as the few words I exchanged with this musician proved to him that some persons could enjoy his clever playing of the picture.

I remember how the attendants of the Hippodrome, of Lancaster, Pa., were thankful when I complimented the manager on the neat appearance and good manners of his employees.

The good will of any worker must be sustained by some occasional encouragement. The trouble is that most of the employers have the wrong idea that a word of praise makes the man selfish. Yes, too much praise may induce the employee to believe that he is indispensable, but a judicious encouragement can do no harm.

J. M. B.

SPECIAL FILM REVIEWS

The Lure of New York. New York Film Co.—A story of the trials and tribulations of a strange girl when alone in New York. Regina, a Bavarian girl, comes to New York to seek her fortune. On the way over she meets another woman who promises to introduce her in New York and take care of her. She is a procurer and deceives the simple girl. After a series of adventures some of them most startling, she escapes, and is adopted by a wealthy woman who makes "a lady" of her. She then meets her mother again in a novel way. There are some excellent city street scenes introduced. The photography is excellent throughout. The escape on the elevated railroad and the drop from one of the pillars to the street was most dramatic. A drama that should make a name for itself among the lovers of melodrama. Miss Jennie Goldstein, of the Max Gabel theatre in New York, plays the lead and shows herself capable of great emotion.

The Life of St. Patrick. Four-Reel Feature.—Mr. Benedict, who is offering this picture for State Rights buyers, is to be congratulated on having secured a unique picture—unique in theme, treatment and opportunity.

In the last regard, it is bound to be a difficult and expensive thing for anybody else wanting to make a life of St. Patrick to exactly traverse the ground gone over by Mr. Walsh, which must necessarily be done, with any hope of excelling this picture. For the Irish scenes are the historic scenes in the life of the Saint whilst the archæology seems to us, as laymen, to be attended to with flawless accuracy. The writer is a Catholic and from what he has been taught about Ireland's apostle this pictorial review of his life seems to be a reasonable one, according to history, tradition and legend.

TEACHING THE INFANT PATRICK CHRISTIANITY

There are some pretty bits of scenery in this film and the narrative is kept steadily in view in every foot. The film play is full of action from the time when the infant Patrick is seen at his mother's knee learning the rudiments of Christianity up to the hour when he dies, a venerated saint, and is solemnly buried.

As a child he tries to convert the pagan. As a lad he suffers amongst the heathens living in Ireland in the fourth century. Later he returns and miraculously converts them. Modern physicists may scoff at the feasibility of his miracles, but they are part of Catholic belief, though not necessarily of Catholic dogma.

You even see the saint being somewhat rough on one solitary snake that interposes itself in the picture. There were lots of snakes in the original negative, but according to our information, an Irish Bishop advised that most of the snakes be cut out, otherwise the picture might look ridiculous.

This is a beautiful, convincing, well acted story about the Apostle of Ireland. It is reverently and artistically treated and would be welcome in any motion picture theatre, or church, school, lecture or entertainment hall, where good pictures are welcome.

The photography is in parts splendid and always good, and the acting always natural. It is an unstagy presentation, well produced. Nothing in it is overdone. While it should and probably will please Catholics, it cannot offend or displease non-Catholics; on the contrary, it will interest all. Let's hope that this film will have a long career.

It will be well, we think, to give the reader the synopsis of the story of Patrick's life as outlined in the film. The incidents treated occurred in the fourth and fifth centuries and as may be supposed, original authorities have been quoted for the purpose of verifying the archeology of the subject. There is not so far as we can discover a single anachronism in it. Objection was taken to the apparent modernity of a prayer book held by the Saint. We write "apparent" deliberately: illuminated missals and other religious books were in existence over a thousand years ago, long before the invention of printing:

PATRICK SOLD INTO SLAVERY

PART I.

Scene 1—The baptism of St. Patrick. Scene 2—St. Patrick at 5 years of age receiving the symbol of Christianity, the cross. Scene 3—St. Patrick's mother tells him the story of the Saviour. Scene 4—St. Patrick at the age of 16 is captured by pirates, and lands at Giant's Causeway, Ireland.

PART II.

Scene 1—St. Patrick sold into slavery. Scene 2—A herder of sheep and swine. Scene 3—The visitation of an angel. Scene 4—His flight. Scene 5—St. Patrick leaves Ireland a fugitive to return a conqueror.

PART III.

Scene 1—St. Patrick arrives in France; reunion with his mother. Scene 2—Becomes student under the guidance of his uncle, St. Martin of Tours. Scene 3—The temptation. Scene 4—Preaching to the people and leaving Rome on his great mission. Scene 5—Landing in Ireland. He defines the Trinity by the aid of a shamrock. Scene 6—Thrown into a dungeon; his miraculous release and attempt to convert King Milcho. Scene 7—King Milcho offers himself as a sacrifice to the gods on a funeral pyre.

PART IV.

Scene 1—The Bael Festival. He defies the Druid Priests and the gods of fire by lighting the forbidden fire. Scene 2—The end of paganism and idolatry in Ireland. Scene 3—St. Patrick views Ireland from the mountain top. Scene 4—The death of St. Patrick; his funeral and his grave.

The Traffic in Souls. Imp. Seven Parts.—A few years ago such a picture as this would have been impossible. During the past season there were many "vice" plays produced in New York and the public have become educated to the belief that they are eye-openers. The subject, still a tender one, is dealt with so reverently by the Imp caste that even the members of the National Board of Censorship could not find fault. In fact, they even praised its probable consequence.

Isaac Baring, an aged inventor, has two pretty daughters, Jane and Lorna. The latter is a featherbrained little girl who is spirited away from her work one evening, drugged and taken to a strange house and locked in a room. Officer 4434, is Jane's sweetheart and commences an active search for his prospective sister-in-law when he is told she has gone off with this man. Jane is discharged from her work because of the disgrace of her sister. She is given work in the office of "the man higher up" and it is here that she learns her sister's "prison." With Matt, her policeman fiance, she has the house raided and her sister returns to her home.

Scenes from the raiding of other houses are shown, and many of the methods of the "cadets" in getting girls are demonstrated, thus telling vividly the things to beware of. The aged father's new invention plays a big part in the final capturing of the gang. Miss Jane Gail, as the officer's sweetheart, played with her usual cleverness. Ethel Grandin as Lorna, was wonderful. The part suited her very well indeed. Matt Moore played the officer. Howard Crampton is the "go-between." William Cavanaugh and Irene Wallace completed the important roles.

Caprice. Famous Players. Four Reels.—Four delightful reels of comedy-drama, the variations of pathos and light comedy being of great frequency. Mary Pickford, who needs no introduction, plays the part of Mercy Baxter, originally created for Mrs. Fiske and played by her for one of her most successful seasons. Miss Pickford could not have obtained a more desirable vehicle. She is ably supported by Owen Moore, Ernest Truax, Ogden Crane and James Gordon.

Jack Henderson, a society man having wearied of the monotonous life he has been leading, goes into the woods for a hunting trip and meets Mercy Baxter. They become interested in one another. Mercy is a will-o'-the-wisp sort of a person, never serious, though always meaning well. Miss Pickford portrays this well, perhaps too well. Jack's father forbids the marriage but they are nevertheless wed, and build their own home. Mercy tries to become educated but fails, and after a time Jack becomes ashamed of her illiteracy and finally forces her to leave him. She goes

THE LIFE OF ST. PATRICK
"St. Patrick Converting the Pagan Irish"

away. Her father places her in a school under an assumed name where she becomes the roommate of her sister-in-law. She soon has the rough edges rubbed off and before long is an accomplished "lady." Jack returning from Europe meets his sister's chum and falls in love with her, not being sure that she is his own wife. She owns up later and they are reunited, his father taking him back.

The action throughout is light and breezy, never causing the attention to lag and should meet with a high degree of success. The fire scene in the school deserves especial mention for its good direction.

The Diver. Vitagraph. Two parts. (Nov. 8.)—Featuring Mlle. Ideal in the part of a diver. A clever story is woven around her ability as a swimmer and aquatic performer, and is a worthy release.

The story is about the jealousy of a woman, and the malicious plans she uses when she sees that she cannot obtain what she desires by fair play. John Hawley (Earle Williams) thinks a great deal of "Ideal," the diver, and has asked her to be his wife. She consents and all is happy until Rita hears of it. By letting Hawley find some flowers in his fiancee's room with a man's handkerchief, he becomes jealous. He watches her, in response to an anonymous letter, and sees his rival apparently stealing from her house at the dead of night.

"Ideal" saves the life of a little girl in the Niagara River later, and when Hawley hears of this he goes to her immediately. He receives a telegram from Rita telling him of her duplicity and all is well.

The scene in the river is especially well directed and deserves praise. Rose Tapley plays the part of Rita.

The Fatal Plunge. Eclectic. Three Reels. (Nov. 13,)—A good release embodying plenty of excitement.

Count Durant (what would a French release be without a Count?) is desperately hard up and surrounded by creditors. He proposes marriage to the daughter of a wealthy automobile manufacturer and is accepted. He then plots, with the help of his scheming sister, to obtain the money of his wife. Her father, feeling he has not much longer to live, leaves the business in the hands of his private secretary who loves Edith. The Count failing in this method, and having been disinherited by his father-in-law, insures his wife's life, intending to kill her. This is attempted with dynamite at a fox hunt, but is frustrated by the secretary. It is again attempted on an automobile trip, but again the friend discovers the plot. A boy having been offended by the Count hurls a stone at him while he is driving his car and causes him to lose control and pitch into the river over a bank. He is of course killed. Plenty of action!

It is rather good to see a copy of Leslie's Weekly in the hands of one of the characters when everything else is so very French.

The Serpent in Eden. Eclair. Two reels. (Dec. 17.)—One of the most beautifully hand-colored pictures it has been our fortune to see in a long time. Several scenes appear to be familiar to us, as though we had seen them before. Perhaps, however, it is only a similarity. The story deals with a young artist who marries a girl while he is in the depths of despair, not being able to sell any of his productions. When at last, however, success seems to be his, and the money is coming in every mail, he tires of his faithful wife and becomes enamoured of an actress. She, later tiring of him, leaves him, and Denise, his heartbroken wife, returns to her father. A reconciliation is finally brought about between the husband and wife. The action is not allowed to drag for a moment.

Eighty Million Women Want ——? Unique. Four Parts.—Although Mrs. Emmeline Pankhurst, the eminent English militant, and Mrs. Harriet Stanton Blatch, President of the Women's Political Union, with numerous other believers in and workers for suffrage, have parts in this new production, the play itself is not an advertisement of the votes-for-women movement. The plot is fresh and interesting and the photography is good. The cast is very clever and deserves commendation.

MRS. PANKHURST AS SHE APPEARS IN THE PICTURE

The story very ably "shows up" the modern system of machine politics, the remedy suggested being suffrage. The corruption of a judge while he is on the bench is one of the stirring scenes, and brings vividly to our minds the recent exposures in the Empire State.

The story starts with a young lawyer who, loving a girl, wishes to marry her. His first case, that of an automobile accident, is lost because the political boss wants to ruin the boy for having refused to go crooked. He yields finally, however, and becomes a crook. The girl, hearing of this, joins the suffrage party. By clever detective work she and her colleagues gain sufficient evidence to obtain a warrant against the Boss and he is arrested. The two are joined together again, and she seems happier by far over the marriage license than she was over the party badge she had worn. The word "had" is used advisedly.

Mrs. Pankhurst as an actress was very conscious, but did as well as might be expected of a woman of her age. Mrs. Blatch seemed to pose a little.

The scenario was written by Mrs. Cooley, needless to add a member of the Women's Political Union.

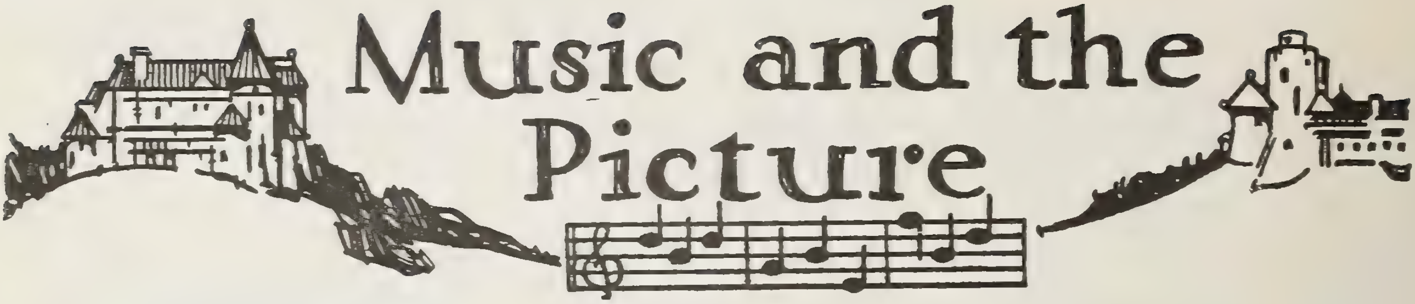
American Born. American.—One incident and one situation after the other has been piled into this two-reel American production, which will be released on December 1st. There is enough material in the story of this picture to make three reels. However, as it now stands, one's interest is always maintained, and only that which is absolutely necessary for the telling of the story is used. The story carries one from the far Western States of America to the innermost circles of London's society. The appeal of the picture is wide, its acting is convincing, and its story is interesting.

The beautiful scenery that lies in and about Santa Barbara, Cal., is put to good service, the picturesque views of the looming mountains and beautiful backgrounds lend added value to the picture.

The opening scenes of the picture show the dying mother telling her only child, an orphan, of the wealth and power of her family and of her royal blood. Dorothy Danvers has always been of the opinion that her parents are of lowly birth, until the dying words of her mother apprise her of her noble relatives living in England and the large estates she has inherited. With the assistance of the honest old Indian servant, Dorothy, known in America as Pepita, goes to Europe to see for the first time her relatives.

In the House of Danvers she first

(Continued on page 54)



Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

WHEN Mr. Talbot, of St. Louis, built his 3,000-seat Hippodrome, with a show of two and a half hours for ten cents, the general opinion was that the Grand Central Theatre of Mr. Sievers, on the opposite corner, would go out of existence.

The rumor had a foundation, as it seemed hopeless for Mr. Sievers to try to keep open with pictures only, at the same admission of ten cents. In other words, the current opinion was that a long program of several vaudeville acts with pictures sandwiched between them would draw all the patronage of the neighborhood.

Hippodrome Like a Circus

The Hippodrome was an immense success. It was a novelty. Everyone from the four corners of St. Louis and from the numerous surrounding towns and villages, wanted to see the new Hippodrome.

But—there is always a but—the Hippodrome, while a great attraction, is not the habitual rendezvous of the real lovers of motion pictures and of good plays. The Hippodrome is like a circus. The seats are narrow and uncomfortable, many attendants in gold laces, floods of lights from thousands of lamps of different colors, a full noisy orchestra, and peanut shells on the floor. It is a splendid show, like a show at P. T. Barnum's—a show to see once but a show that does not call for a second visit. There is too much going on to enjoy any special act. Everything, even the pictures, has to be hurried to make time and room for the waiting crowds. It is an excellent circus show.

Did Mr. Sievers suffer? No. After two years of existence, the Hippodrome has failed to stop the daily flow of lovers of motion pictures at the Grand Central Theatre, and Mr. Sievers has suffered so little from the competition of the Hippodrome that he has been able to build a new big motion picture palace called the New Grand Central on Grand avenue, St. Louis, which he runs in connection with the old Grand Central of Sixth and Market streets.

There is a reason for the great success of Mr. Sievers, and this reason is very simple. Mr. Sievers knows how to put on a good picture. He is master in the art of appropriate music and he is an experienced manager, who knows that appearance and manners are essential to the success of a theatre.

Mr. Sievers' Success

In passing, I must state that in a certain sense I regret the wonderful success of Mr. Sievers, as prosperity has induced him to devote much of his time on another line of business and abandon his theatres to local managers. While the old policy is still in existence, and most of the old employees trained by Mr. Sievers are still in the place, it is easy for an observer to see that the eye of the master is not there all the time.

The success of Mr. Sievers proves that we have enough lovers of motion pictures to patronize our first-class photoplay houses, and who do not call for long programs, sensational posters nor noisy music.

The success of Mr. Sievers is due to his excellent projection and to his wonderful sound effects, in which he is a master as great as Mr. Lyman Howe. The sound effects are not only correct but they are properly timed.

His wave effects proved to me that his drummer was very attentive and was watching every motion on the screen. When the waves would form and roll at a distance, we would hear nothing, but as they would increase in size and near the beach, we could hear this sort of a deep rolling sound, then a splash when they would break.

The following scene was a masterpiece of work on the part of the orchestra, and showed how musicians could enhance the beauty of a picture. A Selig production.

A high rock in the ocean. A man is seen climbing the rock, most likely a dreamer who wants to admire the rolling waves from a high perch. A rowboat appears. It is drifting away. Its only occupant is a frightened little girl. There is a deep suspense on the part of the audience, a sort of chill. It looks as if the rowboat is going to crash into the rock and send to the bottom of the ocean the beautiful little girl. At the same time the eye is riveted on the dreamer at the top of the rock as he is preparing to dive to save the child. Is he going to dive? Is it not very dangerous, not to say a sure death, to dive from such a height at such a place?

Making the Picture Talk

This scene holds the audience in a deep suspense. Women are ready to scream and to cry, men are affected. On Broadway, New York, the full orchestra would play a lively waltz or march during such a pathetic scene, or would have the audience to whistle a popular ragtime tune. Mr. Sievers' musicians know better. They stop the music. The silence in the orchestra pit respects the agony of the audience. All that we can hear is the waves breaking against the rock, emphasizing the peril of the child. The man dives and as his body strikes the water, we hear the splash, followed by another silence, until the man reappears on the surface and rescues the little girl before the frail boat crashes into the rock. Then the orchestra starts on a soft, plaintive tune until the man brings the child to the witnesses of the rescue, where there is then joy on the screen and in the orchestra pit.

This is the way to make the picture talk, and when the musicians can express the true sentiments they nail the attention of the audience.

I was so delighted with the sound effects of Mr. Sievers that when I met Fred Soistmann, Jr., of Camden, N. J., the demonstrator of the Dramagraph Sound Effect Cabinet, I invited him to visit the New Grand Central

Theatre. While I claim to be a fair judge of sound effects, I was delighted at the real enjoyment of Mr. Soistmann, who is a past expert in the art of producing sound effects for the picture.

It would be too long to enumerate all the effects. but I can state that they were the best I have heard for a long time. The drummer of Mr. Sievers does not believe that he must make a noise all the time to show that he is on the job, and he does not keep his foot pressing on the pedal of his bass drum and cymbals from the first to the last scene of a picture.

Mr. Sievers does not give a long program at his New Grand Central, but he packs his new house at twenty cents and twenty-five cents on his reputation of showing the best pictures and of showing them properly.

If many of our friends would consult Mr. Sievers, they would not fear unfair competition, as they would realize that lovers of motion pictures do not call for sensational posters, long programs, nor noisy music. The patrons want the quality and they will pay the admission to see a picture projected properly and accompanied with appropriate music.

Various Sound Effects

I had the pleasure to hear the first Bartola Orchestra installed in the loop district of Chicago at the new Kozy Theatre on Clark street. It is very complete in effects, and as I have stated in a previous letter, the Bartola, like the Wurlitzer Unit Orchestra, the Dramagraph, the Deagan Bells, must be in the hands of a competent musician who can read and understand the picture and control the music accordingly.

The Deagan Bells are still in great favor; they are, in fact, a great attraction. While Mr. J. C. Deagan is busy on a number of new musical instruments, his factory is working overtime on his electric bells.

J. M. B.

Pathe to Film Exposition

Motion Pictures to Tell World of Doings in San Francisco Over the Panama Canal

An important and interesting contract has just been closed between the Pathe people and the directors of the Panama-Pacific International Exposition. It involves the exploitation of the wonderful progress being made on the exposition grounds where buildings are rising so rapidly that even motion picture machines have difficulty in synchronizing, and it gives to the Pathe people a right to take motion pictures throughout the nine months of the exposition that will prove of inestimable advantage to that organization and of untold interest and entertainment to thousands of motion picture patrons all over the world whose only glimpses of the exposition by the Golden Gate, interest in which is universal, will be obtained through the medium of these pictures.

Already the Pathe people have their hands full keeping apace with the progress of work at the exposition. The present activity of 5,000 men on the grounds will be increased to 10,000 men, it is expected, when the highest point of construction energy is reached.

The main group of exhibit palaces, comprising the palaces of Education, Liberal Arts, Manufactures, Varied Industries, Mines, Transportation, Agriculture and Food Products, is rising majestically from a chaos of lumber and steel and will be completed fully eight months in advance of the opening of the exposition which is to celebrate the completion of the Panama Canal.

Military pageants are of frequent occurrence, the last having been held in honor of the state of Kansas, which has just selected and accepted at the hands of President C. C. Moore, for the exposition, its site for a state building. Green sward is spreading itself quietly in the spaces reserved for horticultural display, and within the limits of the 635 acres constituting the area of the exposition grounds there is to be found material of bewildering variety and great interest for the vigilant eye of the motion picture camera.

F. R. A. BUYERS

Buyers of state rights on "The Gallows of the Gods," the Film Releases of America three-reel feature, include: Famous Players Film Company, Boston, Mass.; Weiland Film Company, Pittsburg, Pa.; Electric Theatre Supply Company, Philadelphia, Pa.; Golden Gate Film Exchange, San Francisco, Cal.; Exclusive Features, Inc., New York City; Northwestern Feature Film Company, Portland, Ore.; Electric Theatre Supply Company., Baltimore, Md.; Golden Gate Film Exchange, Los Angeles, Cal.; Northwestern Feature Film Company, Seattle, Wash.

SKETCH ARTIST FOR POSTERS

"Show us the lithographs" has become of such significance in the sale of state right features that the Film Releases of America has engaged George McEvoy, a sketch artist of wide reputation and recognized ability, to draw all sketches for its posters. McEvoy's work is powerful in sturdy lines and delicate shadings of intelligence enables him to catch the conception and consummate it artistically.

The first of McEvoy's work will be seen on the lithographs for "The Secret of Adrianople," the interesting three-reel subject which follows "Outlawed."

SYDNEY AYRES—AMERICAN ACTOR

Sydney Ayres, leading man of the 'Flying A" company, bears his laurels well. His record on the legitimate stage has been most enviable for his years. His first experience dates back to the time when Little Lord Fauntleroy was famous in America. He was one of the original four boys to play this part.

He has been associated as leading man with such celebrities as E. H. Sothern and Otis Skinner. He played the part of the original clansman in Thomas Dickson's problem play, "The Clansman." For Wilton Lackaye, in Hall Caine's "The Bondsman," he played lead, and has been identified as a star with almost all principal stock companies in America.

His experience in moving pictures dates back several years. He played the leads in the "101 Bison" features produced by the New York Motion Picture Company. Later he served with success in the Selig and Edison companies.

He will play the lead in "Flying A" subjects. "The Occult," "American Born," a two-part feature, also "The Moth and the Flame," are subjects that give him splendid opportunity to display his versatility.

Mr. Ayres is delighted with conditions and possibilities at Santa Barbara. The hospitality of the members of the various "Flying A" companies, as also that of the populace at large, has made a marked impression on him, while on the other hand his short stay has already won for him the highest regard of his associates.

Gaumont's two new reels, released Saturday, have proved a great success, so much so that they are faced with the problem of building a larger factory at Flushing, L. I., or to stop doing work for other film houses, as already they have a day and night staff constantly at work.

Motion Picture Theatre Construction Department

Suggestions Invited, Questions Cheerfully Answered

Address: Construction Department, The Motion Picture News

ILLUSTRATION No. 1 shows the facade of the New Grand Central Theatre of Mr. Sievers, of St. Louis.

There is nothing of special note in this facade. It is very plain, yet imposing. At night the effect is good, with the lighted marquise extending over the sidewalk, and the three electric light devices, one on the pinnacle of the roof with the two others on both corners of the roof.

Entrance Conveys Impression

If the exterior of the building does not say much, the splendor of the entrance is sufficient to convey the impression that the most refined show is given within its doors.

Illustration No. 2 shows one corner of the lobby, the corner to the entrance door. The floor is of a decorated mosaic, the walls are all of fancy white marble with numerous great plate mirrors encased in fine mouldings.

Illustration No. 3 shows the floor plan of the lobby

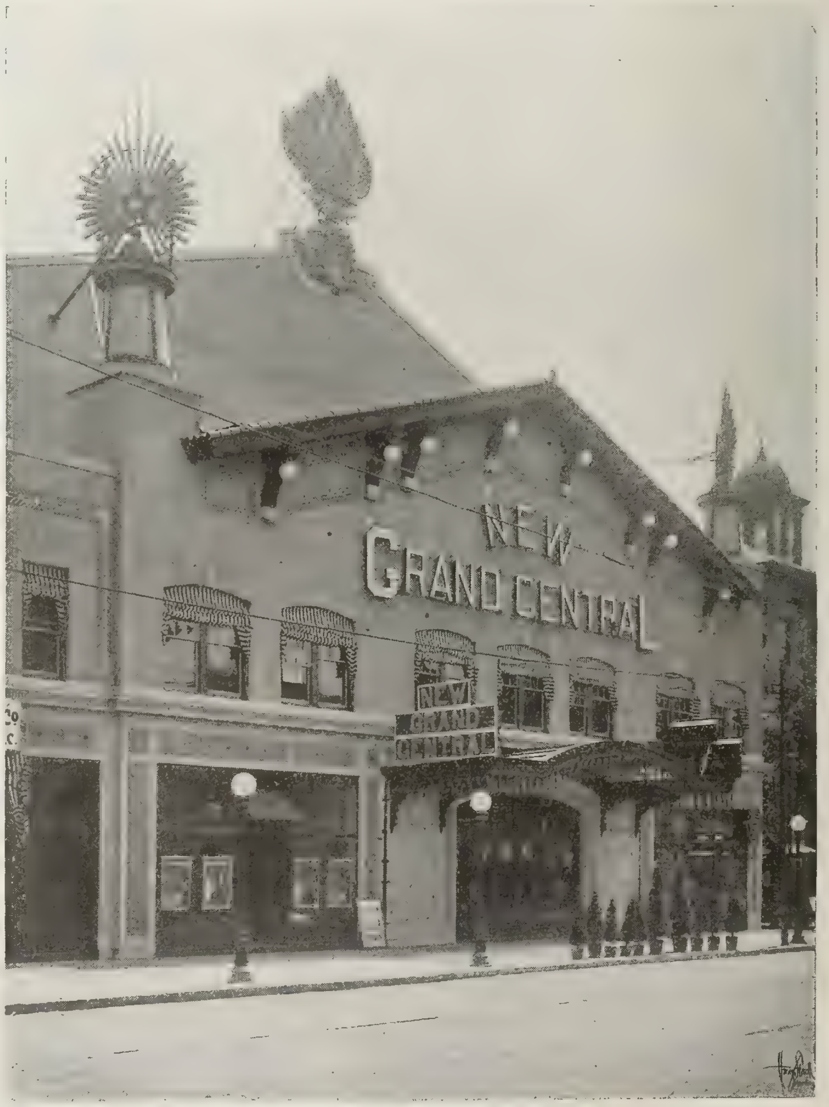
AA is the lobby proper.
BB is the foyer.
CC is the auditorium.
D is the operating booth.
E is a ticket office for ten-cent admission.
F is a ticket office for twenty-cent and twenty-five cent tickets.
G is the entrance door to the auditorium.
H is the exit door.

Few theatres have two ticket offices. but Mr. Sievers does not consider the wages of an extra ticket seller when the comfort of his patrons is to be considered.

The reserved boxes are twenty-five cents, the lower floor and the front part of the balcony are twenty cents, while the rear seats of the balcony are ten cents. While these ten-cent seats are not very desirable, they are sought by families of less means who are anxious to see a good show.

The object of two ticket offices is to try to keep the cheaper element from crowding the finely dressed ladies purchasing tickets. In fact, why not have two ticket booths in a motion picture theatre when opera houses have more than one ticket seller?

If money is not lavished on the facade of the New Grand Central Theatre, the beautiful lobby with its two elegant marble ticket booths, divided by an immense plate mirror in front of which are arranged a number of potted plants, conveys the impression that this theatre is the refined amusement place of the neighborhood.



NEW GRAND CENTRAL THEATRE

Booth on Lower Floor

The architects, Messrs. Helfensteller, Hirsch & Watson, of St. Louis, had a very happy thought when they decided to use the space between the two ticket offices for the operating booth, instead of placing it, as is generally the case, at the top of the balcony. By this arrangement, Mr. Sievers has a perfectly direct throw and direct projection brings out the best results on the screen.

LOBBY, NEW GRAND CENTRAL THEATRE

This is not the first operating booth I have found on the lower floor of a theatre, but it is, to my knowledge, the first to insure comfort and proper ventilation to the operators. This booth is high and commodious. At the top of the wall separating the booth from the lobby and just over the immense mirror located between the two ticket offices are a couple of windows opening on the lobby proper. These windows do not mar the appearance of the lobby, as they are screened behind some fancy grille work.

The foyer is very simple in decorations but of the highest taste, with all its hard woodwork, subdued lights and carpets. The auditorium is beautiful in its simplicity and most comfortable. In plain words, the money has not been lavished in gingerbread decorations, to catch the eye, but in solid comfort.

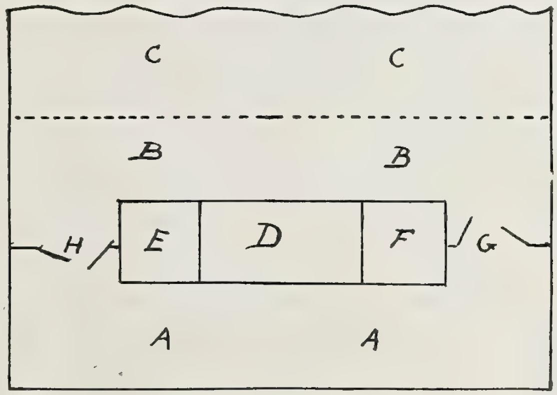
The New Grand Central Theatre is not an experiment. It is the fruit of experience gained by hard work. Mr. Sievers is not a newcomer, he is one of the oldest exhibitors of St. Louis He made a success of his original Grand Central (the old one) on Sixth and Market streets. He is progressive, does not remain in his shell, but goes out to see what others are doing. Mr. Sievers is always willing to receive any advice, and he keeps posted on everything new pertaining to motion pictures.

St. Louis has some beautiful photoplay houses on which money has been lavished for the comfort of the patrons and the uplifting of the industry. The exhibitors of St. Louis do not believe in giving too much for the money, but they pride themselves to give the quality. Not only the film quality but the best projection, most appropriate music, and a clean, courteous service.

A Tip for New York

In the very near future, I will have the pleasure to publish a description of the ventilating system of the New Grand Theatre, from the pen of the architects. To-day I can repeat the statement of the manager, who claimed that during the hot days of last July, when the thermometer was 100 degrees in the shade, the temperature in the auditorium was below 80

A New Yorker, a frequent visitor at the Broadway motion picture theatres, was surprised to hear that some of the St. Louis exhibitors had the nerve to charge an admission of twenty cents and twenty-five cents for a four-reel show.



FLOOR PLAN OF LOBBY

If some of the Broadway theatres were to follow the St. Louis style, they could get the price, as New Yorkers, in general, are not slow to appreciate and support a good thing

J. M. B.

EXCLUSIVE PROGRAM GROWS

The growth of the Exclusive Supply Corporation Program has necessitated the enlargement of the Exclusive Program, its weekly publication, from twelve to sixteen pages. This weekly makes no pretensions to being a newspaper or a trade journal, purposing only to convey sales facts and program notes to state right buyers and exchange-men.

WARNER'S IN CANADA

A. Warner, the busy vice-president of Warner's Features, Inc., no sooner returns to New York after an extended road trip than he packs his Gladstone and is off again to another part of the country. His present trip takes him to Montreal to open up an office there—the first link of a chain that will extend across the Dominion from coast to coast.

"THE THREE MUSKETEERS" FILMS

"The Three Musketeers," the famous story of Alexander Dumas, has been produced in film form by the Film Attractions Company, with offices at 145 West Forty-fifth street, New York City, and is now being put on the market.

It is a six-part production which took three months in the making. With it goes a liberal supply of "paper" and heralds. All the characters of the Dumas story are visualized on the screen, among them D'Artagnan, Athos and Porthos.

SCENE FROM "THE THREE MUSKETEERS"
Six-part production of Film Attractions Company.

Advertising the Picture

WHILE the cheap Western motion picture houses believe they cannot do business without a display of big posters, the better houses have a more refined taste and are very modest in their advertising display.

Poster frames (wood, brass, iron) are used more extensively than in the East. In fact, the Western exhibitors seem to have a more refined taste, seem to have a little more consideration for their patrons and for their neighbors. The selfish spirit of the East is scarcely known in the Middle West, where the business men, storekeepers and showmen unite to improve the appearance of their street.

At Mr. Sievers' New Grand Central Theatre, in St. Louis, I have found some new original brass frames of which I give the following illustration.

It is, as can be seen, a regular poster frame, on the sides of which are arranged a number of smaller frames for the photographs of the leading actors.

As the public takes such a deep interest in the leading actors and seems to judge a film more from the men and women taking part in it than from the trade-mark of the manufacturer, the exhibitor who exhibits the portraits of the favorite actors seems to draw a better patronage.

The man who is quick to grasp the fads of the public is the man who is sure to win at the end.

The manager of the General Specialty Company, of St. Louis, is a man who, while starting at the foot of the ladder, is making some quick money because he grasped the fad of the public for the photographs of the actors. As so many publishers are placing on the market photographs, portraits and post-cards of the men and women acting in motion picture plays, the manager of the General Specialty Company looked for something new and original. At last he struck an idea which proves a bonanza.

Transparent Players' Portraits

In front of the theatre, in the lobby, on the side walls of the auditorium, in the ceiling and in staircases, are many light fixtures with more or less shades. These shades are generally sort of petal-shaped windows with panes of glass of different colors, fancy glass, stained glass. The manager of the General Specialty Company came to the conclusion that these light fixtures could be made more attractive by replacing the panes of glass by some transparent portraits of the leading actors.

To this effect, he made shades of his own pattern in which the portraits can be inserted and changed daily, if necessary, without the least trouble.

It is useless to say that the General Specialty Company is swamped with orders, as these shades with the portraits of the leading actors are not only very attractive, but they hit the fad of the public and they can be obtained at a small cost.

In a previous issue of this paper, I said a few words on the announcement slides and expressed a wish to see the beautiful hand-colored slides return in favor and eclipse these cheap-looking stencil slides.

The following cut is an illustration of a very attractive and appropriate slide made by the American Slide Company, of Columbus, O.

While the design is good, the wording is still better

> Before saying "Good Night," we wish to thank you for your patronage.

It is clever and conveys a far better impression on the mind of the patrons than loud posters, as it shows a mark of appreciation and of deference. We all like the words, "Thank you." "Thank you" means good manners and good manners win all the time.

In the issue of The Motion Picture News of October 11th, I said and proved that the policy of the paper was to hunt the trade to find new things of direct interest to the exhibitor. Now, I have been fortunate to discover a new novelty which will make a good souvenir.

The novelty is a cardboard animal about three by five inches.

When the animal is laid on a table or any flat surface, it will, through a rubber band device, spring up and fall back right on its feet. It is a clever trick that does not only amuse the little ones, but interests the parents. On the reverse side of the painted animal is a good-sized space on which the name of the theatre or any other announcement can be printed.

This new novelty is placed on the market by Sam Alschuler, Schiller Building, Chicago.

These jumping animals will prove a great souvenir that will please the children and will be highly appreciated by the mothers.

For Women and Children

All the exhibitors know that the afternoon shows are mostly patronized by the women and children, and if you give one of these jumping animals to a child, the mother will not look at the small value of the article, but will be thankful at your kind attention in remembering her child, as any favor extended to a little one is always greatly appreciated by a fond mother.

Yes, it may be that by the same evening the child will have destroyed the toy, but nevertheless the mother will not forget your kind intention and will not only return to your theatre but praise your show to her neighbors. This is the kind of advertising you want.

You can offer coupons that are to be redeemed for valuable premiums, a sort of lottery that does you more harm than good, because the collectors of coupons always expect a better premium. As stated above, the mothers will not stop to consider the value of the jumping animals, but they will appreciate your kind intention to please the little ones.

The above suggestions will do you more good than sensational posters, as you are not in business for one day.

Highly sensational and vulgar posters can be the best advertising for a cheap one-day stand road show, a show looking to catch all the hayseeds the same day with no consideration for the morrow.

If to-day you make a sensational display, what will be the results? You will increase your gate receipts of to-day, there is no doubt of it. But to-morrow, what will you do?

Fakes Don't Go Twice

If you cannot secure more sensational posters for a week or two, your business will fall flat. You will be starving and the daily losses will foot up to a higher sum than the big receipts of to-day. If even you can secure enough posters to make a second and a third sensational display, your patrons will pass the place and say: "He caught us yesterday with his fake sensational show, but he will not get our money to-day."

Please your patrons. Extend to them all the courtesy you can. Make them feel at home, like a member of your own family, and they will be daily visitors. If your daily receipts do not amount to the gate receipts of a big sensational day, they will be more steady and leave you a better bank account. Do not kill the hen that lays the golden eggs. Do not try to get twenty eggs to-day and lose the three hundred and sixty-five golden eggs that the hen has in store for you during the year.

J. M. B.

The Logan, 4800 North Broad street, Philadelphia, has just been opened by the Logan Amusement Co. Building, 40x150, brick and terra cotta. Seats 500. Cost, approximately, $30,000. Milton Rogasner, manager.

Chicago Ventilation Meeting Fruitless

On Friday, November 7th, the ventilation committee of the International Motion Picture Association which consisted of the following men, Rob. Levy, B. L. Schwartz, L. Zaller, Charles Abrams and A. C. Krebs, gathered in the council chamber of the Chicago city hall where they produced experts to offer their opinion to the city's committee on ventilation.

Theodore Weinshank, an expert on ventilation, was the first to address the gathering. He pointed out that if a certain number of feet of air is required in some theatres it would be much more than needed to supply fresh air, while in other theatres the minimum would not be sufficient to keep the carbon dioxide below twelve parts to 10,000 parts of air. His suggestion was to change the ordinance to read a sufficient amount of air not to have more than twelve parts of carbon dioxide to 10,000 parts of air.

Mr. Weinshank's suggestion would make the ordinance even stronger, as he cited cases where it would require more than 15,000 feet per hour to make the theatre within the twelve parts of carbon dioxide.

Dr. Young, in cases of old theatres where it is practically impossible to put in a new system without tearing down the entire theatre, stated that these houses would be given consideration and an equitable arrangement arrived at. In the meantime, however, all action is suspended for several weeks until it is seen what action is taken by the city council. It is thought that within two weeks it will be decided one way or other.

C. J. V.

A PIONEER PICTURE MAN

An interested visitor last week at the Selig Polyscope plant in Chicago was Jay Rial, who for a decade has represented the publicity interests of the Ringling Brothers, and for five years past has been at the head of the Barnum shows. Prior to going into the circus business, Mr. Rial, who was a manager in the theatrical business in his 'teens, made and lost several fortunes, picking up a quarter of a million on "Uncle Tom's Cabin," and was one of the earliest to take an English Opera Company through South America.

In 1904, Mr. Rial experienced some vicissitudes due to taking a large company to Australia, and, suffering from the troubles involved by a wicked partner, gave up his big show and started into the back country to bravely recoup his fortunes.

Out of the general wreckage he had rescued an Edison projecting machine that he had used for a ten minute diversion to close the big show. Early in June, he arrived with this one piece of apparatus at Newcastle, N. S. W, four hours' railway journey from Sydney. By dint of enterprise he had, by writing and canvassing to the colonies, secured four or five reels of pictures. The notable ones were a big railway robbery picture of American make, and a trick scenic picture of French descent showing a battle under the sea.

With these reels he managed to make an entire evening's program, and gave the first full program of pictures in the great South Sea continent.

He afterward secured a Gaumont projecting machine, and toured Australia, making money in the new venture.

He remarked that his assistants in the show, the boy who made the gas for the oxyhydrogen lamp and the other helper who turned the crank of the projecting machine, had since made fortunes in that field, and retired to enjoy it. Mr. Rial was more than astonished at the vast detail and perfected system he saw in the big Selig plant.

NEW YEAR RESOLUTIONS

(HE)

New Year resolutions flourish
Just about this time of year,
Not to chew so much tobacco,
Nor to drink a glass of beer.
Not to gamble, not to scatter
Smiles on girls along my way,
But there's one delight I'll cling to—
That's the motion picture play.

(SHE)

New Year resolutions always
Find me with an eager heart;
Now I'll keep my clothes in order,
Mending tears before they start.
Cut out sodas, spend less money
On my fashion fads, but stay—
I must have a cloak and bonnet
For the motion picture play.

(THEY)

New Year resolutions, surely
Everyone can find some need
For improvement in their living—
Change should be the rule and creed,
We'll reform and cut expenses,
Put that nest egg safe away.
Here's adieu to joy rides, dances—
Ours the motion picture play.

—L. M. Thornton.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Hoodoo Umbrella. Vitagraph. (Nov. 5.)—A short comedy on the same reel with "Ancient Temples of Karnak." The story deals with an unruly umbrella of the "auto opening" variety, and some amusement is caused by the antics of Kate Price and Hughey Mack to get rid of it. Bert Angeles directed the picture in his usual excellent way.

Archie and the Bell Boy. Edison. (Nov. 5.)—Not up to the usual Edison standard. An effeminate boy, Archie, is frightened of everything, and gets into many scrapes. Bobs, a hotel bellboy, takes him in hand and administers fighting lessons to him, so that in a short time he is a "tough guy," or so imagines himself. The mother believes it to be a tonic Archie has been supposed to have been taking, but the truth comes out and the joyful father, on the "Q.T." enriches the bellboy.

The Return of Peter Blimm. Lubin. (Nov. 5.) General Film Co. Exclusive Service.—It need hardly be stated that this is a burlesque on "The Return of Peter Grimm," and a clever one also. Two old sailors are rivals for the hand of their landlady. One, Peter Blimm, goes swimming. When he does not return and his clothes are found he is believed dead. So when he does come back in a sheet to keep warm, the superstitious sailors all swear off drinking. All turns out well, though. Very cleverly acted.

The Man Who Vanished. Kalem. Two reels. (Nov. 5.)—Carlyle Blackwell as Hobart Schuyler is the very life of this picture. The story is very good and has a strong dramatic interest. It deals with the cupidity of a couple who, in order to enrich themselves, try to kill their nephew, who is heir to their brothers' estate. He is nursed back to life, and returns to confront them with the proof of their guilt. The attempt to murder with explosive cartridges presents a new idea. The finale, in which the escape from the safe is staged, is somewhat à la Jimmy Valentine and is fully as interesting.

The Yellow Streak. Patheplay. (Nov. 5.)—The photography and settings are probably the most telling point in this drama. The story is good though not new. Harry, aside from being lazy, is a gambler. His wife, Marjorie, tries to get him a position but fails. Finally she gets him work with a young author as secretary. After working here some little time he steals money from his benefactor, and shoots himself accidentally in the fight. The novelist tries to keep the matter quiet but the truth of her husband's many dastardly acts becomes known and she soon loses faith in his memory.

The President's Pardon. Patheplay. General Film Co. Exclusive Service. Three parts. (Nov. 5.)—A vitally interesting drama, dealing with conditions and fortifications in the Canal zone and introducing former President Taft, Castro, the revolutionist, and Frank Coffyn, the aeronaut. The insurgents steal the plans of the fort from a young lieutenant, who is accused of having sold them. He is sentenced to death for his act. His little daughter goes with Coffyn to Taft and secures a pardon. In the meantime a brother officer succeeds in arresting the real offenders and all are reconciled.

The Woman Scorned. Essanay. (Nov. 5.) General Film Co. Exclusive Service.—A very clever burlesque that will amuse all. Josephine Duval and Francis X. Bushman play the stellar parts. Josephine is a little girl, whom novel-reading has hurt. She believes the architect is in love with her and writes him notes. These notes are misconstrued by him, as they are anonymous and he proposes to Josephine's older sister, who finally accepts him. The little girl cannot be pacified, believing herself scorned. Finally a life-size doll brings about a reconciliation.

Ancient Temples of Karnak. Vitagraph. (Nov. 5.)—One of the most illusive studies in the world is Egyptology, and a glimpse at the reason it is so hard is shown in this picture. The Temple of Ammon is featured and a good panorama of it photographed with far and near views. The latter show the myriad of hieroglyphics covering the surface. Temples and Sphinxes built thirteen hundred and more years before the Christian era are shown and explained. The sub-titles are many and expressive.

A Broken Melody. Vitagraph. (Nov. 6.)—A drama of love vs. duty, in which the former conquers. Hazel Henderson as the musician's daughter is admirably suited. She is one of the most beautiful women on the screen. Blair, a Secret Service agent, is confronted by the problem of whether to resign or arrest the father of Margaret for a crime he had committed twenty years before. He resigns and goes to their house, where the strains

VITAGRAPH COMPANY AT HICKORY NUT GAP, N. C.
Standing from left to right: Harry Northrup, Arthur H. Ashley, Logan Paul, Jack Harvey, and Ned Finley, the doctor; sitting: Edith Storey and James Morrison

of music are coming from the window. Suddenly they cease and on going indoors they find the old man dead, by his beloved harpsichord.

Pathe's Weekly, No. 65, 1913. (Nov. 6.)—This is the third number in which but one foreign item appears. Mayor Kline, of New York, with the Board of Estimate inspect the new auto busses. The children of Newark, N. J., are seen celebrating Hallowe'en in the good old-fashioned style. A commendable bit of bravery on the part of a camera man in the taking of the pictures of a battle between deputies and miners in Trinidad, Colo., deserves recognition. The Kaiser, the most photographed man in Europe, is "taken" at Treves, Germany. A scene from the recent New York political fight is also interesting. President Wilson, at Mobile, poses well and seems to enjoy the fun. "Bud" Fisher and his "Mutt and Jeff" finishes the film.

The Price of Victory. Lubin. Two parts. (Nov. 6.)—A dreamy reminiscent drama, possessing several commendable scenes. Col. Carey, an old veteran, dreams of the great war fifty years ago, and in his dreams he sees himself refight his battles. The terrible price of his greatest victory was the death of his fancee, who was killed in an heroic attempt to win the battle by taking Carey's place. The final scene possesses much strength.

"Where's the Baby?" Biograph. (Nov. 6.)—An antique idea with one or two variations. A mother loses her baby. She has handed it to a man to hold and he gave it to a boy who in turn passed it on, etc., etc. An eloping couple finally get it and return it. But little laughter at the Herald Square Theatre when it was released there.

Sydney and Its Harbor. (Melies. Nov. 6.)—Sydney is said to have one of the finest natural harbors in the world. The Melies Company shows many views of the harbor and city. The photography is fair. The film is so perceptibly padded that it becomes a little monotonous.

The Buried Past. Broncho. Two parts.—A conventional story with several inconsistencies. A girl, unhappy, leaves her home and husband, and goes to Arizona, where she obtains work as a waitress. The husband is imprisoned for eighteen months, the cause not being even hinted at. On his release, he traces his wife and finds her married to another man. The ex-husband is killed in a fight with the new husband. Even in Arizona bigamy is against the law. If the girl had been legally freed the audience should know it.

The Children's Hour. Thanhouser. Depicting realistically Longfellow's beautiful poem of the same name, and featuring the "Thanhouser Twins" and the "Thanhouser Kidlet." The father is played by Harry Benham. The sub-titles are lines of verse. Credit is due the director and photographer. A few feet of trick photography is introduced with good effect.

The Golden Cross. World Special Films Co. Three reels. (Nov. 10.)—A story with many heart thrills, that should hold the attention of the audience from start to finish. Founded on the old Italian story of the same name. Count Gaston is reduced to the worst circumstances, having run away with another woman and deserted his wife and child. He returns later, his attentions to his wife naturally being repulsed. He wants to see his little daughter and is given permission by the padre of the school which the child attends, if he will remain incognito. He is to know her by a gold cross. In the meantime, the little girl, out of pity for an orphan friend, gives her the cross. The Count, believing the child to be his, showers her with love and nearly goes mad when she dies. The truth of the child's death is broken to him gently, and his wife, seeing his awful suffering, becomes reconciled to him.

A Face from the Past. Edison. Two Reels. (Nov. 7.)—In this case one feels that the picture is not strengthened by the announced wedding as a finale. Two men are in love with the same girl. She marries one and goes with him to the city where he is a successful broker. She dies soon after. Forbes, the rival, also goes to the city, and after years of work also becomes a big broker. He sees a chance to crush his former rival and without compunction does so. The ruined man goes to the West with his daughter. Forbes also goes some time later and meets the girl after he has had an accident. He recognizes her from her resemblance to her mother, his former sweetheart. The two rivals are reconciled. Mary Fuller plays both mother and daughter. Augustus Phillips is very good.

Tightwad's Present. Kalem. (Nov. 7.)—In the vernacular "some" tightwad. Having promised a present to his spouse and not wishing to spend much, he sees his chance when through an error he breaks a vase and so sends her the pieces, hoping she will think it was broken in transit. By mistake she gets a good one, which the company later demands back and the truth comes out and poor Tightwad is caught.

Flaming Hearts. Vitagraph. (Nov. 7.)—Persons weighing less than 200 pounds are absolutely tabooed from entering this comedy. The leading parts are played by John Bunny, Hughey Mack and Josie Sadler. Bunny is an author and is the rival of Mack. The girl favors Bunny. Therefore Mack makes up as him and wins the girl and Bunny attempts suicide in various ways. Mack's make-up was not so bad. The title of the author's masterpiece is "Flaming Hearts," hence the name.

A Phony Alarm. Patheplay. (Nov. 7.)—Rather a silly story of a mix-up over the telephone. A girl hears strange noises over the wire and gets the police and rushes to the house believing there is murder being committed. When she gets there she finds an actor rehearsing his tragic end.

The Schoolmarm's Shooting Match. Selig. (Nov. 7.)—On the same reel with "Views along the Rhine." A school teacher, not one of the "marm" variety, states that who so ever shall beat her at shooting shall win her hand which they are all after. She therefore gives them blank cartridges and she uses ball. She then elopes with an outsider.

The Marble Industry. Kalem. (Nov. 7.)—A similar picture to the Edison release of October 8 called "The Pink Granite Industry," although this later picture is more complete. The methods of extracting the stone, smoothing it, weighing and shipping it are almost the same even to the small details. The pictures were taken at Proctor, Vermont, from where there is 20,000 tons a year shipped.

Just Nobody. Lubin. (Nov. 7.)—General Film Company Exclusive Service.—A pathetic story of the poorhouse and its sequel. An old pair, the man being paralyzed, are sent to the County Home to be taken care of. The woman obtains work in a neighboring farm and is poorly treated. She finally saves her mistress and little girl and is then made one of the family. Dad has an operation which cures his paralysis and the two are rejoined, to their great happiness.

The Switchman's Mistake. Cines-Kleine. (Nov. 7.) General Film Co. Exclusive Service.—The mannerisms and action of this drama are distinctly foreign to the American screen. This does not mean that they are not good, for they are. The tale deals with vengeance and jealousy in the accepted European form. Arthur having been discharged from the bank plans revenge on his former employer. The bomb which he has planted is found by his friend who is accused and sent to prison. Arthur sends him a potion which produces a sleep like death and he so escapes. In disguise goes to his sister's house. His brother-in-law, seeing a stranger with his sister, becomes terribly enraged and throws the switch in an attempt to wreck the train he is on. His little daughter, however, throws the switch again in time, and the train is saved. There are several intensely exciting moments, the action being well timed.

A Quarter Back. Essanay. (Nov. 7.) General Film Co., Exclusive Service.—This is not a football story. A better title perhaps would have been "The Scoop." The story is about a newspaper office and is a comedy. The cub reporter telegraphs in that he is on the trail of an elopement and asks for the yacht of the editor and $100. Later, he wires he is bringing the elopers to the office. He then enters, and as the cameras snap it is seen that he and the boss's daughter are the elopers. He has just a quarter left of the hundred dollars. Billy Mason and Ruth Hennessy play the leads.

Elise, The Forester's Daughter. Edison. (Nov. 8)—"Woman is a miracle of divine contradiction"—Michelet. The whole synopsis of this story is expressed in that one line. Elise is a forester's daughter, as the title shows. She is loved by Jean, a neighbor, but apparently does not care for him. A stranger, who has been hiring the services of her father as a guide takes her instead, and Jean follows through jealousy only to get shot accidentally. The stranger's sister finds him and carries him home in her machine. When Elise hears of it she drops everything and runs to him and thus she proves her contrariness.

Old Coupons. Biograph. (Nov. 8.)—Not a bad advertisement for United Cigar Store coupons, though not meant to be. "Old Coupons" is an old man who has made his living by collecting these tickets and selling them. He is set upon by some ruffians and robbed, but saved from injury by a mechanic returning from work. The gang then swear vengeance upon the workman, but their plans are spoiled by the decisive action of "Old Coupons." Finally when the old man has died his property is found to amount to quite a sum which he has left to the man who aided him in his distress.

Hiawanda's Cross. Lubin. (Nov. 8.)—A story of the mysticism which has always surrounded the symbol of Christianity in the eyes of the American Indian. Hiawanda, an Indian girl, steals a cross from the breast of a missionary. Her Indian lover, jealous, wounds the white man. Hiawanda nurses him back to life and health, when he, receiving a call from a large parish in the East determines to go, not knowing the extent of the love of the Indian girl. She knowing she has lost him, and being spurned by her tribe, builds a boat and floats away down the river. Where to, is the natural question asked, but no answer can be returned. The ending might have been improved on.

Broncho Billy's Secret. Essanay. (Nov. 8.)—Not so clever as some of the Broncho Billy series, but with plenty of clean action. Billy loves a girl, and she has promised to marry him. Her father is a thief, having held up a number of stages, and Billy as the sheriff wants him. Billy finally gets on his track and follows him with a posse. The crook is wounded by one of the posse and Billy then discovers his identity and receives his confession.

Between the Rifle Sights. Selig. (Nov. 10.) General Film Company Exclusive Service.—The hatred of a wronged man, smoldering for many years in the prison, is quenched at the decisive moment by a woman's face. Bob, now an old man, fresh from prison, looking over the rifle sights waiting until his enemy shall appear, thinks of his past. He sees his fiancée marry his rival through the latter's lying. He sees himself sent to prison for twenty years for an offense the other had committed. He sees the life in the terrible prison, and now he waits the other's coming. Finally, when he does drive up with his daughter, the older man is unable to shoot because of her resemblance to the mother whom he had loved. And so he passes on his way. A beautiful picture, artistically photographed and cleverly acted.

The Wheels of Safety. Essanay. (Nov. 10.) Two Reels. General Film Company Exclusive Service.—The title might be more expressive. A thrilling story, in which G. M. Anderson has an unusual rôle, that of a doctor. A girl and her father, a very old man, are rescued from a fire by some rustlers. The girl is forced to marry one of them, a villain, who gambles with the others for her. He treats her very cruelly and finally she falls ill. "Doc" Sharp (G. M. Anderson) is called by the father, and when he has heard the story of her existence he takes her away with him. Here follows the most exciting chase imaginable. The wagon driven by Anderson hardly stays on the ground. It is not trick photography, but the real thing. The doctor defends the girl when they reach home until the posse arrives and follows the desperadoes, shooting the husband in the fight.

A Water-Soaked Hero. Lubin. (Nov. 10.) General Film Company Exclusive Service.—A very clever comedy that will set any audience in roars. A fat man is taking a bath, and manages to tear down the pipes and floods the whole house. The reserves are called out, but it takes the cook's friend, semi-drunk though he is, to become the hero and arrest a thief who had fallen through the skylight. Many women add to the humor.

The New Maid. Lubin. (Nov. 10.) General Film Company Exclusive Service.—The plot in this film upon which all the humor hinges is so aged. Jane loves a fellow, to whom her father objects. In order to see one another he dresses up as the maid and gets a position in her house, and so on.

Thieves. Vitagraph. (Nov. 10).—There are two classes of crooks or thieves. It is the purpose of this film to demonstrate this theory, or rather fact. "Blinkey," who is just out of jail, is one of the "regular guys" that make thieving and housebreaking a "profession." He is, however, very useful in this case, stopping the other class of thieves from stealing a will. A millionaire has disinherited some relations in favor of his ward. They, learning of this, attempt to destroy the new will. "Blinkey," who has called with the intention of investigating the contents of the safe, seeing their action, interferes with them at the point of a gun, locks the safe and destroys the combination so they cannot reopen it.

The Runaway Freight. Kalem. Two Parts. (Nov. 10).—There has been no expense saved to make this a good picture, and it is one of the best of the "season." It is a railroad yarn and true to life. Billy and Ruth are in love with one another. His rival, the conductor of the freight on which he works, tries in every way to make him give up his job. Billy gets hurt in a fight with two tramps, who are instigated by the conductor, and his mother forces him to give up his work. Later he saves a train that had broken loose by a wonderful jump from one car to another, and is quite the hero of the day, winning the girl.

No Place for Father. Biograph. (Nov. 10).—This isn't a comedy; it is a drama, and very true to life, except in one or two places, where it may be a little exaggerated. A good release. A boy comes to the city to make his way. He gets a good job through his father and does well, soon after marrying. Getting into fast society, he becomes heavily in debt. His father is shown the door when he visits him, the son being ashamed of his shabbiness. To make up his indebtedness the boy steals. The father, hearing of it, makes good the loss to save his new-born child the disgrace, and then forever leaves his son's life.

The Locked Room. Lubin. (Nov. 10).—Although this is chronicled a drama, it should be called a comedy. A wife locks a certain room, thereby exciting her husband's curiosity. She is seen in the company of other men often, and the husband commences to get jealous. It finally reaches a limit with him. He forces her to give up the key to the room, and on opening the door finds the room all fixed up in honor of his coming birthday, which he had forgotten.

Pathe's Weekly, No. 66. Pathe. Nov. 10).—An unusually good number. The swimmer, Henry Elionski, in his swim from the Brooklyn Bridge to Bay Ridge handcuffed and shackled, towing a boat with seven men in it, is the most interesting item. The dedication of some of the buildings for the exposition in San Francisco was given much space. Opening the new all-water route to New Orleans from Alabama and the christening of the first boat was novel. A good picture of King Alphonso of Spain, after he had pardoned the man who attempted his life, is shown. Working to try and find safety devices for railroads to use to prevent wrecks is of timely interest. Baseball is revived with pictures of the reception offered Walter Johnson and Larry Cheney, the pitchers, in Coffeyville, Kansas. Remarkable pictures of a bull-fight in Spain are clever and well photographed. President Wilson in Princeton casting his vote and the students' reception are to the point. The new wireless station, which is the largest in the world, at Marshall, Cal., and a review of evening gowns in Paris complete the picture.

The Fire Department of Santa Barbara made a test run for speed which will be used in the "Flying A" production "At Midnight," scheduled for release November 29. Stop watches were used by members of the department and a record run, not only pleasing to the department, but very effective on the screen, was secured.

Have You Made Money?

Some exhibitors have. Others have not. The Motion Picture News offers a complete photographic equipment free to the exhibitor writing the best story of his

"Experiences as an Exhibitor"

The Offer Includes

A high class motion picture camera, tripod, panoramic tilting head, and four magazines, each holding two hundred feet of film. It can be used by any exhibitor to take motion pictures of local families, local events, and advertising film for merchants in his city. Detailed instructions for operating the camera, and ways and means by which it can be used to earn money for the winner will be included.

Conditions Governing the Contest

The story must not exceed two thousand words. Write on one side of the paper only, and have it typewritten, if possible. Write about your actual experiences; how you started, and why; tell about your greatest problem in making the theatre pay; how you met competition; how you manage your employes, and of the adverse conditions you had to overcome. If you believe in advertising, tell why, and in what way.

There are thousands of exhibitors in the United States struggling to make their theatres pay. Your business problems, how you met them, and the hardships and experiences you endured will put new courage into many of them, and, perhaps, give them the solution to a problem which will enable them to turn losses into profits.

The Contest Will End March 1, 1914

All stories, complying with the requirements of the contest, will be published. Editors of The Motion Picture News will make the award. Please address your story to

THE EDITORS
The Motion Picture News
220 West Forty-second Street
NEW YORK CITY

GERMANY TO EXPLOIT SELF BY FILMS

Conference of the leading personages in the German steel and iron trade was held in Berlin during the week, according to published reports. Its object was the forming of an organization to push German trade more vigorously in foreign markets and on entirely novel lines.

The main object of the conference was to organize the Association for the Promotion of German Export Trade, with the sub-title of League for Foreign Propaganda.

The scheme of the new organization contemplates the elaborate use of motion pictures for spreading the gospel of "Made in Germany" in foreign parts.

Films illustrating the achievements of German industry in the most graphic style are to be shown in connection with lectures in the native tongue of each particular district. Special films and lectures for various branches of industry will be employed. The speakers are to talk in such general terms (so the prospectus explains) that the real motive of the propaganda will not be apparent.

ALMOST A TRAGEDY

Director Oscar Eagle is now putting forth one of the most ambitious war plays ever attempted in moving pictures for the Selig Polyscope Company, and has spent a great deal of time in studying out dramatic detail. In the same line in another direction, Gabriel Pollock, the scenic artist of the plant, has expended a great deal of energy, cleverness and enterprise in devising effects and making scenes that have been carried out with exact regard for historic exactitude.

This involved the making of batteries of the largest sort of sea-guns used in marine operations during the Civil War.

In the working of one of these big guns from the rolling platform of a battleship, a careless gunner happened to leave a four-foot projectile in the gun, in the rush and hurry of rehearsal. When the big piece was discharged it carried the projectile across Lake Selig, and through the fence a block away, barely missing a number of peeking spectators and several teams that were passing.

Singularly enough, Mr. Pollock, who was in the distant field directing operations, happened to be only a few inches out of the path of this flying projectile that wrecked the wall of the Selig plant.

Director Eagle, who witnessed the flight of this real shot, after an anxious few seconds, ascertaining whether anyone had been seriously maimed or killed, remarked with a wan smile: "General Sherman was right. War is hell!"

AMBROSIO "SATAN" IN DEMAND

It is reported from various sources that the Ambrosio's masterpiece, "Satan," in four parts, seven reels, is still in demand. The exhibitors are candid in their expression that it is a big box-office gainer. The Supreme Feature Film Company, of 64 East Fourteenth Street, New York City, which has made such a wonderful success with it in the City and State of New York, has just acquired the rights to this film for the States of North and South Dakota and Minnesota. Live-wires in that territory are asked to make connections.

START OF CHARIOT RACE—PASQUALI'S "LAST DAYS OF POMPEII"
Owned by Pompeii Film Company

"THE THREE MUSKETEERS"

Adapted from Alexander Dumas' world famous novel.

Sensational, Romantic, Melodramatic, Classic

IN 6 REELS AND 160 SCENES
The crowning achievement of American film production.

Everyone will want to see Dumas' interesting characters, D'ARTAGNAN—ATHOS—ARAMIS—PORTHOS—RICHELIEU—LADY DE WINER—DE ROCHEFORT—BONIFACE—KING LOUIS XIII—ANNE OF AUSTRIA—CONSTANCE, as living actualities.

Three months were required to film this version of

"THE THREE MUSKETEERS"

Not a dull moment from beginning to end. The average length of each scene is 40 feet, ensuring rapid fire action without any padding.

A complete line of publicity matter, including 2 styles of 1 and 3 sheet posters, 1 style of 6 and 9 sheet posters with streamers for stands, 30 10x12 Photos—Heralds—Cuts and other advertising matter.

Applications for territory will be considered in the order received.
WIRE IF YOU WANT THE PREFERENCE.

FILM ATTRACTIONS CO., Room 801 145 West 45th St., New York

ALL EYES TOWARD RUBY!

Still a little territory left on that big Sulzer picture

"The Shame of the Empire State"

(4 REELS)

and here are the next releases, all 3 reelers:

"On the Trail of the Dock-Rats"
"The Thorns of the Gay White Way"
"The Serpent of the Slums"

And did you get

"The Hounds of the Underworld"

Get them all—contract for your territory and two every month are *yours*.

RUBY FEATURE FILM CO.

145 W. 45th St. NEW YORK

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CURRENT FEATURE RELEASES IN THE PROGRAMME OF THE GENERAL FILM CO. (INC.)

1. The Green-Eyed Monster of Jealousy.—Pathe.
5. The Boomerang.—Essanay.
6. The Cypher Message.—Selig.
2. The Gunmaker of Moscow.—Edison.
3. Jerry's Mother-in-Law.—Vitagraph.
4. A Waif of the Desert.—Lubin.

Announcement

To State Right Buyers and Exchanges in Particular; to Circuit Managers in General

We have made all the arrangements for a regular semi-monthly release of not less than a three reel exclusive FEATURE by procuring some of the best creations of leading European films producers. We have on hand, at present, enough releases for a few months to come.

We have purposely released three productions simultaneously, so as to give you LEEWAY in this particular instance.

The Photography, the Acting, the Plot, and last but not least, the Artistic Touch —the Atmosphere is ALL THERE.

"THE GREAT LURE OF PARIS"

A Mystery of Parisian Cosmopolitan Life in 3 Parts

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A Psychological Drama in 3 Parts

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A Domestic Drama in 4 Parts

A most attractive line of multicolored paper in regular sizes, artistic photos, and literary heralds.

Hitch your Wagon on to a RISING STAR. THERE are THINGS to come Yet. . .

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FIVE-A-WEEK ESSANAY

Released Friday, Nov. 21st. Released Friday, Nov. 21st.

"THE END OF THE CIRCLE"

(IN TWO PARTS)

A truly heart interest Western drama with many thrilling and exciting situations. The story is unique and interesting throughout. The photography is excellent. Heralds and posters now ready.

Released Tuesday, November 18th

"THE LOST CHORD"

A magnificently beautiful drama of love and art. Richard C. Travers, Lillian Drew and Bryant Washburn featured.

Released Wednesday, November 19th

"THE USUAL WAY"

A splendid comedy of laughs. There are enough amusing situations in this to warrant good feature advertising.

Released Thursday, November 20th

"THE COWBOY SAMARITAN"

A drama of the West depicting the love of a cowboy for a child. Photography and portrayal excellent.

Released Saturday, November 22nd

"BRONCHO BILLY'S FIRST ARREST"

This feature "BRONCHO BILLY" drama is filled with thrilling situations. Mr. G. M. ANDERSON featured.

Coming Friday, Nov. 28th. Coming Friday, Nov. 28th

"THE BRAND OF EVIL"

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A drama of East India that will make the chills creep up and down your spine. A tourist steals the "EYE" of the Sacred God and is followed to America by a revengeful native. It's exciting, nerve-racking and thrilling. Thomas Commerford, E. H. Calvert, Ruth Stonehouse and Richard C. Travers at their best. Herals and posters are now ready.

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Society Drama with Jack Richardson in the lead. One and three sheet Lithographs.
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An Allegorical Gem:—
WHERE THE ROAD FORKS.
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AMERICAN FILM MFG. CO., Chicago.

KLEINE FILMS BRING WORK

George Kleine, whose photo drama productions of "The Last Days of Pompeii" and "Quo Vadis" have become very important factors in the amusement world of this country, has certainly proven a benefactor to theatrical advance men, press agents and managers. Mr. Kleine has twenty companies of "The Last Days of Pompeii" on the road and twelve of "Quo Vadis."

Among the agents with the "Pompeii" companies are: Tom North, O. R. Henkel, E. R. Gerson, William Miller, Charles C. Knapp, W. G. Snelling, Harry Greenway, R. E. Riddick, Harvey Day, A. K. Pearson, Charles E. Bragg, Harry Scott, Robert McDowell, M. C. Coyne, David Young, Z. M. Harris, Edward Abrams, Edward F. Guzman, J. W. Boyd and R. D. Kinmond.

Among the managers of "Pompeii" companies are: M. D. Wilson, R. W. Horn, E. C. Andrews, William Tully, J. H. Norwood, Robert Evans, Ben Bass, O. H. Butler, Al Wiswell, C. A. Shaw, William Graham, Matt Sheeley, Frank L. Bixby, Jules Walters, Harry Rowe, Sim Allen, H. C. Naugle, Julius Sowalsky, C. G. Windsor, Miles Gibbons.

Agents for "Quo Vadis" companies include John Black, Foster Moore, George Henshall, Charles Wuerz, Ben Simpson, Bert Glickauf, Clarence Burdick, Sam Mott, George Costan, Joseph Frankel, Branch O'Brien.

Among the "Quo Vadis" managers are Arch McGovern, Harry Jackson, John Hope, Edward Manley, Jack Brehany, Henry Pierson, J. C. Sutherland, Edward Lester, E. J. Dolan, Charles Collins, Ernest Warde, Merle Smith, William Hale.

Fully sixty-five well-known theatrical men are already on Mr. Kleine's payroll, and, according to very reliable authority, there will be many more before the season ends.

LOOKING UP THE EXCLUSIVE SERVICE

H. J. Cohen, manager of the Exclusive Film Service for the General Film Company, formerly buyer for The Selig Polyscope Company, went to Chicago this week, looking up the interests of the big new enterprise and declared that they were more than satisfied with results up to date. Returns had more than realized expectations, and the films from the Middle West were of extraordinarily fine character. Mr. Cohen, who is a hustler, finished up a week's work in two days, and although he loves Chicago, he came back East full of joy.

FULTON REPRESENTS PATHE IN CHICAGO

E. E. Fulton, one of the leading supply men of this country, who for several years past has represented the Lubin brand of films in Chicago, recently made an agreement with the Pathe people whereby he will also represent that concern in the Windy City.

Mr. Fulton's exhibition rooms are sought by many for the purpose of showing advance releases. It is one of the finest equipped in the city, having two motor-driven machines and a good curtain. Mr. Fulton has many other interests and is also owner of several motion picture theatres in Chicago.

ROLANDS ADDRESSES ROUND TABLE CLUB

At the first monthly meeting of the Round Table Club, George K. Rolands, a scenario writer and motion picture directors, made an address in which he advocated many reforms anent the higher realms of dramatic art as related to the picture as a means of theatrical entertainment.

The Round Table Club is an exclusive organization of women, the larger part of whom have attained prominence in the fields of literature and drama. Among those present was Mme. Pilar-Morin, the French pantomimiste, who expressed herself as fully in accord with Mr. Rolands' views.

GEORGE K. ROLANDS

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NOTICE OF CORRECTION

Referring to the advertisement of Warner's Features which appeared in the issue of the Moving Picture World for Nov. 15th, in which they mention the Eclair Film Company as being one of the manufacturers supplying them with films, the Eclair Company expressly desire to correct this impression. They are making films solely for The Universal Film Mfg. Co. of New York. While the Eclair Company appreciates that Warner's Features referred to the Eclair-Paris Company the statement was a trifle misleading, and they desire to set the matter right in the eyes of all concerned.

CLERGY LIKE PASQUALI "POMPEII"

The clergy of New York are enthusiastic over the Pasquali production, "The Last Days of Pompeii." Every day reservations are made for several of them, and every denomination has been represented among the audiences at the Park Theatre where the Pasquali production is playing to crowded houses.

TEACH SANITATION BY FILMS

The Department of Public Health at Washington, D. C., has entered the motion picture business. Arrangements were made for a long series of motion pictures of the Health Department, its personnel, work, and sanitary means employed to prevent disease. The films are expected to instruct generally in sanitation.

SPEAKING OF STREET CARS

Despite the street-car strike, which paralyzed traffic in Indianapolis, the Pasquali production, "The Last Days of Pompeii," played to crowded houses, and since traffic has been resumed the S. R. O. sign has been out at every performance.

This "Good Night" Slide Free

A Scott and Van Altena Reproduction of 10-color original. Very effective. Sent free to bona fide picture houses. Already requested from all parts of the country. If *you* want it write to-day. **THE FISK RUBBER COMPANY, Chicopee Falls, Mass.**

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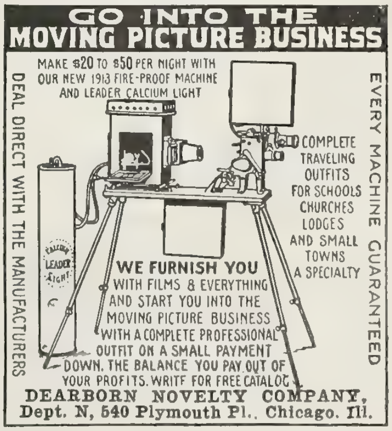

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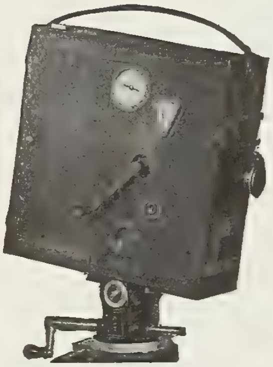
Mutual Movies Make Time Fly



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PHILADELPHIA BUILDING NOTES

The motion picture theatre located at 835-37 Morris street, has been sold by Chas. J. Stengel & Co. to John F. McMahon for $20,500.

Frederick B. Richert will break ground in a few days for a theatre at 7939 Frankford avenue, Holmesburg. Cost, $4,800. Building 31x131, seating 440. Stone and brick construction. Mr. Richert, owner.

Karp & London contemplate the erection of a theatre at 2844-48 Frankford avenue. Building 80x150, brick and stone. Estimated cost, $30,000.

Plans are being revised by L. C. Hickman for a theatre at 1610-14 South street, for John T. Gibson, owner. Building, 51x121. Cost, $30,000.

Work will be started at once on an addition to the theatre at southeast corner of Kensington avenue and Ontario street. Addition, 19x60. Cost, $3,500.

Work will be started at once on a motion picture theatre at Wayne avenue and Logan street, Germantown, for Charles Weinberg. Building, 43x120 on lot 43x150.

SPECIAL FILM REVIEWS

(*Continued from page* 35)

meets Richard Danvers, the elder son of the Earl of Danvers. It is a case of love at first sight.

Like many English noblemen, the Earl of Danvers does not depend solely upon his heritage, being an inventor of great ability. His invention of a new X-ray machine is, in the opening part of the story, unsuccessful. This, combined with the degeneracy of his younger son, brings failure and ruin to the respected Earl of Danvers and his family. Richard, the elder son, is engaged to Dorothy, and is forced through financial ruin to break the engagement, and goes to America to seek his fortune in the mines.

Her love for Richard, and her wonderful knowledge of the big American country Richard is going to, prompts her to follow her sweetheart. She engages passage on the same steamer and boards the same train unbeknown to her lover. She precedes him to the big open country, and, changing her pretty traveling dress for the picturesque Indian dress of her girlhood days, she encounters many experiences.

When Richard arrives in the mining country he purchases an outfit to try his luck as a prospector, and at a psychological moment confronts Dorothy fighting for her life in the hands of a Western desperado. Richard breaks into the cabin and saves Dorothy, known only as Pepita in this country.

Dorothy at no time gives any sign of recognition to Richard, and in this powerful dramatic situation, where she finds Richard at death's door, she still retains her identity. Not until he has been summoned home by a message from his father advising him of the success of his experimenting does she determine to retrace her steps to England. After Richard has been welcomed into the heart of his family she tells him of her dual rôle, and explains that she practiced the deceit because of her great love for him.

C. J. V.

COMING WARNER'S FEATURES

A trio of interesting pictures will be released soon by Warner's Features. One of them is "Treasure Island," after the famous story written by Robert Louis Stevenson. It has been done into a three-reel feature by W. V. Ranous, an old Vitagraph star and director. Mr. Ranous plays the part of Peg-leg Silver. "Aladdin and His Wonderful Lamp," featured by the work of Elsie Albert as the Princess, is the second. The third release is "In the Toils of an Adventuress," a melodrama.

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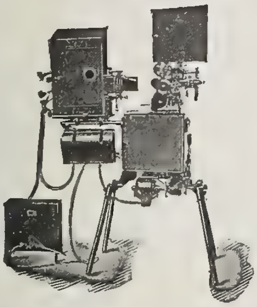

A chain is no stronger than its weakest link; and a film, however good it may be, can only demonstrate its worth through proper presentation on the screen.

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Write for information on anything pertaining to the Motion Picture Business

PATHE PASSION PLAY
For rent. Guaranteed condition. C. J. MURPHY, Elyria, Ohio.

(*Continued from page 25*)

who represents the Vitagraph Company of America across the pond, mailed from London.

The Eclectic Film Company will release three features a month, thus increasing its former output by one. "The Life of Napoleon" will be the next release.

The Pasquali production of "The Last Days of Pompeii" continues to fill the Park Theatre. The film has been edited and retitled by Stanley Twist and is vastly improved. A new organ has been installed and special music written to fit the picture.

Out in St. Louis a bill has been introduced before the City Council providing for film censorship.

David Miles, formerly head producer for Kinemacolor, and chief at the Reliance studios for a brief time, is now producing pictures for Biograph. He has taken with him many members of his old Kinemacolor company, including Linda Griffith, Clara Bracy, Charles Perley, Charles Fleming and Jack Brammal.

Webster Cullison will establish a permanent Western branch of the Eclair company at Tucson, Ariz. He left last Sunday with ten players and a camera man, and more will follow.

All is hustle and bustle again at the Universal studios at Coytesville. Mark Dintenfass is back as studio manager, and Walter McNamara is producing features with his company headed by Jane Gail and Matt Moore. Work is now going on on a two-part picture, "The Story of David Grieg."

By the way, Paul Scardon's little Beaming Belle bull pup continues to win prizes "hands down" at the dog shows. Paul has been entering her in every show that comes along, and she bids fair to become as well known as her actor-owner. At the recent Grand Central Palace show, Beaming Belle won several prizes.

Owing to the fact that cables are neither capitalized nor punctuated, the following startling message was received at the New York office of Midgar Features from G. Blake Garrison, who is at present in London:

"I know how wild animals live. Will eat-em-alive in New York. Capacity London."

The cable gets a little more human when you punctuate it and capitalize it as it should be: "I know 'How Wild Animals Live' will 'eat-em-alive' in New York. Capacity London."

REAL PUGILISTS IN FILM

That Thomas H. Ince, managing director of the New York Motion Picture Corporation, believes in injecting as much realism as possible in the picture that he has under his direction, was manifested when, just before he started working on the Domino photoplays, "The Heart of Kathleen" and "Widow Maloney's Faith," he took a trip up to San Francisco and brought back to Santa Monica two pugilists, known for their ability in assimilating punches on the jaw. They were used since in the plays in conjunction with Richard Stanton.

Stanton is a boxer of no mean ability, and in scenes where he has to use his hands or "put up his dukes," Mr. Ince has had quite a little trouble, for the actors refused to go on, as Stanton cannot seem to acquire the habit of "pulling" his punches.

In "The Heart of Kathleen," Stanton, as the hero, is upon the scaffold about to be hung, when suddenly he starts swinging right and left, and each of the two bruisers, acting as guards, take one on the jaw and go down for the count.

In one of the scenes in "Widow Maloney's Faith," Stanton mixes it up with a roomful, and here the pugilists, taking parts of Irish lads, take some pretty wallops before they go down.

HUTCHINSON TO OPEN FEATURE EXCHANGE IN CHICAGO

George Hutchinson, who has been manager of the H. & H. branch of the Mutual Film Corporation in Chicago since the formation of that company, has launched out for himself and will shortly open a feature exchange in the Powers Building, Chicago. Quarters have already been secured, and Mr. Hutchinson says he has several big features. He is a brother of S. S. Hutchinson, president of the American Film Manufacturing Company.

MAKE STEEL OPERATOR'S TABLE

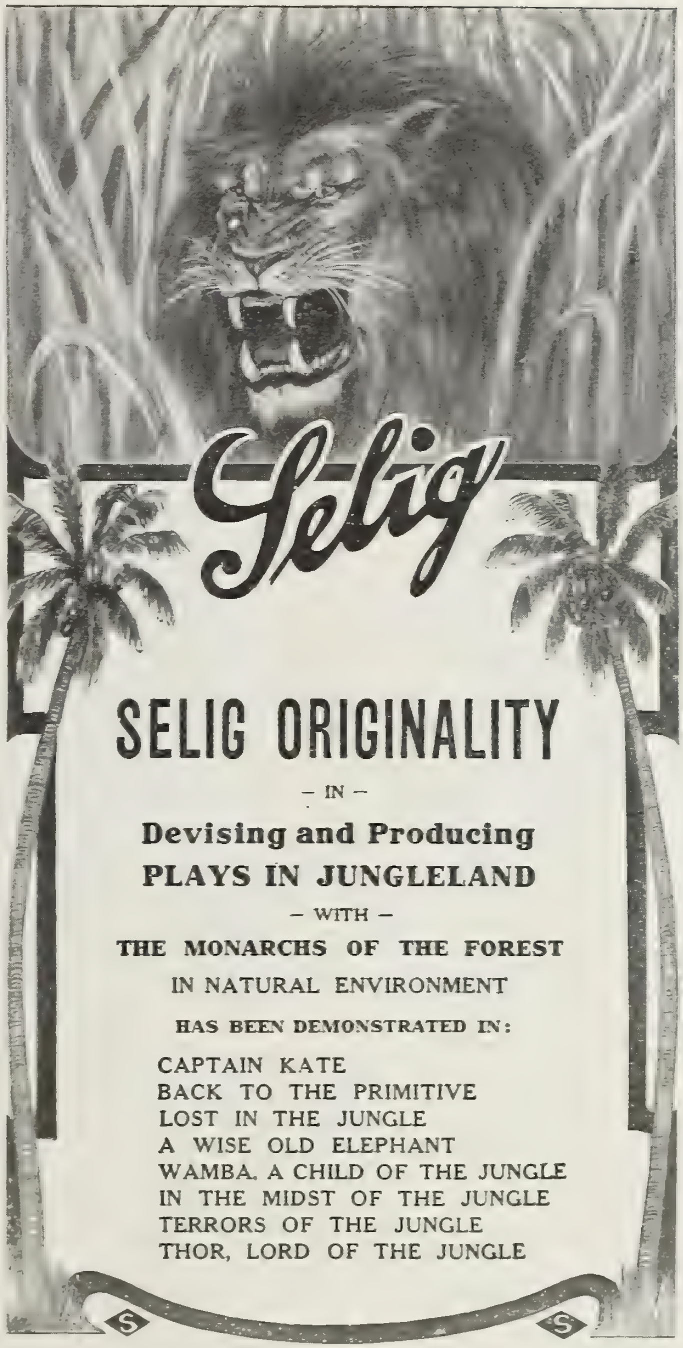
The Columbia Metal Box Company, of 226 to 228 East 144th Street, New York City, is putting on the market a decidedly practical article for film men. It is an all-steel table for the operator to rewind, join, or cut films on. It is in use in several offices, including that of the True Feature Film Company, and is regarded as indispensable where used.

ENTER ANOTHER KESSEL

Nicholas Kessel, a younger brother of Adam and Charles Kessel, of the New York Motion Picture Corporation, by purchasing and amalgamating the Regal Feature Film Company and A. B. C. Feature Film Company, has become quite a factor in the feature film business.

The exchange will be located at 381 Sixth avenue, New York City, and in addition to the fifty odd two, three, four and five-act features he now has on hand, Mr. Kessel is in the field to purchase the best features that can be procured.

Mr. Kessel is a well-known real estate operator, but has been a student of the motion picture business from its inception.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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO
Feet
Oct. 4—The Wild Guardian (2 Parts)......
Oct. 11—Chopin's Nocturne (2 Parts).......
Oct. 18—The Two Mothers (2 parts Dr.)....2000

AMERICAN
Nov. 8—The Haunted House (Com. Dr.)..1000
Nov. 10—Martha's Decision (Dr.)............1000
Nov. 13—An Assisted Proposal (W. Com.)..1000
Nov. 15—The Drummer's Honeymoon (Com.).1000
Nov. 17—The Trail of the Lost Chord (2 reel Dr.) 2000
Nov. 20—The Tale of the Ticker (Com. Dr.)
Nov. 20—A Modern Steel Plant (Edu.).....
Nov. 22—Calamity Anne's Dream (Com.)....1000
Nov. 24—The Occult (Dr.).................1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.).........1000
Dec. 1—American Born (2 reels—Dr.).....2000
Dec. 6—A Divorce Scandal (Dr.)..........1000

BISON
Nov. 4—Captain Kidd (3 reel Dr.)........
Nov. 8—The Prairie Trail (2 reel Dr.)......
Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.)............
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) ....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) ....
Dec. 6—The White Squaw (2 reel Dr.)....

BRONCHO
Oct. 22—The Black Sheep (2 reels)........
Oct. 29—From Out the Storm (2 reels).....
Nov. 5—The Veteran (2 reels)............
Nov. 12—The Imposter (2 parts—Dr.)......
Nov. 19—The War Correspondent (2 parts—Dr.) ....
Nov. 26—The Reformation (Dr.)............

CRYSTAL
Nov. 4—Ashamed to Take the Money (Com.)
Nov. 9—When Duty Calls (Dr.)...........
Nov. 11—Oh! You Pearl (Com.)...........
Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.)..........
Nov. 18—Her Secretaries (Com.)...........
Nov. 18—Percy's New Mamma (Com.)......
Nov. 23—The Cabaret Singer (Dr.)..........
Nov. 25—Hubby's New Coat (Com.).........
Nov. 25—Baldy Belmont Lands a Society Job (Com.) ....
Nov. 30—The Convict's Daughter (Dr.).....
Dec. 2—That Awful Maid..................
Dec. 2—The Installment Plan Marriage.....
Dec. 7—A Woman's Revenge (Dr.)........

DE-KA-GE (Features)
June 28—Death or Divorce.................
June 30—The Stain ....

DOMINO
Oct. 23—Heart of Kathleen (3 reels)........
Oct. 30—Widow Mallney's Faith (3 parts—Dr.) ....
Nov. 6—The Judgment (2 part Dr.).......
Nov. 13—The Ghost (2 parts—Dr.)..........

DRAGON
(Formerly Ryno)
Sept. 10—Blindness of Courage..............3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)..
Oct. 15—Dare Devil Rescue (Special)......3000

ECLAIR
Nov. 5—The Revelation Calliode (2 reel Dr.)
Nov. 9—Oh, What a Dream (Com.)........
Nov. 9—Amber Stone (Edu.)..............
Nov. 12—Lade Babbie (3 reel Dr.).........
Nov. 16—Unforeseen Metamorphoses and Does Max Snore (Split)............
Nov. 19—Partners (2 reel Dr.).............
Nov. 23—Oh! You Rubber.................
Nov. 23—Soldiers Drilling in Turkestan......
Nov. 26—A Son's Devotion (2 reel Dr.)......
Nov. 30—Roaring Bill (Com.)..............
Nov. 30—One on Tooty (Com.).............
Dec. 3—When Pierrot Met Pierrette (2 reel Dr.) ....
Dec. 7—Trouble on the Stage.............
Dec. 7—Magnetism—Magnets ....

ECLECTIC
Sept. 8—The Voice of the Wild...........
Sept. 10—When Paris Loves................
Oct. 2—Vendetta ....
Oct. 16—Message of the Dead.............
Oct. 30—The Doom of the Ocean............3000

FEATURE RELEASES
Oct. 10—Missing Woman 2500
Oct. 17—The Firefly 3600
Oct. 24—Life for a Life.....................2700
Oct. 31—Gallows of Gods...................3000

FRONTIER
Nov. 6—Slim Gets the Reward (Com.)....
Nov. 8—The Girl and the Bandit (1 reel Dr.)
Nov. 13—Caught at His Own Game (Com.)..
Nov. 15—The Bond that Binds (Dr.)........
Nov. 20—Slim Becomes a Detective (Com.)..
Nov. 22—The Double Cross (Dr.)...........
Nov. 27—Slim Proposes, But— (Com.).....
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.) ....
Dec. 6—The Circuit Rider of the Hills (Dr.)

GAUMONT
Nov. 11—The Bank Messenger (Dr.)........
Nov. 13—The Heart of a Doll (Com.).......
Nov. 18—Monty and the Milkmaid (Com.)...
Nov. 20—"Dear Oscar" Finances a Theatre (Com.) ....
Nov. 25—Mary Saves the Sculptor (Com.)...
Nov. 27—The Little Peacemaker (Dr.)......
Nov. 27—Gymnastics (Edu.) ....
Dec. 2—The Living Doll (Com.)...........
Dec. 4—Oscar, the Hermit (Com.)..........

GEM
Sept. 22—None But the Brave Deserve the —?
Sept. 22—Sanitary Dairy Plant, Washington, D. C. ....
Sept. 29—The Bachelor Girls' Club (Com.)..
Oct. 13—The Surf Maidens (Com.)..........
Oct. 20—His Double Surprise..............
Oct. 20—A Trip Through Tunis and Algiers..

GOLD SEAL
Dec. 2—Under the Black Flag (3 reel Feature) ....

GREAT NORTHERN
Oct. 25—Who Is Who...................... 982
Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.)............

GREAT NORTHERN SPECIAL
Oct. 14—The Rival Brothers.................3000
Oct. 21—Secret of the Old Cabinet..........3000
Oct. 28—In the Bonds of Passion...........3000

UNIVERSAL
Aug. 23—The Great Circus Catastrophe (3 reels) ....

IMP
Oct. 27—Jane of Moth Eaton Farm (Dr.)....
Oct. 30—His Hour of Triumph (2 reel Dr.).
Nov. 3—The Temptation of James (2 reel Dr.) ....
Nov. 6—The Old Parlor (1 reel Dr.)........
Nov. 10—On Pine Mountain (Dr.).........
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.)...........
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..
Nov. 24—Jane's Brother the Paranoiac (Dr.)..
Nov. 27—Night Shadows of New York (3 reel Dr.) ....
Dec. 1—Love versus Law (2 reel Dr.)......
Dec. 4—Plain Jane (Dr.)..................

ITALA (Features)
Sept. 25—Unmasked ....
Oct. 9—The Gypsy Kiss....................2200
Oct. 23—Queen's Jewels 3000

JOKER
Nov. 29—Lazy Louie (Com.)................
Dec. 3—Mike and Jake in the Wild West (Com.) ....
Dec. 6—A Pair of Bears (Com.).........
Dec. 6—Views of Yellowstone Park (Sc.)

KAY-BEE
Oct. 17—Venetian Romance (1 reel).........
Oct. 24—A Woman's Wit (1 reel)...........
Oct. 31—Borrowed Gold (1 reel)...........
Nov. 7—For Mother's Sake (1 reel)........
Nov. 11—For Mother's Sake (Dr.)..........
Nov. 14—Efficacy of Prayer (Dr.)..........

KEYSTONE
Oct. 20—A Quiet Little Wedding...........
Oct. 23—The Janitor—Making An Automobile Tire ....
Oct. 27—The Speed Kings: Earl Cooper, Teddy Tetzlaff ....
Oct. 30—Speed Kings Tetzlaff and Earl Cooper (Sports) ....
Nov. 3—Fatty, at San Diego (Com.)........
Nov. 6—Louis' Sickness at Sea (Com.)......
Nov. 10—Small Time Act (Com.)...........
Nov. 10—The Milk We Drink (Edu.)......

KOMIC
Feet
Nov. 6—Poor John (Com.)................
Nov. 6—Caused by a Clock (Com.)........
Nov. 13—An Affair of Honor (Com.)........
Nov. 13—Biddy on Her Mettle (Com.)......
Nov. 20—Making Himself a Hero...........
Nov. 20—Murphy's New High Hat (Com.)..
Nov. 27—A Method In His Illness (Com.)..
Nov. 27—The Man with a Razor (Com.)..

LEWIS PENNANTS
Nov. 1—Taxicab 1098 ....
Nov. 15—Decreed to Die..................

LUX
By Prieur
Oct. 31—Percy's Heroism (Com.)........... 410
Nov. 7—The Amateur Detective (Com.).... 590
Nov. 7—Roman Rivers (Sc.)............... 312

MAJESTIC
Nov. 1—(No Release This Date)............
Nov. 2—The Marriage of Niatana (Dr.)....
Nov. 4—The Ward of the Senior Class (Dr.)
Nov. 8—Levinsky's Holiday (Com.).......
Nov. 9—The Bravest Man (Dr.)...........
Nov. 11—The Rivals (Com.)...............
Nov. 15—The Pitch that Defiles (Dr.).......

NESTOR
Nov. 7—His Wife's Burglar (Com.).........
Nov. 12—In the End (Dr.)...............
Nov. 14—Love Luck and a Paint Brush (Com.) ....
Nov. 19—The Golden Princess Mine (Dr.)..
Nov. 21—An Elephant On His Hands (Com.)
Nov. 26—Hilda of the Mountains (Dr.).....
Nov. 28—When He Lost to Win (Com.)......
Dec. 3—The Brothers (Dr.)...............
Dec. 5—Locked Out at Twelve (Com.)....

PILOT
Aug. 7—The Green-Eyed Monster (Com. Dr.) 1000
Aug. 28—Getting the Evidence (Dr.)........1000

POWERS
Nov. 14—Cracksman's Reformation (Dr.)....
Nov. 17—The Cotton Industry in Arkansas..
Nov. 17—The Doctor's Orders..............
Nov. 21—A Stolen Identity (2 reel Dr.)....
Nov. 24—Jimmy's Deception (Com.)........
Nov. 28—A Seaside Samaritan (Dr.).......
Dec. 1—When Joe Went West (Com.)......
Dec. 5—Cross Purposes (Dr.).............

RAMO
Oct. 15—The Current (Dr.).................3000
Nov. 5—Wives 3000

PRINCESS
Oct. 24—Lobster Salad and Milk (Com.)....
Oct. 31—Algy's Awful Auto (Com.).........

RELIANCE
Nov. 17—Two Men and a Mule (Series 4—Com.) ....
Nov. 19—A Man and a Woman (Dr.)......
Nov. 22—Her Father's Daughter (Dr.)......
Nov. 24—The Other Woman (Dr.)..........
Nov. 26—A Rough Diamond (Dr.)..........
Nov. 29—The Reporter's Scoop (Dr.).......

REX
Nov. 16—The Blood Brotherhood (Dr.).....
Nov. 20—Fires of Fate (2 reel Dr.)........
Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)..
Nov. 30—The Boob's Dream Girl (Com. Dr.)
Dec. 4—Thieves and the Cross.............
Dec. 7—James Lee's Wife (Dr.)..........

SOLAX
Oct. 17—Bachelor's Waterloo (Com.)......1000
Oct. 24—Fisherman's Luck (Com.)..........1000
Oct. 25—Rogues of Paris...................4000
Oct. 31—Ish Gabibble (Com.)...............1000
Oct. 31—The Movies 1000

SCANDINAVIAN FEATURE
Sept. 13—Wandering Folk (2-reel Dr.).......

THANHOUSER
Oct. 28—How Filmy Won His Sweetheart...
Oct. 31—A Twentieth Century Farmer......
Nov. 2—The Water Cure (Com.)..........
Nov. 4—The Junior Partner (2 part Dr.)..
Nov. 7—Little Brother (Dr.)..............
Nov. 9—Looking for Trouble (Com. Dr.)..
Nov. 11—The Campaign Managers (Com. Dr.)
Nov. 14—The Children's Hour (Dr.)........

VICTOR
Nov. 17—Forgotten Women (Dr.)..........
Nov. 21—Where the Hop Vines (Dr.)........
Nov. 24—Back to Life (2 reel Dr.)........
Nov. 29—Unto the Third Generation (2 reel Dr.) ....
Dec. 1—The Barrier of Bars (Dr.)........

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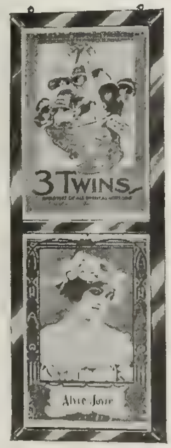

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BIOGRAPH

	Feet
Oct. 30—Boarders and Bombs (Com.)	
Nov. 1—The Clock Stopped (Dr.)	
Nov. 3—Diversion (Dr.)	
Nov. 6—On the Hands of the Black Hands (Com.)	
Nov. 6—Where's the Baby (Com.)	
Nov. 8—Old Coupons (Dr.)	
Nov. 10—No Place for Father (Dr.)	
Nov. 13—Mrs. Casey's Gorilla (Com.)	
Nov. 13—Mixed Nuts (Com.)	
Nov. 15—His Inspiration (Dr.)	
Nov. 17—A Cure for Suffragettes (Com.)	
Nov. 17—He's a Lawyer (Com.)	
Nov. 20—The Detective's Stratagem (Dr.)	
Nov. 22—By Man's Law (2 parts—Dr.)	

CINES

George Kleine

Sept. 30—Misgotten Gains (Part I & II) (Dr.)	2100
Oct. 7—The Flower of Destiny (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II	
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special)	
Nov. 11—The Penalty (2 part Dr.)	
Nov. 18—For the Love of a Toreador (2 part Dr.)	

EDISON

Oct. 28—A Daughter of the Wilderness (Dr.)	1000
Oct. 29—The Horrible Example (Com.)	1000
Oct. 31—Janet of the Dunes (Dr.)	2000
Nov. 1—A Woodland Paradise (Com.)	1000
Nov. 3—Wild Wales (Sc.)	350
Nov. 3—Porgy's Bouquet (Com.)	650
Nov. 4—Tommy's Stratagem (Com.)	1000
Nov. 5—Archie and the Bell-boy (Com.)	1000
Nov. 7—A Face from the Past (Dr.) Parts I and II	2000
Nov. 8—Elise (Dr.)	1000
Nov. 10—Camping with the Blackfeet (Des.)	500
Nov. 10—Seth's Woodpile (Com.)	500
Nov. 11—The Doctor's Duty (Dr.)	1000
Nov. 12—His Nephew's Scheme (Dr.)	1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II)	2000
Nov. 15—Getting a Patient (Com.)	1000
Nov. 17—Nora's Boarders (Com.)	1000
Nov. 18—A Cause for Thankfulness (Dr.)	1000
Nov. 19—The Girl in the House-boat (Com.)	1000
Nov. 21—A Good Sport (2 parts—Com.)	2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.)	1000
Nov. 24—From Durban to Zululand (Sc.)	500
Nov. 24—Enoch and Ezra's First Smoke (Com.)	500
Nov. 25—The Vanishing Cracksman (Dr.)	1000
Nov. 26—A Sense of Humor (Com.)	1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.)	2000
Nov. 29—A Royal Romance (Dr.)	1000
Dec. 1—The South African Whaling Industry (Ind.)	500
Dec. 1—Wanted, a Burglar (Com.)	550
Dec. 2—The Price of Human Lives (Dr.)	1000
Dec. 3—The Thrifty Janitor (Com.)	1000
Dec. 5—Alexia's Strategy (Dr.)	2000

ESSANAY

Oct. 18—"Alkali" Ike and the Wild Man (Com.)	
Oct. 21—The Way Perilous (Dr.)	
Oct. 22—Day by Day (Com.)	
Oct. 23—The Kid Sheriff (Com. Dr.)	
Oct. 24—The Love Lute of Romany (Dr.) Parts I and II	
Oct. 25—Broncho Billy's Elopement (Dr.)	
Oct. 28—Thy Will Be Done (Dr.)	
Oct. 29—Cupid and Three (Com.)	
Oct. 30—Greed for Gold (Dr.)	
Nov. 1—The Doctor's Duty (Dr.)	
Nov. 4—Quicksands of Sin (Dr.)	
Nov. 5—Their Wives' Indiscretion (Com.)	
Nov. 6—The Rustler's Stepdaughter (W. Dr.)	
Nov. 7—The Death Weight	
Nov. 8—Broncho Billy's Secret (W. Dr.)	
Nov. 11—The Man Outside (Dr.)	
Nov. 12—The Last Laugh (Com.)	
Nov. 13—The New Schoolmarm of Green River	
Nov. 15—"Alkali" Ike's Auto (W. Com.)	
Nov. 18—The Lost Chord (Dr.)	
Nov. 19—The Usual Way (Com.)	
Nov. 20—The Cowboy Samaritan (W. Dr.)	
Nov. 21—The End of the Circle	
Nov. 22—Broncho Billy's First Arrest	
Nov. 25—The Little Substitute	
Nov. 26—Dollars-Pounds-Sense	
Nov. 27—The Naming of the Rawhide Queen	
Nov. 28—The Brand of Evil	
Nov. 29—Sophie's Hero	

KALEM

	Feet
Nov. 3—The Fatal Shot (2 parts—Dr.)	2000
Nov. 5—The Man Who Vanished (2 part Dr.)	2000
Nov. 7—Tightwad's Present (Com.)	
Nov. 7—The Marble Industry (Ind.)	
Nov. 8—The Silent Warning (Dr.)	1000
Nov. 10—The Runaway Freight (2 parts—Dr.)	2000
Nov. 12—Our New Minister (Special—3 parts—Dr.)	3000
Nov. 14—The Fickle Freak (Com.)	
Nov. 14—Hypnotizing Mamie (Com.)	
Nov. 15—Against Desperate Odds (Dr.)	1000
Nov. 17—The Stolen Tapestries (Dr.)	1000
Nov. 19—The Express Car Mystery (2 parts—Dr.)	2000
Nov. 21—The Laundress and the Lady (Com.)	
Nov. 21—The Dublin Horse Show (Topical)	
Nov. 22—Primitive Man (Dr.)	1000

LUBIN

Oct. 16—The Taking of Rattlesnake Bill	2000
Oct. 17—The Mate of the Schooner Sadie	1000
Oct. 18—The Highest Bidder	400
Oct. 18—A Sleepy Romance	600
Oct. 20—Father's Choice	400
Oct. 20—All On Account of Daisy	600
Oct. 21—Her First Offense	1000
Oct. 23—The Evil Eye	2000
Oct. 24—The Man in the Hamper	1000
Oct. 25—Mother Love	1000
Oct. 27—The Man of Him	1000
Oct. 28—Making Good	400
Oct. 28—Giving Bill a Rest	600
Oct. 30—The Rattlesnake (2 reels)	2000
Oct. 31—A Momentous Decision	1000
Nov. 1—When the Prison Doors Opened	1000
Nov. 3—The Double Chase (Com.)	1000
Nov. 4—Magic Melody (Dr.)	1000
Nov. 6—The Price of Victory (2 reel Dr.)	2000
Nov. 7—Cocoanut Industry (Edu.)	400
Nov. 7—Getting The Best of Dad (Com.)	600
Nov. 8—Hiawanda's Cross (Dr.)	1000
Nov. 10—The Pride of Battery B (Dr.)	1000
Nov. 11—A Miracle of Love (Dr.)	1000
Nov. 13—The Sea Eternal (2 reel Dr.)	2000
Nov. 14—When the Clock Stopped (Dr.)	1000
Nov. 15—Whose Is It? (Com.)	400
Nov. 15—Badly Wanted (Com.)	600
Nov. 15—Whose Is It (Com.)	
Nov. 17—The Two Fathers (Com.)	
Nov. 18—Shadows (Dr.)	
Nov. 20—Partners in Crime (Dr.)	
Nov. 21—His Chorus Girl Wife (Dr.)	
Nov. 22—The Harmless One (W. Dr.)	
Nov. 24—Just Cissy's Little Way (Com.)	
Nov. 25—Sick Father (Com.)	
Nov. 25—The Lost Switch (Com.)	
Nov. 27—A Waif of the Desert (2 reel Dr.)	
Nov. 28—The Scapegrace (Dr.)	
Nov. 29—Turning the Table (W. Dr.)	

G. MELIES

Oct. 9—Cast Amid Boomerang Throwers (Com.)	1000
Oct. 16—Scenes of Cochin-China (Sc.)	1000
Oct. 23—Old and New Tahiti (Dr.)	
Oct. 30—A Japanese Wedding (Manners and Customs)	
Oct. 30—A Japanese Shoemaker at Work (Typical)	
Nov. 6—Sydney and Its Harbor (Travel)	1000

PATHE FRERES

Oct. 23—The Death Song (Dr.) Parts I and II	
Oct. 23—Pathe's Weekly No. 61 (News)	
Oct. 24—Breeding Trout by the Million (Ind.)	
Oct. 24—Honfleur—An Old Coast Town of Northern France (Travel)	
Oct. 25—Gypsy Love (Dr.)	
Oct. 27—Pathe's Weekly	
Oct. 28—The Spinners of Speech (Ind.)	
Oct. 29—When Childhood Wins	
Oct. 30—In Love and War (Multiple Reel)	
Oct. 30—Pathe's Weekly	
Oct. 31—Love's Deception (Dr.)	
Nov. 1—Too Many Tenants (Com.)	
Nov. 3—Pathe's Weekly No. 64 (News)	
Nov. 4—The Vaudeville Star's Vacation (Com.)	
Nov. 5—A Yellow Streak (Dr.)	
Nov. 6—Pathe's Weekly No. 65 (News)	
Nov. 6—Race Memories (2 part Dr.)	
Nov. 8—A Phony Alarm (Com.)	
Nov. 8—Egyptian Temples (Travel)	
Nov. 8—Ice Cutting in Sweden (Travel)	
Nov. 10—Pathe's Weekly	
Nov. 11—Winter Sports in Switzerland	
Nov. 11—Siberia's Holy Lake	
Nov. 12—Lizard Lore	
Nov. 12—Coast of California (Sc.)	
Nov. 13—A Slave of Satan (2 parts)	
Nov. 13—Pathe's Weekly	
Nov. 14—The Slate Industry (Ind.)	
Nov. 14—Butterfly Preservation	
Nov. 15—In the Same Boat (Com.)	
Nov. 17—Pathe's Weekly	
Nov. 18—Mr. Gaston from Paris (Com.)	

	Feet
Nov. 18—Flowers of Japan (Travel)	
Nov. 19—By Impulse (Com. Dr.)	
Nov. 20—The Green-Eyed Monster of Jealousy	
Nov. 20—Pathe's Weekly	
Nov. 21—Natives of Australia	
Nov. 21—The Pond Snail	
Nov. 21—In the Spanish Pyrenees	
Nov. 22—Kenton's Heir	

SELIG

Oct. 7—The Missionary and the Actress (Dr.)	1000
Oct. 8—The Dream of Dan McGuire (Com.)	1000
Oct. 9—Saved from the Vigilantes (Dr.)	1000
Oct. 10—Ceylon Tea Estate (Edu.)	500
Oct. 10—Only Five Years Old (Dr.)	500
Oct. 13—The Bridge of Shadows (2 reel Dr.)	2000
Oct. 14—The Silver Grindstone (Dr.)	1000
Oct. 15—As a Father Spareth His Son (Dr.)	1000
Oct. 16—The Golden Cloud (Dr.)	500
Oct. 16—The Abduction of Pinkie (Com.)	500
Oct. 17—The Woman of the Mountains (Dr.)	1000
Oct. 20—The Finger-Print (2 reel Dr.)	2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.)	500
Oct. 21—Dishwash Dick's Counterfeit (Com.)	500
Oct. 22—Dorothy's Adoption (Dr.)	1000
Oct. 23—Life for Life (Dr.)	1000
Oct. 24—Destiny of the Sea (Dr.)	1000
Oct. 27—The Pendulum of Fate	
Oct. 28—When May Weds December	
Oct. 29—Two Sacks of Potatoes	
Oct. 29—A Muddle in Horse Thieves	
Oct. 30—Old Doc Yac and the Artist's Dream	
Oct. 31—The Dangling Noose	
Nov. 4—Slipping Fingers	
Nov. 5—The Probationer	
Nov. 6—The Conversion of Mr. Anti	
Nov. 7—The Schoolmarm's Shooting Match	
Nov. 10—Phantoms (2 parts—Dr.)	2000
Nov. 11—Movin' Pitchers (Com.)	1000
Nov. 12—Trying Out No. 707 (Dr.)	1000
Nov. 13—The Child of the Prairie (Dr.)	1000
Nov. 14—A Cure for Carelessness (Com.)	
Nov. 14—The Matterhorn, Switzerland (Travel)	
Nov. 17—The Escape of Jim Dolan (2 part Dr.)	2000
Nov. 18—The Port of Missing Women (Dr.)	1000
Nov. 19—The Touch of a Child (Dr.)	1000
Nov. 20—An Actor's Romance (Dr.)	1000
Nov. 21—Outwitted by Billy (Dr.)	1000

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George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)	

VITAGRAPH

Oct. 20—The White Feather	
Oct. 21—Luella's Love Story	
Oct. 22—Sleuths Unawares	
Oct. 22—Low Caste Burmese	
Oct. 23—The Doctor's Secret	
Oct. 24—On Their Wedding Eve	
Oct. 25—The Next Generation (2 Part Special)	
Oct. 27—At the Sign of the Lost Angel	
Oct. 28—In the Shadow	
Oct. 29—Father's Hatband	
Oct. 30—Bianca	
Oct. 31—Fatty's Affair of Honor	
Oct. 31—Performing Lions	
Nov. 1—The Warmakers (2 part Special)	
Nov. 3—The King's Man	
Nov. 4—His Silver Bachelorhood	
Nov. 5—The Hoodoo Umbrella	
Nov. 5—Scenic	
Nov. 6—A Broken Melody	
Nov. 7—Flaming Hearts	
Nov. 8—The Diver (2 part Special)	
Nov. 10—Thieves	
Nov. 11—The Right Man	
Nov. 12—Fellow Voyagers	
Nov. 12—Scenic	
Nov. 13—Their Interest in Common	
Nov. 14—Fanny's Conspiracy	
Nov. 15—Miss Tomboy (2 part Special)	
Nov. 17—Tangled Threads	
Nov. 18—His Last Fight	
Nov. 19—Why I Am Here	
Nov. 20—The Sale of a Heart	
Nov. 21—The Schemers	
Nov. 22—Whimsical Threads of Destiny (2 part Special)	
Nov. 24—Mary Jane	
Nov. 25—The Swan Girl	
Nov. 26—An Elopement at Home	
Nov. 27—The Cure	
Nov. 28—Betty in the Lion's Den	
Nov. 29—The Golden Pathway (2 part Special)	

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Pilgrim's Progress (Ambrosio Version) - - - - - 4 reels
*In the Sultan's Power - 2 reels
*Voodoo Vengeance - 3 reels
*Trapping and Training Wild Animals - - - 1 reel
The Death Ship - - - 3 reels

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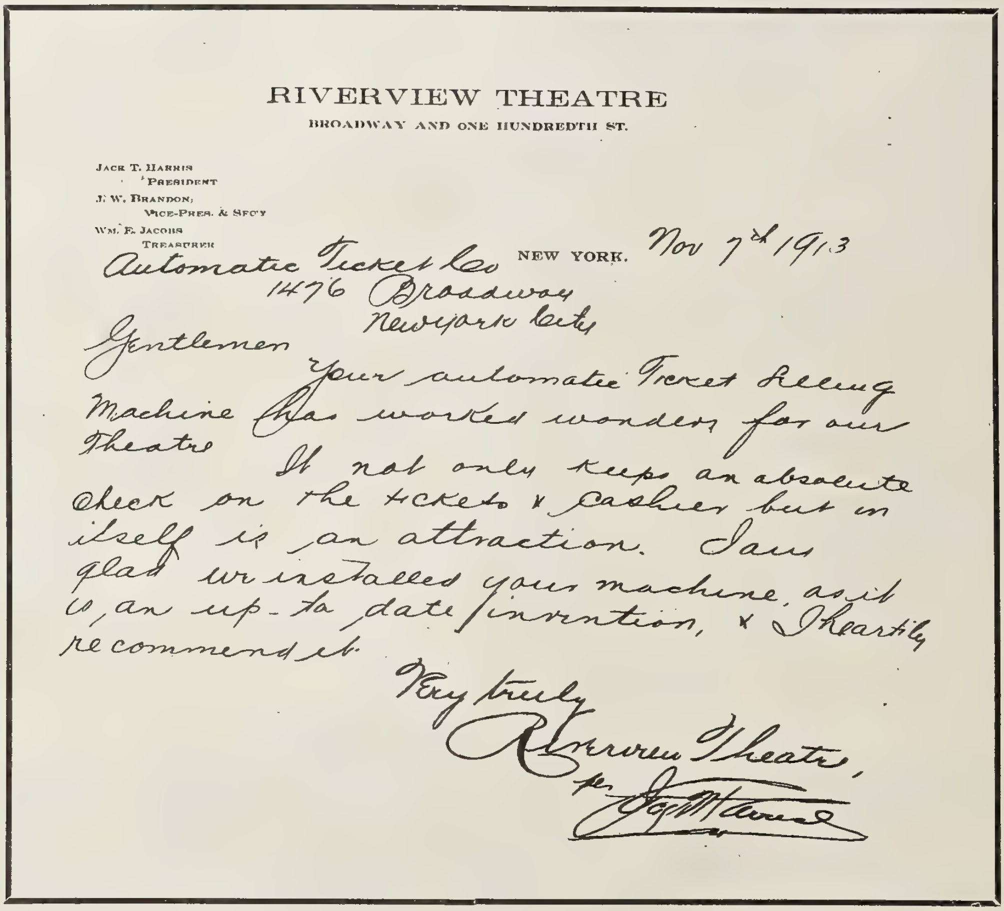
ONE OF MANY—



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NEW YORK. Nov 7th 1913

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WE have hundreds of letters in our files like the above, expressing the absolute satisfaction which users obtain from the

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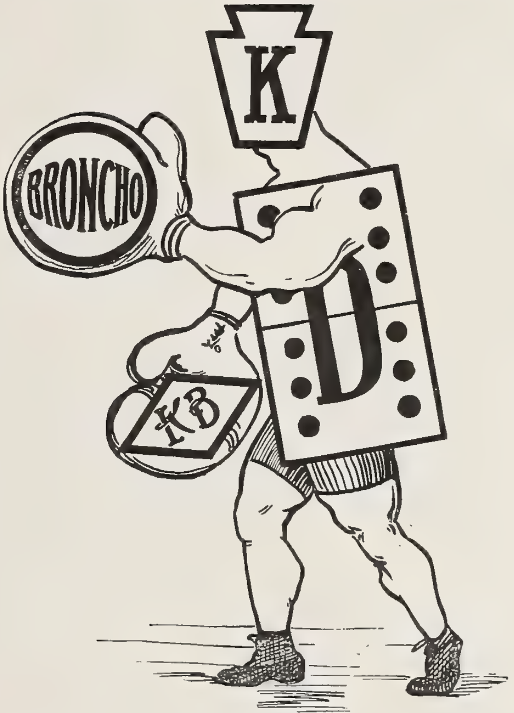
THE CHAMPION



The Champ Seeks a Bout With Cupid

The champion being in fine condition and at peace with the world is taking a stroll. Ah! Yonder approacheth a pretty damsel. The Champ is a little flustered. Says he to himself: "By George, that is the Jane of my dreams and I am going to flirt with her. Gee! I wish I knew how." Miss Exhibitor, the dame who was doing the approaching, kept up the good work till she was in close proximity to our hero. Being a coy dame and knowing a thing, she just gave him the "once-over." Says she to herself, "Pretty nifty chap, that, but where have I seen that map (**KEYSTONE**) before. It looks awfully familiar, and what splendid shoulders and chest (**DOMINO**) he has." The Champ, seeing that he has her number, steps up and engages her in a conversation, in the course of which he tells her what a great guy he is. Now, Miss Exhibitor has had quite a few chaps tell her this before, but when she called them and told them she was from Missouri, as a unit they fell down and, well, to make a long story short, the Champion was informed he would have to show her, and right on the road our hero demonstrated that he "was there." He shadow boxed, showing her how he delivered a right cross, uppercut and swing (**KAY-BEE**) and jabbed, hooked and jolted with his left (**BRONCHO**), and between you and me, Gentle Reader, I think the Champion has made a killing, and as we go to press very shortly this little story will be continued in our next.

FUTURE RELEASES

KEYSTONE COMEDIES

Nov. 17—Our Children.
Nov. 20—A Muddy Romance.
Nov. 24—Fatty Joins the Force.
Nov. 27—Cohen Saves the Flag.
Dec. 1—The Woman Haters.
Dec. 4—Rogues Gallery—San Francisco Celebration (Split Reel)
Dec. 8—Ride for a Bride.

KAY-BEE FEATURES

Nov. 18—The Claim Jumper.
Nov. 21—Days of '49.
Nov. 25—The Maelstrom.
Nov. 28—Sign of the Snake.
Dec. 2—The Revelation.

BRONCHOS HEADLINERS

Nov. 19—War Correspondent.
Nov. 26—The Reformation.
Dec. 3—Buried Past.
Dec. 10—The Woman.
Dec. 17—The Open Door.
Dec. 24—Her Father's Story.

DOMINO WINNERS

Nov. 20—Witch of Salem.
Nov. 27—Belle of Yorktown (3 reels)
Dec. 4—Devotion.
Dec. 11—The Filly.
Dec. 18—The Curse.

MUTUAL PROGRAM EXCLUSIVELY

NEW YORK MOTION PICTURE CORPORATION, LONGACRE BUILDING 42nd St. & B'way, New York

FORTUNE

Fortune favored Bill, the man who fished with bare hooks and caught a bag of money. Bill is the great exception. Exceptions are interesting—that's why we follow the fortunes of Bill.

Bill hit upon the happy idea of *investing his money in a motion picture show.* He went from city to city looking over every picture house that was advertised for sale. Proprietors of these houses invariably assured Bill that their operating expenses were little—that they were using a low-grade service which was "plenty good enough and cost scarcely anything." But none of these houses was doing a profitable business, so Bill went home and *built a fine new theatre of his own.* He spared nothing in showy decorations, upholstered seats and fine equipments. But when it came to selecting film service, Bill was once more at sea. He fell back on his old habit of studying the advertisements. An inexperienced man, even though he uses the brains God gave him, can be misled, and so was Bill.

He put on a "sensational program," of which the feature was a three-reel, or as Bill afterward called it—a "free steal" multiple.

Bill's fishing had made him famous, and *his house was packed the first night* with curious townfolk. The show, of course, was bad and *the people* openly expressed their disgust and *resolved never to come back again.* Bill had about given up to despair when a man, attracted by the tremendous crowd pouring out (which he mistook for evidence of great success), bought Bill out for ten times his investment. Same old Bill.

MORAL

The houses showing high-grade pictures are making money, and are seldom if ever advertised for sale. A low-grade service is a false economy, and will never fool the "fans," no matter how fine the theatre and its equipment. Bill's experience should be a warning—not a temptation.

General Film service is the exhibitor's only guarantee of success. It furnishes him with the one thing the people are willing and anxious to spend their money on over and over again:—*Well balanced programs of the finest pictures that are now, or ever have been marketed.* Selections from the output of the ten great manufacturers of the world.

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New York

November 29, 1913 Price, 10 Cents

The Motion Picture News

LIBRARY OF CONGRESS PERIODICAL 1914

Exhibitors' Times
Est. 1913
Volume VIII

Moving Picture News
Est. 1908
Number 21

Only Full Report of Patents Company Defense

Motion Pictures of Clouds

Reviews of Leading Films

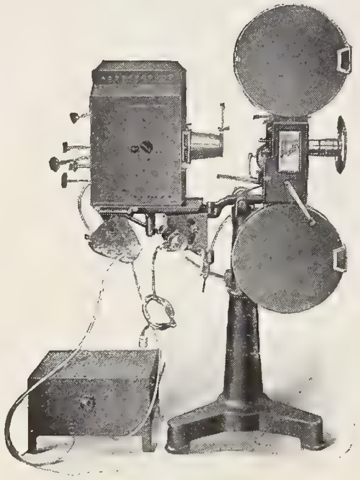
All the Live News

Departments for the Exhibitor

Construction Music Advertising

Simplex

ASK YOURSELF



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A FEW ECLAIR COMING RELEASES:-

Wednesday, Nov. 26th .... **"A SON'S DEVOTION"** (2 reels)
A Powerful Sermon on Gambling. It Has the Punch!

Sunday, Nov. 30th .... **"ROARING BILL" and "ONE ON TOOTY"** (Split)
Laughing Comedies.

Wednesday, Dec. 3rd .... **"WHEN PIERROT MET PIERRETTE"** (2 reels)
A Society Melodrama with a Startling Climax.

"THE DOPESTER" says: "SEND IN THE NAME OF YOUR THEATRE FOR THE ECLAIR BULLETIN. IT WILL MEAN MONEY TO YOU"

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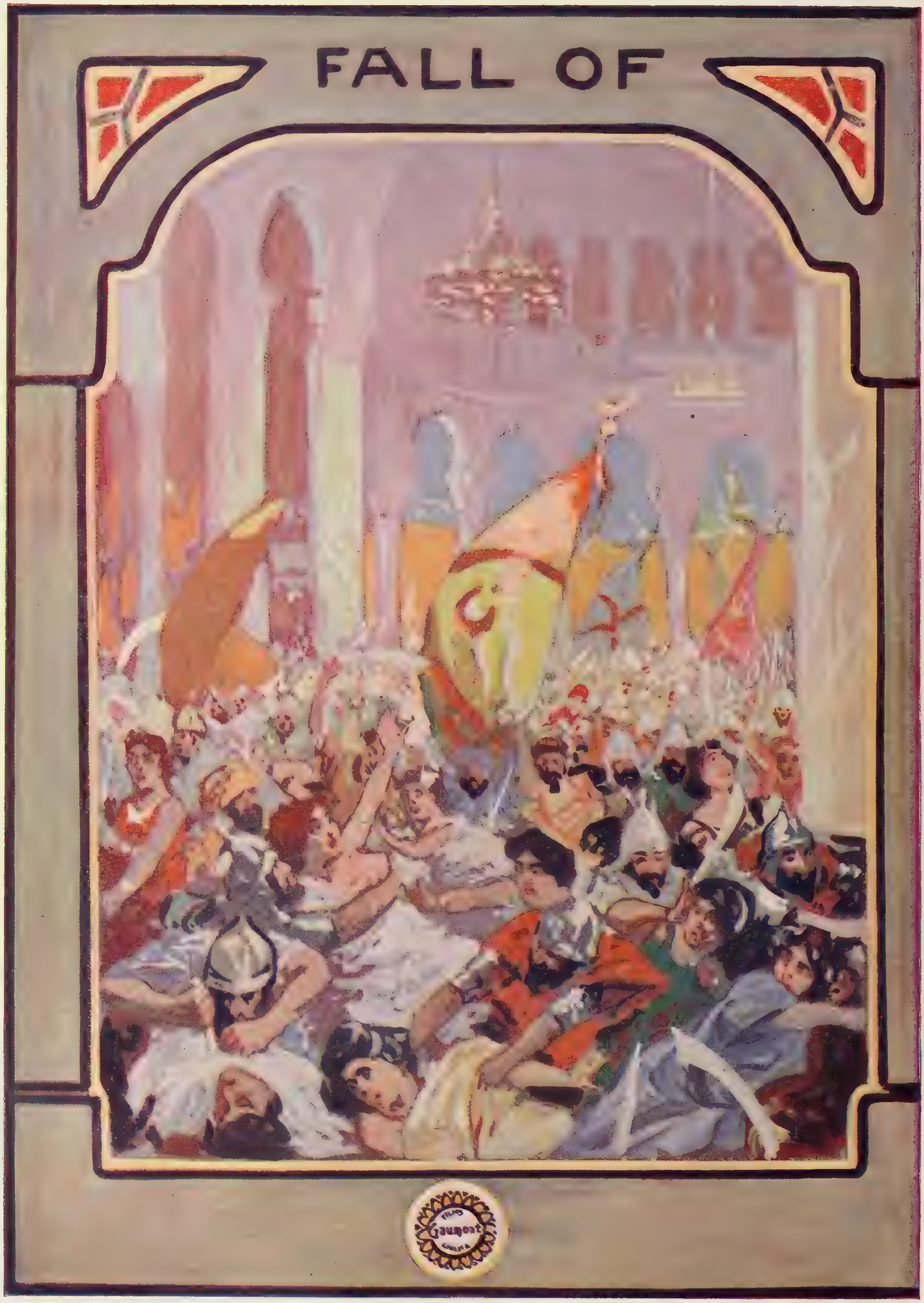

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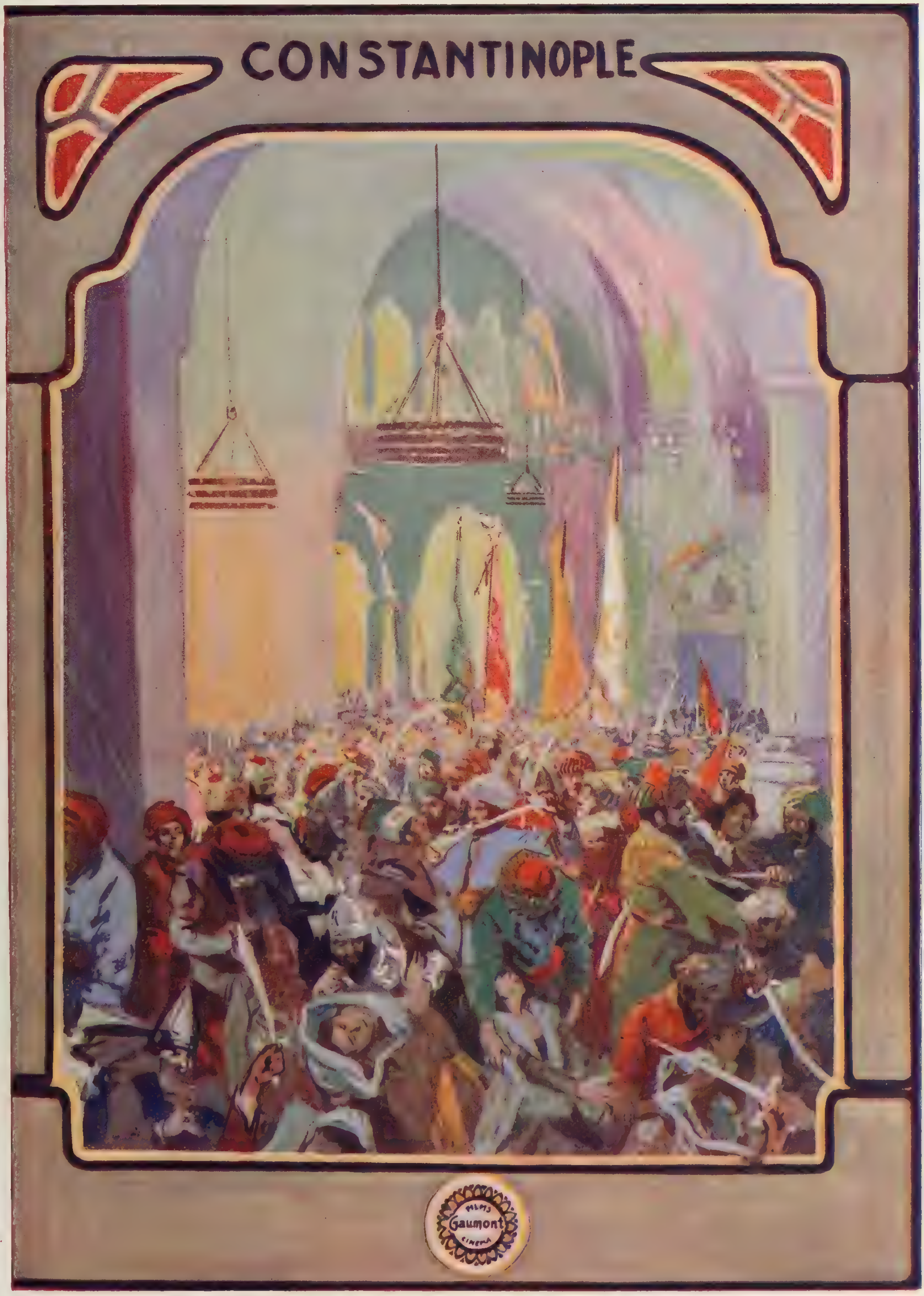

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City ____________________

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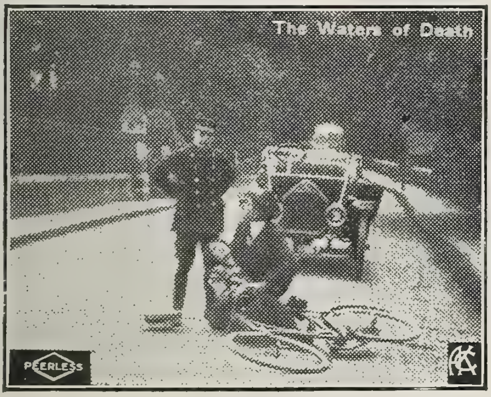
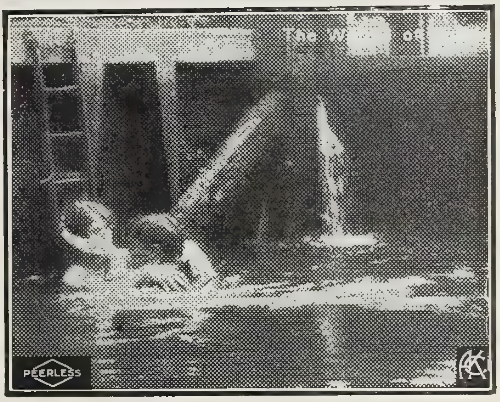
THREE REELS





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Exhibitors—Look!

BOOK NOW—RENT OR SHARE

George Kleine's Astounding Success
The Ambrosio Photo Drama

The Last Days of Pompeii

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Now playing the Bijou Theatre in New York City—Second Month

BEWARE of being misled into booking detestable imitations.

YOU OWE it to yourself to get the best—that means George Kleine's always.

MONEY TALKS!

32,000 paid admissions at People's Theatre, Portland, Ore., week Nov. 10th. Making $4,224.20 real money at 10 and 20 cents.

$1,902.60 in three days at American Theatre, Salt Lake City, Nov. 10, 11, 12.

8,000 paid admissions at Clemmer Theatre, Seattle, Sunday, Nov. 16.

ASK THESE MANAGERS. THEY WILL TELL YOU THAT

George Kleine's "The Last Days of Pompeii"

IS THE GREATEST DRAWING FEATURE OF THE AGE

LOOK BEFORE YOU **BOOK!** ALL OUR AGENTS CARRY AUTHORIZED CREDENTIALS. SO **LOOK** BEFORE YOU **BOOK!**

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Get In Line !!

The new Eclectic Natural Color Process films are far ahead of anything that you have ever seen, and totally eclipse the ordinary colored films. We are setting a new mark with this stupendous feature film, which is the first of a new line of "something—new" multiple reel photoplays in preparation for future release. All other records for colored features are surpassed by this colossal and extraordinary production:—

His Fateful Passion

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Five Parts **Natural Coloring** **Ready Dec. 11th**

This remarkable photoplay is replete with exciting events, tense situations, and thrilling action, but has a strong moral tone throughout. It pictures the desperation to which a man is driven by the cravings of a ruling passion, the sorrows and heartaches of those dependent on him, and the fatal summing-up of his misdeeds. A mighty dynamite explosion, destroying an entire mountain side, presents a tremendous and awe-inspiring spectacle that will send the chills along your spine.

Toils of Villainy

(*Copyrighted*)

Three Parts **Natural Coloring** **Ready Nov. 27th**

A circus owner, insanely jealous, imprisons one of the performers, a tight-rope walker, in her apartment to prevent her warning her lover, whose death is planned. She escapes by walking a telegraph wire and arrives just in time to prevent her sweetheart from being murdered.

These territories are still open on a contract basis:—

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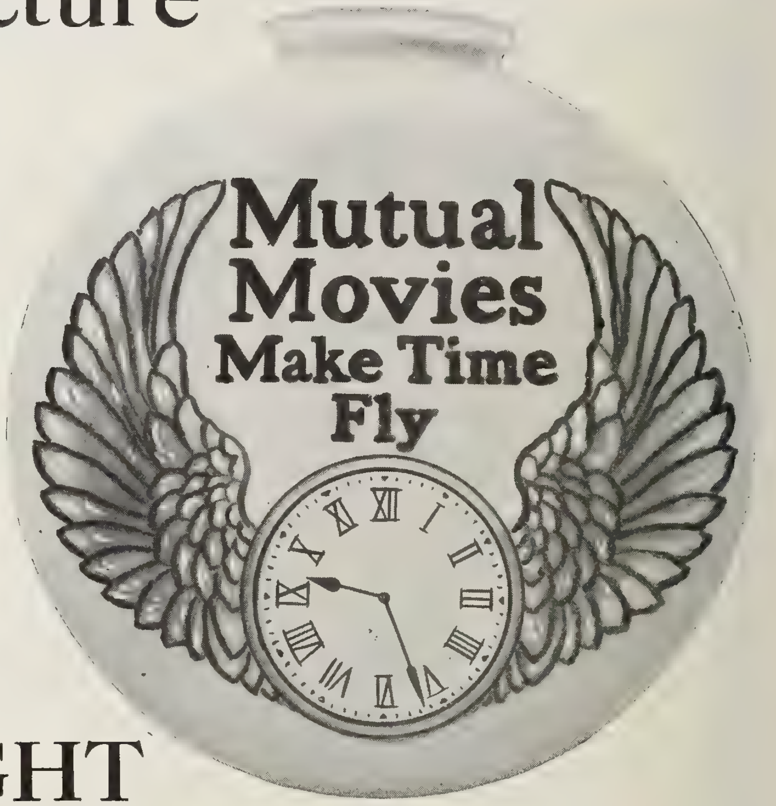
Movies
Make Time
Fly

The MUTUAL Is Stampeding the Motion Picture Public.

Everybody Is Looking for the "Sign of the Wing-ed Clock."



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Wonderful

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That Every Picture Show Lover
Is Looking for Today.

Hundreds of Thousand of Dollars' Worth of Big Advertising is Being Done to Make it the Most-Talked-About Sign in the World

"At the Sign of the Wing-éd Clock"
—Your Sign!

Chicago
New York

MUTUAL FILM

Mutual
Movies
Make Time
Fly

The MUTUAL'S

Campaign to spend HUNDREDS OF THOUSANDS OF DOLLARS in the most stirring advertising ever written to the theatre-going public, is driving hundreds of thousands of people into the Picture Shows that have the MUTUAL SERVICE and have the famous "Wing-éd Clock" prominently displayed.

"MUTUAL MOVIES"

on the big banner, above the clock and on the films, is THE BIGGEST DRAWING CARD that has ever been put over in the Moving Picture business. The greatest and highest-priced Directors in the production of Motion Pictures in the world, are working with the forty great MUTUAL organizations, bringing out films that are leaders today and which will out-rival the world during the coming season.

The Money-Bringing CROWDS are looking for "The Sign of the Wing-éd Clock" and the Big Mutual Banner.

If yours isn't out, ORDER IT TODAY, for MUTUAL MOVIES are now the BIG MONEY MAKERS.

Let the MUTUAL make money for YOU, and not for your competitor across the street.

Hook up with this greatest advertising campaign ever launched and let the BIG MONEY that the MUTUAL is spending start PACKING YOUR SHOW every day, rain or shine.

Order the MUTUAL SERVICE.

Hang up the Solar Light with the Wing-éd Clock.

Order the Big Banner and the Posters.

Get this BIG MUTUAL MONEY RIGHT NOW.

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Movies
Make Time
Fly

CORPORATION

Branches
in 49 Cities

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The genius conjured by the General Film Company to open the golden gates of MOVIELAND to the managers of first-class theatres, and exhibitors who feel the sting of competition.

MOVIELAND is vast and roomy. Its boundaries are as rangy and distant as those of the United States. It is the richest country in the world. It receives a *daily tribute* of half a million dollars! *Half a million dollars a day!*—and it has but 18,000 houses to divide this flow of gold. There is room for many, many more, and now the gates are open.

Exclusive Service

Enables the showman to increase the tribute by putting on an entertainment that no one else in the territory of his house can possibly secure inside of 90 days. It enables him to advertise his house and his show without the slightest danger of his competitor reaping a nickel's worth of the benefit.

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Offers three weekly programs, perfectly balanced—new—and of the same quality that has made the "G. F." regular service pre-eminent. It includes 2-, 3- and 4-reel features—"G. F." features, which have long been known as the BEST. Come into MOVIELAND and eat of its golden fruits.

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Exclusive Service Department

71 West 23d Street, New York

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Territory Going Fast

For the "Uneek" Feature

"80 Million Women Want—?"

A four-reel drama of love, intrigue and politics; strong and original scenario.

Featuring and played by Mrs. Emmeline Pankhurst and Mrs. Harriet Stanton Blatch.

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TO-MORROW MAY BE TOO LATE.

Unique Film Company **110 West 40th Street, New York City**
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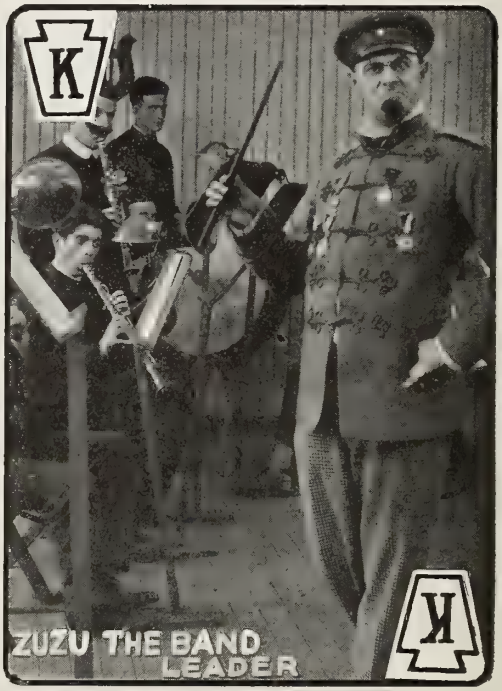
KEYSTONE COMEDY SPECIAL

IN TWO PARTS

Zuzu The Band Leader

2000 FEET OF SCREAMING LAUGHTER



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All STAR CAST with MABEL NORMAND and FORD STERLING.

BOOKING CAN BE SECURED FROM ANY OFFICE OF
THE MUTUAL FILM CORPORATION

MUTUAL FILM CORPORATION

71 WEST 23rd STREET, NEW YORK CITY

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THE TURNER FILMS, INC., PRESENT

MISS FLORENCE TURNER

IN THE GREAT 3 PART DETECTIVE PLAY

"THE HARPER MYSTERY"

CHARLES DICKENS'

"DAVID COPPERFIELD"

A HEPWORTH FEATURE IN 7 PARTS

"KISSING CUP"

A RACING MELODRAMA IN 4 PARTS, SHOWING RACING AUTOMOBILES, AN AEROPLANE FLIGHT AND A HORSE RACE

COMING!
THE FIRST IRISH NATIONAL PILGRIMAGE TO LOURDES.

A. BLINKHORN
Sole American and Canadian Agent
World's Tower Building
110-112 West 40th St.
New York

A Full Line of
Advertising Matter.
"I Help You
Help The Exhibitor."

ANNA LITTLE

Leading Woman in Kay-Bee, Broncho and Domino brands of New York Motion Picture Corporation

The

Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII November 29, 1913 Number 21

ADVERTISING AN ECONOMY

ADVERTISING—in some form or other—is a commercial necessity. If you have something to sell you must tell the buyer about it—in some way.

* * * *

PRINTED advertising is NOT a necessity.

* * * *

BUT it is an economy.

* * * *

HENCE printed advertising.

* * * *

YOU don't HAVE to use it. You could start right out and tell everybody about your product; or you could employ others to do that. But it would be very expensive—in money and time.

* * * *

IT is more economical—much more—to use the mails; and quicker.

* * * *

AND here again you have alternatives.

* * * *

YOU can send out your own printed matter: letters, booklets and the like; or you can even publish your own medium to carry your advertising.

* * * *

YOU can do this: And it isn't economical—not as economical as it is to take advantage of an established journal which goes through the mails cheaply and never into the waste-paper basket.

* * * *

YOU want to reach 10,000 people, let us say. Very well, the mailing then of a letter will cost you in postage $200.00 alone. You can have a magazine or newspaper carry this same message for you for a few dollars per ten thousand circulation.

* * * *

AS for your own publication you not only bear its heavy publishing charges, and Uncle Sam very properly calls your medium an advertising house-organ and charges you high mailing rates. All of which is frightfully expensive.

* * * *

AGAIN, it is certainly more convincing to the buyer to have your message given him through a disinterested medium, a medium he knows and believes in, and to which he pays a yearly subscription price for authoritative information about his business.

* * * *

THERE is not a medium so strong that it can say to you: "You can only reach your market through me!" But a 9,000, established medium does offer you economy—in cost and results. That's all.

* * * *

YOU CAN waste money in the best medium—in many ways.

* * * *

IT may not reach the people you want.

* * * *

YOUR copy may not be of the "pulling" kind.

* * * *

YOU may advertise too little or too much.

* * * *

YOU may rely too greatly on one medium.

* * * *

ALONG the latter lines I would like to say this:

* * * *

ONE of the big million-circulation magazines in this country once tried to induce advertisers to put their entire appropriation in this one medium. Naturally, the most facile argument used was that duplication would thereby be avoided.

* * * *

THE scheme didn't work—for the simple reason that duplication should *not* be avoided. This is an accepted fact—to-day.

* * * *

IT *can* be avoided by simply having different copy run in each medium. But duplication—letting several mediums tell your message—is impressive, and the basic force of advertising is to *impress* your buyer.

* * * *

IT doesn't cost any more. A judicious division of large and small space will stretch your appropriation through several mediums just as long as injudicious space in one.

* * * *

ALL this, of course, provided you select the medium that is built for and reaches *your* market.

WILLIAM ALLEN JOHNSTON.

"BIG GUNS" AMONG LICENSED MANUFACTURERS TAKE

A. E. Smith of Vitagraph Company Gives Interesting and Intimate Details of Deals in Licensed Fold—Dyer Ends Direct Testimony—All Dwell on Competition Between Licensed Firms

TAKING of testimony by the defense in the Federal suit against the Motion Picture Patents Company as a trust under the Sherman law went right along during the past week at the Hotel Manhattan where Edward N. Hacker, special referee, is holding the hearings.

During the past few days the most important witnesses were Frank L. Dyer, president of the General Film Company; Albert E. Smith, treasurer of the Vitagraph Company of America; John E. Hardin, of the Edison Company, and J. A. Berst, vice-president of the firm of Pathe Freres and head of the American branch of that concern. Several exhibitors were also called, among them Jonas A. Korpell, who has a theatre at 159th street and Broadway, New York; Nathan Machat, of Brooklyn; Fred Jeffries, of Jersey City, and Frank J. Howard, of Boston. Mr. Howard is one of the exchange men who sold out his business to the General Film Company. Within the past ten days he has opened in Scollay Square, Boston, a combined motion picture and vaudeville theatre, the cost of which is estimated at $1,500,000.

John E. Hardin on Stand

The tenor of the testimony of the witnesses was much the same. They testified that before the formation of the Patents Company motion picture producers were much hampered by fear of litigation over patents, and that before the formation of the General Film Company the exchange end of the business was unstable and conducted in an unsatisfactory manner. With the formation of these two companies, they said, the whole tone of the business was improved.

In addition the witnesses, especially Albert A. Smith, gave a wealth of intimate details of doings inside the Patents Company, of the struggles, fears and hopes of the manufacturers and of the motion picture business in general. While much of this testimony was objected to by the prosecution on the ground that it was irrelevant and incompetent, it is certainly of great interest to persons connected with the motion picture art. Further, the attorneys for the defense, feel it is of legal value, else they would not have introduced it.

On Thursday, November 13, Mr. Dyer finished his direct testimony, and John E. Hardin, of the Edison Company, took the stand for a short time. Mr. Hardin's testimony was confined entirely to projection machines on which he is an authority. He discussed cost and construction of all the prominent makes.

Mr. Dyer took the stand again on Friday, November 14, to be cross-examined by Edward P. Grovesnor, who represents the attorney-general in this case. After sparring for several questions Mr. Grovesnor introduced upon the record a copy of a letter from J. J. Kennedy to William Pelzer, dated January 23, 1912, referring to matters spread upon the records of the General Film Company at the meeting of the Board of Directors held October 11, 1910.

Go Into William Fox's Case

At that time it was made a matter of record that the General Film Company had purchased thirty-nine exchanges, and had licensed twenty others, making a total of fifty-nine licensed exchanges. The amount of business controlled by the General Film Company, based on the number of reels, was set at seventy-one per cent of the business of the country at that time.

By further questions Mr. Grovesnor attempted to show that the Patents Company before the formation of the General Film Company had licensed more than one hundred exchanges, and that eighteen months after the formation of the General Film Company none of these were handling licensed films. Charles F. Kingsley, one of the attorneys for the defense, then took Mr. Dyer in hand for a short re-direct examination.

Albert E. Smith, treasurer of the Vitagraph Company of America, then took the chair and remained there for the rest of the day.

"Are you appearing to testify for yourself," asked Mr. Grovesnor.

"I don't know," said Mr. Smith.

Then followed a short discussion as to whether or not Mr. Smith was under subpoena and entitled to immunity if he testified.

The first subject taken up was the matter of the cancellation by the General Film Company of the license held by William Fox and his Greater New York Film Rental Company. A suit is pending over this cancellation in which Mr. Smith was a witness. It was evident that in the other suit Fox has testified that he had called on Mr. Smith at the Vitagraph plant in Flatbush in November, 1911. That Fox had also claimed that Smith had told him (Fox) that he (Smith) had always taken Fox's part at the meetings of the General Film Company, and had always had the acquiescence of J. A. Berst, but that when Mr. Berst had failed to support Mr. Smith's talk in behalf of Fox the directors of the General Film had thereupon "jobbed" Fox by cancelling his license contrary to Smith's wish was also evident from testimony. At the morning session Mr. Smith denied that what Mr. Fox said was true. He said he did not have such a conversation with Fox.

Trick Pictures Saved Industry

At the afternoon session Mr. Smith said that Fox told him he wanted $100,000 for his exchange, needing the money for a partner, and that he told Fox he would do what he could.

"The object of the formation of the General Film Company," went on Mr. Smith, "was to start a model exchange to serve as an example for the other exchanges then operating.

"I myself have been in the business since 1896 or 1897. After the Spanish war and the interest in pictures of soldiers ended, the public became apathetic to pictures as the subjects were of no interest until Gaston Melies began making trick pictures. Then came the travelling show, an operator with a projection machine and a little film touring the country. At this time moving pictures were shown as a side show at carnivals in the "black tent." Then dramas came in, and later the release date idea was introduced and universally adopted. When the General Film Company was formed it was never contemplated that this firm would do all the business of the country.

"The Vitagraph Company of America at its beginning had endless troubles because of possible Edison patents suits. Once we felt all we lost because a man sneaked in and snipped off a few inches of film. We were so scared that we quit entirely in 1901 and 1902. Then we made some negatives and turned them over to Edison who gave us a royalty on the positive prints sold.

Melies' Ups and Downs

"Then came the re-issue of the Edison patents which wiped out all the old injunctions against us, and we began again in earnest in 1904 and bought land in Brooklyn where our present studio stands. Then we became an Edison licensee and paid a royalty of half a cent a foot. Safe from litigation we doubled the capacity of the studio.

STAND AS PATENTS COMPANY CONTINUES DEFENSE

J. A. Berst, Head of Pathe, on Stand—Four Exhibitors Tell of Their Troubles Before Licensed Manufacturers Joined Hands and Express Themselves as Pleased With Present Conditions

"In 1908 I invented the 'framing' device now in common use on rejection machines. This does away with the need of stopping the picture when it "gets out of frame."

"Competition is keen among the firms in the Patents Company. Take the Melies Company for instance. Several years ago it fell from selling one hundred prints down to selling a single print of one subject I know. Then J. Stuart Blackton and myself were given permission to go in with Gaston Melies in a small way. We handled the scenarios, edited the pictures and were general advisers. The sale of prints jumped up to fifty or sixty. Then Mr. Melies thought he had absorbed from us enough knowledge of the business, and against our advice, started producing pictures in California with the result that Melies' business is now about down to zero again.

"Our plant is now about ten times the size it was when we became Edison licensees. We have about 150 players in our stock companies.

"Our foreign business has increased. We are now selling about twice as many prints abroad as in this country. We sell to all the world. We have agencies in Berlin, Barcelona, Budapest, Milan, Buenos Ayres, Rio Janeiro. South Africa, Australia, London and Paris.

"Four things go to make a successful picture: a good story, the merit of the production, the acting and the photography and mechanical worth of the picture.

Cost of Production Increases

"Since 1908 our production has increased from two plays a week to six or seven a week. We are now making weekly 12,000 feet of finished negative which means about 30,000 feet of negative before it is edited. Our negative production has increased four hundred per cent, our positive sale only one hundred per cent. The cost of negative per foot has increased four or five times. Since the formation of the General Film Company our profits have steadily decreased because of the increased cost of production. If it were not for our sale of prints abroad we could not do business on the present basis.

"Neither I nor the Vitagraph Company had anything to do with the formation of the Patents Company."

At this point the hearings were adjourned till Tuesday morning.

Bright and early Tuesday morning Mr. Smith was on the stand again for a little more direct testimony under the guidance of Attorney Kingsley.

"The average 'life' of a motion picture is about six months," said Mr. Smith. "Rental exchanges are necessary in the business. Active competition exists between the licensed manufacturers. I should say that of the film produced in this country sixty per cent are dramas, thirty per cent comedies, and the remaining ten per cent scenic subjects. There are between thirty and forty unlicensed producing firms, turning out an aggregate of about one hundred reels a week."

Mr. Smith was then cross-questioned a little about the William Fox case. In reply to one question he said that the Patents Company and the General Film Company had never worked in collusion with each other.

Tuesday afternoon J. A. Gerst, vice-president of the firm of Pathe Freres and head of the American branch of that concern, took the stand.

Mr. Berst's Testimony

"The Pathe Company in America did only an import business until it became an Edison licensee," said Mr. Berst. "After getting the Edison license it built a factory at Bound Brook, N. J., and in 1910 began producing pictures at its studio at Jersey City Heights.

"The General Film Company was needed because the exchanges prior to its formation were injuring the business by renting to the exhibitor badly damaged films. These were often rainy, and sometimes the sensitized part was entirely scraped off, leaving the film blank. In an effort to remedy conditions the General Film Company was formed."

When questioned about patents litigation Mr. Berst said that Pathe paid Edison in royalties between $17,000 and $18,000 in 1908.

"Neither the firm of Pathe nor myself had anything to do with the formation of the Patents Company," said Mr. Berst. "The General Film Company was formed because at that time the exchanges were troublesome factors in the motion picture business. They were not on a sound business basis, and it was to remedy this evil that the General Film Company was formed."

Four licensed exhibitors were on the stand Wednesday. The first was Jonas A. Korpell, who has a theatre at 159th street and Broadway, New York City. He testified that before the formation of the Patents Company he received inferior pictures, that he had to take what the exchange man slid over the counter to him, that he had to "tip" the booker to get good pictures, and that he was unable to advertise pictures in advance. He said the combination of the licensed manufacturers had ended this state of affairs much to his satisfaction.

On the cross-examination Mr. Korpell came forward with a slap at theatres owned by exchanges, the Fox theatres in particular. Mr. Korpell said that Mr. Fox has a theatre within a few blocks of his, and made the accusation that Fox emissaries would copy his programs as advertised in advance and then show the same pictures a day ahead of him.

Howard's Sale Satisfactory

Nathan Machat of Brooklyn, and Fred Jeffries, of Jersey City, licensed exhibitors, gave testimony along the same lines as Mr. Korpell with the exception that they did not mention Mr. Fox. They expressed themselves as being much pleased with quality of service now obtainable since the licensed manufacturers combined.

Frank J. Howard, of Boston, was the last witness Wednesday. He once conducted an exchange which he sold out to the General Film Company. He said that he had been trying unsatisfactorily to dispose of his exchange for about a year prior to selling it, and he considered the deal most satisfactory. Mr. Howard is interested in a new vaudeville and motion picture theatre in Boston, valued at a million and a half. He talked along the same lines as the others as regards what the formation of the Patents Company and the General Film Company did for the business.

CHICAGO EXHIBITORS WILL ENTERTAIN

Extensive preparations are being made by the Chicago exhibitors to entertain the Executive Committee of the International Motion Picture Association, which meets in that city on December 18 and 19, 1913.

Representatives of twenty-nine States have already notified the secretary of their intention to be present and a large attendance is assured.

After this meeting in Chicago, organizers will be sent throughout the country perfecting the various State organizations of the International Motion Picture Association.

WILLIAM FAVERSHAM THE LATEST RECRUIT

Famous Actor to Appear in Series of Six Dramas, Including "Julius Caesar," for New York Motion Picture Corporation

WILLIAM FAVERSHAM, who has been one of the famous actors of the speaking stage for a good many years, is the latest acquisition to the motion picture art. Faversham, who is now appearing on the Pacific Coast in a pretentious production of "Julius Caesar," has completed negotiations with Thomas H. Ince to appear in a series of six motion picture dramas for the New York Motion Piceure Corporation, of which Ince is vice-president and managing director.

Fifty thousand dollars is the sum it is said Faversham will receive for his appearance in these plays, one of which shall be a presentation of "Julius Caesar." The New York Motion Picture Corporation, which has as subsidiary producing companies the Kay-Bee, Broncho, Domino and Keystone brands, has been negotiating with the distinguished actor for the past two weeks and the deal is regarded as completed.

Mr. Ince will erect for the motion picture production of "Julius Caesar" a mammoth representation of a Roman forum and capitol on the plateau near the producing studios of the New York Motion Picture Corporation at Santa Monica, Cal. These will be used for the big scenes in the Shakespearian drama. Mob scenes will also be staged with more than one thousand supernumeraries before the camera.

The contract offered Mr. Faversham calls for his return to Santa Monica after the close of his present starring tour. It is understood that the deal will be positively closed at the end of the tour. In addition to "Julius Caesar," it is planned to present Mr. Faversham and company in four big plays, including the "Faun," "Romeo and Juliet," "Othello" and either "Hamlet" or "Henry VIII."

Mr. Faversham has completed plans for a remarkable season, opening in Toronto in December, and after a few weeks going into New York. He will play in a repertoire of productions, in which he has already starred successfully.

Mr. Faversham's proposed advent upon the screen will mark the entry in the motion picture art of still another actor who is regarded as among the very best of those on the legitimate stage.

HE MADE "QUO VADIS" POSSIBLE

Baron Fassini is the active head of the Cines Company, of Rome, Italy. The Baron was an officer in the Italian Navy prior to his connection with the film industry, and is generally known as one of the controlling factors of the film destinies of all Europe. Baron Fassini is the man who made "Quo Vadis" possible.

PROJECTION BY REFLECTION

WHEN the efforts that are being made both in Europe and the United States to teach the correct principles of the science of motion picture making have borne fruit, it will, we hope, not be necessary to write such an article as this. It is the first of two or three to be devoted to the main subject. And it is necessary to glance at the history of optical projection in general in order that that which follows in subsequent numbers of The Motion Picture News may be made clear.

The motion picture as we have it today is an admitted development of what is known as "still" photography. If Daguerre and Fox Talbot, the pioneers, had never made photographs on silver and paper in the years 1839 and 1840, there would not have been any motion pictures today. These two men, to whom monuments have been erected on both sides of the Atlantic, may be regarded as the real founders of the animated photograph or motion picture.

The principle of the formation of images by reflection, for that is what this matter comes to, is older than photography. Telescopes are divided into refractors and reflectors. You can point the object glass of your refractor telescope at the sky and obtain an image of the stars either upon your retina or upon your photographic plate. Similarly, you can point the highly polished surface in your telescope tube to the sky and get an image there which can be reflected to your retina or to the photographic plate. So much for reflection as a fundamental basis for getting images of objects external to a telescope.

Now as to projection by reflection. One of the oldest methods of projection by reflection is that known as the aphengescope. Here you don't need either a lens or an object glass. Your object is placed angularly to your illuminant and the light reflects the object on to the screen. In this way you can show the face of a watch or the works in motion. This system was at one time known as the dark lantern or megascope.

When you see a small boy with a mirror in his hand making a disk of the sun shine in your face, he illustrates, more or less unconsciously, the fundamental principle that we are to bring to notice here. What he does is to project an image of light rays on to a receiving surface. It may be the wall or your clothing. The principle is the same as adopted in telescope.

Yet, will it be believed that several persons have in print denied that this principle could be availed of in motion picture projection? No less an authority than our illustrious predecessor in the editorial chair of this journal denied that this could be done. Also a certain writer in motion picture publication has rendered himself conspicuous by also denying the obvious.

It is not generally known that photographers, those who make photographs in studios, can make pictures of their sitters by reflection. The sitter is posed in the axis of a mirror and a photograph taken of the reflected image. This gives great softness to the resulting picture. It is too much the fashion amongst uneducated entrants into any field of endeavor to assume in their ignorance that which their limited intelligence permits them to comprehend is finality. Their philosophy seems to be whatever is best and nothing else is possible.

It might surprise some of these persons who unfortunately are found in the motion picture field to be told that not only can the principle of reflection be availed of in showing motion pictures, but you need not use celluloid films for making the pictures. Paper can be used; so can glass. More recently, the possibility of motion picture hand cameras was denied. They are in actual successful use.

It is impossible to calculate the extent to which the art and industry has been retarded by the misleading statements of the ignorant people who have been allowed to write on the subject.

FRANCESCA BERTINI

This is a splendid likeness of that beautiful and talented Italian actress, Miss Francesca Bertini, who plays the lead in "Venomous Tongues," the first Kleine-Celio release for Tuesday, December 2. Miss Bertini formerly was one of the Cines leads.

Motion Pictures of Clouds

The World Above on the Screen

As we were writing the article on tele-photography, which was printed in The Motion Picture News of November the 22nd, an ardent young motion picture photographer called upon us with a strip of film, which illustrated in practical form our theory that the motion picture can be used, as it were, to annihilate space. In other words, that you can use your motion picture camera to make films of very distant objects, which when you see them on the screen will both delight and interest you.

The strip of film showed pictures of clouds. In the world of nature nothing is more beautiful than a mass of cloud forms. Clouds are just vapor or water in what you might call the state or condition of steam. These clouds take various forms: cirrus, cumulus, tumuli, "mackerel back" and others. The study of cloud forms is in itself a fascinating branch of science, well worth the attention of observers of natural history. Then, there are storm clouds—in fact, the forms of clouds that are understood and classified are numerous.

Now when these beautiful masses of vapor are seen in the sky, lit up by the rays of the sun, it is a common aspiration on the part of artists and others to reproduce them in paintings, oil and water color. Photographers like to get them in their photographs. And when to the beauty of the clouds, you add the fact that frequently they have motion and very rapid motion, you can see that they form fit subjects for the motion picture camera.

The procedure adopted in taking cloud pictures does not differ much from that used in making them with the still camera. You just point your camera to the cloud, use a very small stop or diaphragm in the lens and give as long an exposure as you possibly can. Of course, the nearer the clouds the better. The main idea is to secure beautiful masses, showing motion. When you get such a picture on the screen, it invariably interests everybody.

Some years ago, a photographer of our acquaintance took a whole series of still photographs, showing the life history of a series of cluods. You can trace the actual formation, growth, and as it were, the career of a cloud by means of photographs. Motion pictures of such subjects of this kind should be popular. Of course, they may have been made or attempted. If they have not this hint may be of value to those who want to get away from the "usual thing" in the motion picture news.

The "Pay-as-You-Enter" Man

(Essanay)

At times this will make you laugh, and then again you will feel a lump rising in your throat. The efforts of Henry Rosser, a commuter, to provide a turkey for his young and healthy family for the holiday touches a humorous and touching note. The zeal with which he tries to win a turkey at a raffle and after he has secured it to have it all but whisked from his possession by the machinations of the law. Richard C. Travers, as Henry Rosser, the commuter, bears the brunt of this production.

Mr. Travers shows up strongly in this production, playing the role of a small-salaried clerk who is endeavoring to buy a home and at the same time provide the necessities for his family and pretty wife. He acts with a natural earnestness that is not strained; he conducts himself in keeping with the part. While Irene Warfield as the wife has not a lengthy role, that portion which is assigned to her is played convincingly. It would be the tendency of too many actors to play this part with too much ease or too much action in an effort to get something big out of it. Miss Warfield's playing, however, made it stand out as something really worth while. She portrayed the patient and economical wife with a nicety that caused the acting of Mr. Travers in his moments to please his family to be more appreciated. These two persons in a two-character production, where either one or the other or both are on view for the entire thousand feet of film, would be very much worth while.

The story, briefly told, relates the effort of Henry Rosser, a clerk in a large department store, where he has been employed for twenty years earning a salary of twenty dollars a week with which he is raising a family and at the same time buying a home in the suburbs, which he reaches from the city by train, street car and a half-mile walk. The effects used by the producer in showing night scenes of the suburban home are splendid. The children waiting at the gate with a lighted lantern and the glow of the window falling on them makes a beautiful picture.

The children look forward to the holiday with anticipation and pleasure, but the father does not know where the turkey is coming from. While on his way home on the eve of the holiday, he accidently meets a friend, with a turkey, who explains to him that he won. Henry enters the saloon, takes a chance on the next raffle and wins. His happiness, however, is short-lived as at this moment the police enter and arrest the proprietor for running a lottery. Henry is taken along as a witness. Not having sufficient money to offer as bail, he is thrust into a cell. Neither has he sufficient money to wire his wife of his predicament.

Henry takes a long chance and has a friend call on his employer, whom he does not know. Much to his surprise, Mr. Straussman, his employer, does bail him out and also gives him fifty dollars and tells him that he will see that his salary is substantially raised. He reaches home, where his wife is sitting up, awaiting him with the hard-earned turkey. This turkey is not sacrificed for the festive day, but is kept as a lucky omen, and another one, purchased with the money given him, is offered on the day of Thanks. C. J. V.

SCENE FROM "PAY-AS-YOU-ENTER" MAN

AFTER EXCLUSIVE PROGRAM

John I. Pittman, of Atlanta, Ga., and E. T. Peter, of Dallas, Texas, are in negotiation for the exclusive program in part for the Southern states, including Texas and Southern Oklahoma. Mr. Peter's company, the Texas Film Corporation, would control the states west of the Mississippi. This arrangement would not conflict with the contract with the Big Four Feature Corporation of Dallas which controls territorial rights on Itala, Solax, Great Northern, Gaumont and Blache American.

"HARRY"

Otherwise the President of the All Star

PARAPHRASING Fenimore Cooper, "It was towards the close of a hot and broiling day in July when two figures might have been seen tramping across the landscape"—of Maryland. The figures were H. R. R. and the writer. We were talking motion pictures. This was a few years ago, and we are still talking motion pictures. Harry Raver has realized his ambition. He is at the head of a great organization, the All Star Feature Corporation, putting out great pictures. That was what he wanted to do when we were having this heart-to-heart talk on a Sunday, near Chesapeake Bay, which neither of us will ever forget.

CAUGHT UNAWARES

My! but we had a terrible tramp. When we got near the bay, there was "water, water everywhere, but not a drop to drink." The agonies that I endured found expression. But Harry smiled as Harry always does.

Before that, Raver had been in the business in the perfunctory way in which many prominent film men have had to graduate. Harry had had his vicissitudes before and has had them since, but as I can testify, he has always kept his goal in view. He wanted to be a picture man. On the occasion of that trip, we both looked over an ideal plant out at Du Pont Park, Baltimore, for the purpose, but the organization controlling the plant "went up." But still Harry stuck, through the Film Supply Company, the Itala Company, and other helpful rungs to success, and eighteen months ago conceived the All Star idea.

The subject of this sketch is practical. He can make a picture—that is to say, by training and mental government he can supervise the work, and when that work is finished, he can analyze it, as only an innate artist can. He is a severe self-critic—which is about the best asset a motion picture maker can have.

An occasional acquaintance of H. R. wouldn't suspect this. He exudes the impression that he is an indifferentist, a casualist, a dilettante, but Harry in this picture business is sincere. Then he is young.

There was once a youthful statesman in Europe, who was taunted with his youth. In his reply, the statesman said that time would help him eradicate the fault. It is the same with H. R. R. He has only to stick to the part he has chosen to achieve even greater successes.

The show business gave Harry his earlier experience and, as the show business always does, it humanized him and made him feel for others. He is good-hearted.

He has achieved his laudable ambition of creating an ideal environment for himself. The association with such a man as Augustus Thomas and the other fine dramatic minds whose names are household words has had a singularly mellow effect upon Harry. Only yesterday, in the stormy days of the Sales Company, he was inclined to be quite a rebel. Now, he is getting conservative in his methods. Also he has dropped into a chosen haunt of respectability, Riverside Drive.

Mr. Raver has really a very wide circle of friends and acquaintances in all parts of the world who wish him success.

It is illustrative of Harry's determination of character that he engineered his All Star enterprise in the face of great difficulties and discouragements among his associates in the business. He has grit of the best kind, which is simply a determination to succeed in a good object, at all costs.

He is of the character of men we are better for having known, a prince of good fellows. Known in the entire industry as one of the best throughout judges of character and thoroughly familiar with all details of the film game, Harry has made good in his chosen line, and the progress of the All Star productions are a fitting evidence of his foresight and business acumen.

H. R. R. is quite an unsuspecting occupant of this gallery of portraits. But I have no hesitation in saying that I think the sketch of him is as near the truth of outline as it can be made by the aid of dispassionate thought and analysis. To come down from highbrowism, Harry Raver is a right good fellow—and Joseph White Farnham is his prophet. Allah be praised!

The
Motion Picture News

MOVING PICTURE NEWS EXHIBITORS' TIMES

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THE MOTION PICTURE NEWS IN EUROPE

THE exchange motion picture publications that we are receiving from Europe, reveal the fact that this paper is carefully read there. Extracts from our pages are of common occurrence. The French motion picture publication, Le Cineman, briefly synopsizes the article that we printed recently entitled "Motion Pictures by Wireless." This article has also been commented upon in several English publications. One of the latter, the Film Censor, constantly reproduces articles from these pages, with favorable comment. Our views on the condition of the industry in this country are given prominence and anything of a suggestable nature, such as the proposed motion picture society or institute, excites attention.

The Motion Picture News is clearly considered in Europe as the representative American publication. It circulates largely amongst renters and exhibitors there for whom the information about forthcoming American releases as advertised in these pages, is of practical value.

* * *

TREND OF MOTION PICTURES

THERE are two educational instruments operative in the world to-day that might and should be made to exert an influence for good almost equal to that exerted by the common school or the press. One of these is the phonograph, the other is the motion picture. Every observant person must be impressed with the possibilities of both, and it is only fair to say that the former is largely in the hands of people who are employing its influence to worthy purposes.

The motion picture is a commercial proposition almost exclusively. Its patron is the public. Its promoters are, generally speaking, desirous, first of all, of attracting the public. The elevation of public taste has not been regarded by them as any part of their mission. It has been necessary for municipalities to censor their productions.

The trend among film producers is toward cleaner, better presentations. This is encouraging. It is encouraging, too, to find that nothing is said in this connection about "giving the public what it wants." The public can be educated to "want" things it should not have. It ought to be taught by self-respecting public exhibitors to want things it ought to have. This, indeed, is not only essential to the morals of the public but to the permanent welfare of the motion picture business. The motion picture would soon cease to be an attraction save for a very small element of society, and that the most degraded, if the downward educational process were pursued; only by reversing this process and lifting the exhibitions constantly to higher levels can they be made a stable form of public entertainment. As such they can be, and, as already said, they should be, made to exert a tremendous educational influence for good.—Christian Science Monitor.

* * *

AMERICAN MOTION PICTURES IN PARIS

THE progress of the motion picture in France, according to our information, has not kept pace with its progress elsewhere. We are glad to perceive, therefore, that the dreadful "inertia," of which complaint has been made, has been lifted. American film manufacturers should take note of the statement that the pick of the world's market is still, perhaps, not yet offered to Paris.

According to our French contemporaries this is only too true, as we do not see American films advertised there to the same extent as in Germany, the British Isles, and elsewhere. And yet American products and people are immensely popular in Paris. And interesting to tell, American people, or rather that section of the American public which travels in Europe, prefers Paris to Anglo-Saxon London. There is something in the Gallic temperament which harmonizes more readily with the American temperament than does the Anglo-Saxon.

In this state of affairs we would think it wise of American film manufacturers to cultivate, if possible, the French market direct. By what we read, the demand for American pictures there is only just about to commence.

A great daily paper, Le Journal, published in Paris, now has its Cinema page. This is described as the most ambitious piece of the motion picture journalistic work that has yet been presented to the Paris public.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

AMONG the gratifying signs of the times is the invasion of the "legitimate" theatres of New York by motion pictures. Klaw & Erlanger will put feature pictures in the New Amsterdam Theatre, their pet house, every afternoon except on matinee days, and on Sunday nights. The first picture to be shown is "The Life of Wagner," produced by the Messter Film of Germany With this goes special organ music and a lecturer. The whole gives a vivid, lasting impression of the turbulent career of the great musician. As an educational it is wonderful.

Next come the Shuberts. Last Sunday night they gave over the Hippodrome to William A. Brady's pictures of the revolution in Mexico. Pictures will replace the Sunday night band concert at the Hippodrome from now on. Brady will show his Mexican war pictures at his Playhouse whenever possible without conflicting with "The Family Cupboard."

"How Wild Animals Live," a six-part film brought over by Midgar Features, is doing good business at Carnegie Lyceum twice daily. The two versions of "The Last Days of Pompeii" continue to do good business on Broadway; Kleine's at the Bijou, and the Pasquali production at the Park. At the Berkeley Theatre "The Boy and the Law" is being shown twice daily.

The utilization of their crack theatres by K. & E. and the Shuberts to show motion pictures during the spare moments is the entering wedge. It will go further because they are planning to show the right kind of pictures. To show program stuff would be foolish. But big pictures, real features, and educational subjects, in short, the kind of films in which every one who looks ahead rejoices, when shown in big legitimate houses, will do much toward making converts to motion pictures and for the general advancement of the business.

From a business standpoint the proposition is beautiful in its simplicity. A man has a big picture on his hands and an empty theatre. He combines the two and that's all there is to it. Right now the thing is in the experimental stage. But I don't see how it's going to lose It utilizes time which otherwise would go to waste. It's good business for the theatrical managers, of course, but it also is good for the pictures. If the thing works out well all the legitimate theatres which can get pictures of sufficient merit will show them in the same way. Fine.

Charles "Feature" Abrams refuses to be quiet. Bryan's greatest rival off the Chatauqua platform now has another string to his bow besides the Great Northern Special Features. Up on the tenth floor of our own Candler Building he has an office which will be the home of the Films Lloyds, Inc., and the Photo-Drama Company. This latter must not be confused with the George Kleine Corporation by the same name. The Films Lloyds, Inc., will do a general film brokerage business.

"FEATURE" IS HIS MIDDLE NAME

The first picture of the Photo-Drama Company will be a five-part version of "Ten Nights in a Bar Room." Charlie gave a private exhibition of this picture Wednesday. It looks like a sure-fire, financially, to me. The subject is well known and the production is good. With it Charlie is off to a flying start. I was going to tell who the Abrams person is, but what's the use. He's been selling films and hypnotizing state rights buyers too long to need that. More later about the film.

A fight between moving picture producers and authors involving the validity of book copyrights may yet reach the United States Supreme Court, according to the threat of the Authors' League of America, which may be found at 30 Broad street, New York.

All this comes through the litigation over the film productions of Jack London's stories. The Balboa Amusement Company drew blood recently in California when the Federal Court in Los Angeles refused to grant an injunction against Balboa at the request of Jack London and Bosworth, Inc. This injunction would have applied to "The Sea Wolf," of which H. M. Horkheimer, general manager of Balboa, has a three-part production, while Bosworth, Inc., has a seven-part production. Horkheimer is said to be planning to sue Bosworth, Inc., for damages.

Now enters the Authors' League. The court ruled against London and Bosworth, but gave them right to reopen the case. The Authors' League says it will take up London's fight and carry it to the United States Supreme Court if necessary.

This Saturday is set apart for formal opening of the new quarters of the Screen Club at 165 West Forty-seventh street. It's foolish to predict, so I'll let the story go till next week, but this one thing I know—they'll all be there.

William Frederick Haddock, "Silent Bill," is now a married man. He and Rosa Koch were wedded quietly Wednesday night. This means a lot to me. Only a dozen or so gathered at the church, and I stood up with Bill. A good friend of mine has now acquired for himself greater happiness. I needn't say more. They and everybody else know how I feel. I couldn't say any more, anyway, without brimming over.

John E. Hardin will soon sever his connection with the Edison Company to become sales manager for the Ambrosio American Company for the United States and Canada. John has been with the Edison Company for nine years. His position with them has been most agreeable to him in every way, but he sees great opportunities in his new position.

Just to show how folks feel about the Hardin person, a high official in the Patents Company said, "We hate to see him go, but he's bettering himself and we all wish him well." That comes from headquarters.

W. I. Cherry, of the Southern Feature Film Program Association, is in town for a few days on business. His concern plans to cover the eleven Southern states with offices in Atlanta, Ga., Oklahoma, Arkansas and New Orleans, La., in addition to its present office in Dallas. It handles the products of the Famous Players Film Company, the All Star Feature Corporation, and other meritorious pictures.

Mr. Cherry states that the Southern Feature Film Program Association has been completely reorganized. He has bought out the others who were formerly interested in it, and the capital stock has been increased from $35,000 to $100,000 cash paid in.

Augustus Thomas has just received a tribute that is rare even among the men of letters of the country. At the meeting in Chicago of the American Academy and the National Institute of Arts and Letters, he was awarded a gold medal as the man who had achieved the most in the drama during the last five years. This august organization only meets once in ten years and its awards are most highly prized.

The Anderson Gaiety Company, in which "Broncho Billy" is the moving spirit, will take over the new Strand Theatre, now in course of construction at Broadway and Forty-seventh street. It will give musical comedies for a dollar. This policy is now being followed by the same company with great success in San Francisco.

Nell Shipman, scenario expert, is trying a new scheme that sounds good. She will write scripts on order from manufacturers after receiving data as to them, length of picture, the personnel of the company, the director's wants, and so on. She has quit free-lancing, with the exception of some orders on hand for James K. Hackett, Nance O'Neil, and other celebrities.

Entre Nous, Messieurs

"Arrest this man." This startling caption heads a communication Watterson R. Rothacker, of Chicago, general manager of the Industrial Moving Picture Company, is sending around. Further remarks are: "If you see this man in your vicinity arrest him long enough to hear his story. Put him through the third degree on motion picture advertising. It will pay you and you will be liberally rewarded." A reward of one thousand dollars is offered if you catch him unable to make good.

Jack Noble, the original, undiluted Jazbo from Yom Kippur Valley, has left Ramo. He is putting on a picture for the Fair Feature Film Company which will be an exposition of the New York police and prison system. The necessary permits have been obtained.

Ed Kaufman, press agent, has left Ryno.

Hopp Hadley is now down with Phil Mindil in the publicity department of the Mutual Film Corporation at 71 West Twenty-third street.

Daniel Frohman and Harrison Grey Fiske gave a private showing recently of Mrs. Fiske in the Famous Players production, "Tess of the D'Urbervilles."

Harry A. Samwick, of the Exclusive Features, Inc., of New York City, took a flying trip last week to Syracuse, where he recently opened an office for the handling of state right features.

David W. (Larry) Griffith is certainly gathering his forces around him at the Reliance studio, at 262d street and Riverdale avenue. A new studio is being equipped, it is reported, at Sixteenth street and Broadway, and the plan is to have ten directors working. William C. Cabanne, Eugene Sanger, Edgar Lewis, Carl Le Viness, Travers Vale and George Reehm are now at work. Eddie Dillon and James Kirkwood will soon be on the job.

Billy Bitzer, a camera man of considerable repute, has gone with Griffith. Among the players the latest are Mae Marsh, Courtenay Foote, formerly of the Vitagraph; Robert Harron, Donald Crisp, Fred and Robert Burns, Eagle Eye and Mazie Star.

The new Reliance studio at 262d street and Riverdale avenue, will be christened by a dance Saturday evening, November 29.

Jack Cohen, assembler and titler at the Imp studio, where he is the oldest employee in point of years of service, having been with that firm since it started, is going over to Biograph.

A son has been born to Ben Wilson and Jessie McAllister, of the Edison players. He will be named Ben, Jr.

George Terwilliger's medicine practice in Fort Dodge, Iowa, a few years ago was very useful the other day in aiding Earl Metcalfe, who was injured during the filming of a Lubin photoplay. The Shakespeare of the silent drama ordered his patient taken to his office in the scenario department, where, with the assistance of Lawrence S. McCloskey and Nurse M. B. Havey, he applied restoratives. In a few moments Metcalfe was brought to. Upon the young physician's orders, Eminent Campbell Hall took the patient in his motor to a nearby hospital, where it was discovered that, had it not been for Terwilliger's prompt action, the young Lubin actor would have been a splendid case for the local physician.

Burton W. Garrett, private secretary to William H. Swanson when the latter was secretary of the Universal, is on a trip through the Middle West in the interest of Blache features and Solax features.

Bert Angeles is the director responsible for the four-reel Pilot production, "Across the Continent."

James Gordon, who is producing "Hoodman Blind" at the Pilot studio, alleges that Bill Haddock stole his grease paint when Bill was up there taking some scenes for "Soldiers of Fortune" for the All Star. Oh, who cares, anyway?

Winnifred Greenwood, leading woman with the American Film Company, has been granted an Indiana divorce from Frederick Bannister, a stock actor. The judge imposed the restriction that she must not remarry within two years.

Fred Mace and his comedy company have returned to the New Majestic studio near Los Angeles. In the company are Marguerite Loveridge, Bud Duncan, Harry Edwards and George W. Peters, camera man.

Arthur S. Abeles, of the Sedeg Feature Film Company, has just returned from Buffalo, where he has located a new Sedeg branch. Joseph A. Davis will be the manager.

The Sedeg Feature Film Company has obtained the New York state rights for Gaumont features.

"Whaddye mean you lost your dog?" A lady visited the Kinemacolor offices at 1600 Broadway, take it from Willard Holcomb, to see her dog on the screen.

Marc MacDermott, leading man with the Edison Company in England, recently sustained bad bruises when thrown from the back of an ill-tempered horse.

(Continued on page 50)

CURRENT FEATURE RELEASES IN THE PROGRAM OF THE GENERAL FILM COMPANY (Inc.)

1. Escape of Jim Dolan—Selig
2. The Boomerang—Essanay
3. The Price of Victory—Lubin
4. The Plot of India's Hillmen—Kalem
5. Zuma the Gypsy—Kleine
6. The Death Song—Pathe

SCENES FROM "STAR OF INDIA"
Blaché Feature, 4 reels.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

MISS Maibelle Heikes Justice, of New York and Chicago, jousted into Filmland only a few months ago, immediately broke a lance or two against the shields of Essanay and Selig, and won the tourney. Since that time she has been writing the big, gripping, melodramatic multiples that have aided in making the Western Film concerns famous. Miss Justice is equally at home marketing fiction or motion picture plays. Her stories have appeared in almost all of the popular magazines. Her short novel "The Other Man," which appeared in Cosmopolitan, has been dramatized. Her latest novel, "The Velvet Glove," appeared recently in the London edition of "The Smart Set" and will appear in the American edition soon—so the author will have a double publication which is not a common occurrence.

Miss Justice' career is just another substantiation of the argument that the newspaper office is the best school in the world for the literarily inclined. Daughter of the late James Monroe Justice, of Indiana, she admits the advantage of having been born in the Literary Belt, along with Ade, Nicholeson, Tarkington, Riley, and all the rest, but she also gives due credit to the schooling derived from newspaper work.

Miss Justice was educated in New York City, and before she was twenty years of age, she was writing full-page special articles for the New York Sun, and later for the Herald. Then, like George Ade, Irvin Cobb, George Randolph Chester, et al., the journalistic training emerged into fiction work, and also picture-play writing.

Local Color in Northwest

Miss Justice recently returned from the Northwest where she dabbled in local color and sent down to Chicago some bully good scripts with far north plots that have heretofore been favored by Jack London and Rex Beach. "Etienne, of the Glad Heart," written in the Northland this Fall will soon be released by the Selig Company. It was written "right on the ground," fearlessly and honestly, and depicts the strong love, deep passions, and wild hatreds of Northern frontiersmen, and yet possesses the tender understrain of heart interest a field in which Miss Justice is unusually adept. "The Pay-as-You-Enter Man," put in production by Essanay Company the same day the script arrived and to be released as a Thanksgiving number, is a two-reel adaptation by Miss Justice of her story of the same name that appeared in Munsey's Magazine.

This little woman is a realist in all she does. She digs a way down underneath and endeavors to get the truth out of life. Her rapid advancement in the picture-play field is due to an absence of egotism, an unusual talent, great industry, and to the fact that she is appreciative. She rightly appreciates the treatment she has received from the Selig and Essanay companies and waxes enthusiastic over their courtesies and kindnesses. Her name as author now appears on all her work produced by Selig. Miss Justice likes to see others succeed and she contributes an article for the benefit of our readers this week entitled "From An Author's Standpoint." It follows:

"Inspiration, System and Habit"

"In the writing of either fiction or photoplay I cannot see any great difference. The plots can be identically the same. The difference is only in manner of treatment which, of course, is distinctly diametrical. In the one, the author has his imagination and as much of the English language he wishes to draw upon for narrative, description, and dialogue—juggling with the English language I sometimes call it, for it is certainly a feat to be acquired with practice and experience, while in the photoplay the dramatist must have vivid imagination, the art to gauge that imagination down to a nutshell, then divide it tersely, concisely, telegraphically almost, into scenes which must indicate action only. I believe when more scenario writers can shut their eyes and visualize their story, their scenes in a panorama of action, rather than to 'think it out' descriptively, that there will be many better photoplays. But back of it all there must be inspiration.

"Authors have contended to me that there is no such thing as inspiration, but don't you believe it. There is, and it has to come from within. This is one reason why I cannot take a plot offered by some one else and evolve it into either story or photoplay. That plot has been superficial and never wholly 'in my system' and what does not come from within, I never can be wholly in accord with. Other writers have told me they experience the same feeling. Naturally, however, over and beyond inspiration, we must grind a good deal in order to turn out good work—and I find the morning hours the best for writing, usually from 9 until 1 o'clock. So let us say we must have inspiration, system, and habit in order to accomplish our best.

"But as that delightful author, O. Henry, used to say: 'The onion is the soul of the soup,' so is the plot the soul of our story or photoplay. But plots are growing to mean more and more—there aren't any. Yet, without plot, we cannot write. So, for this reason the field for the photoplay entrant is very much more difficult now than it was a few years ago. Fiction standard has not varied much, but novelty is always the cry of the film manufacturer.

"Greater rewards are in store for the good scenario writer though publicly expressed appreciation of his work will be his greatest stimulus—this is screen and poster credit. I have no doubt whatsoever, but that the advent of the fiction writer has brought much of the change about. In the first place, he has been trained from the beginning to have his fiction signed in the magazines—credit gladly given by the publishers. Now that he has entered the film game, and if he is making good, that is, trying to write acceptable work, he's not over delighted to find his identity snuffed into oblivion as he sees his play wound off the reel. I do not know of one author I have talked to but what would like to see some of his work in pictures. In fact, personally, I had to hold up the fiction writing awhile consistently and conscientiously to master the photoplay.

"Have Idea of Production"

"Competition is so rife nowadays, that nothing but real effort will stand the test. But, questioned about screen and poster credit, I am sure every author who is not ashamed to see a poor play run on the screen, because of his name and reputation, will say 'yes.' And in the same way I feel that the regular scenario writer who has not literary reputation, but who has written up to the standard, should have the same screen recognition. All are working for the same result—success. And shekels—some will say. But don't let the latter idea bother you until you are sure you can write something worth shekels.

"But of all things try and 'see' your picture on the screen as you write. Write with some idea of production and don't leave a lot of tedious annoyances for the producer to overcome. Have your story in mind and first decide if it's big enough for a multiple—or only a single. Then make your story probable and real. There's enough in real life to depict, wherever your environment may be, without going into the clouds. So ring true. Truth will always give heart interest. Having your story well in hand, evolve it then, scene by scene—work gradually upward in interest and intensity until you reach the 'high light' as I call it—but 'punch' or 'climax' or whatever you will—it has to be there.

"For as the musician works up to his crescendo, or the artist for his point of relief in his canvas, in your photoplay you must lead your audience safely and consistently over the climax you have led it to expect when your story opens. Don't be ashamed to acknowledge you know nothing about technique when you begin. If it is ever your good fortune to meet and talk with editors and directors, listen to and absorb everything they have to say. Asked for closer details, my plays, comedy or drama, all run not less than thirty scenes to a reel, seldom more.

"The synopsis is kept as short as possible—yet not within three hundred and fifty words, and the story fully given—with its climax cited—so that the director knows exactly what he is reading before he begins the play. I don't number scripts in scenes at the side. I number them down through the center above each scene. All my titles and inserts are written wholly in capitals, indicating that all capital letters are to be thrown on the screen. On the title page of my plays I enumerate my characters following with the exteriors and interiors numbered according to stage-sets. My characters are named as 'human beings.' I write my scene matter fully but as economically in adjectives as possible. Spelled in one nowadays, scenario writing means hard word—and hustle."

The Vital Punch

E. M. Wickes undertakes to explain the meaning of the photoplay punch. He publishes a list of solutions from authorities who endeavor to explain the "punch with a spike in it." The punch in a photoplay is really unexplainable, but Wickes, in desperation, delved into life's dictionary and uncovered this: "A punch is hypnotism and magnetism combined—the something in all objects, animate or inanimate, that demands attention. It makes us forget our surroundings, steals our attention and forces us to think, hope, fear, cry or laugh. It may be a surprise, but it must be a natural surprise, the logical effect of a certain cause. Punch may be nerve-racking suspense without the sudden twist—the suspense resulting from acts that are ever subject to change."

Before or After?

We are receiving many inquiries as to the placing of the cast of characters. Shall we write the cast before or after the synopsis? seems a vital question to many beginners. Really, it is a small matter. One authority, for instance, advises using the cast following the synopsis. Our habit is just the contrary. We think it improves the appearance of the script to follow title with cast of characters and then the synopsis. If you write the properly-prepared script the cast will be short and the synopsis will be short. Hence all can be placed on the first page of the script.

Questions Answered

Are photoplays ever carefully read and accepted if not typewritten? They are not.

What is a melodrama? A melodrama is the plot in which the greaser runs amuck with the bowie knife and is finally slaughtered by the brave sheriff. Red blood and thrills is another definition.

Can a beginner start to write two-reel stories before selling one-reel stories? Sure; can start to write anything. However, it is far better to learn to walk before endeavoring to run. It is essential that you write the single-reel story acceptably before embarking on the more pretentious effort. There is, or should be, twice as much story in the two-reel than one-reel effort.

Is it a good policy to have "visions" in a play? It is not. They please motion picture theatre patrons, but they do not please the editor. If you wish to market your work, avoid trick effects.

Is this theme hackneyed? "A young man leaves the farm and his sweetheart behind him and goes to the city——" Say no more Pauline; that leaving the farm plot had sideburns when Methuselah was three years of age.

Have you a list of old plots, and one of those plots fresh and desirable? We have a long list of old plots. Those we deem fresh and desirable we send away from here as soon as possible.

The Hall of Fame

Roy L. McCardell, pioneer scriptwriter, is preparing plots for the Weber & Fields pictures.

Richard Willis has been commissioned to write a series of photoplays for Venus Features.

It is stated that King Baggott will hereafter direct many of the pictures in which he takes the lead.

Forms of Rejection

We sympathize with our friends when they object to present forms of rejection slips. The checked form of rejection is frequently misleading, but at that it is not as bad as the rejection which is sent out to the impossible writer telling him that "we regret that the enclosed is not available to our present needs. However, this does not mean that your story is not meritorious, etc., etc." There should be a rejection form telling a certain class of writers that "we are of the opinion that it is useless for you to try to write photoplays." Very often such advice would do the misguided one a kindness and aid in clearing the market of impossible "masterpieces."

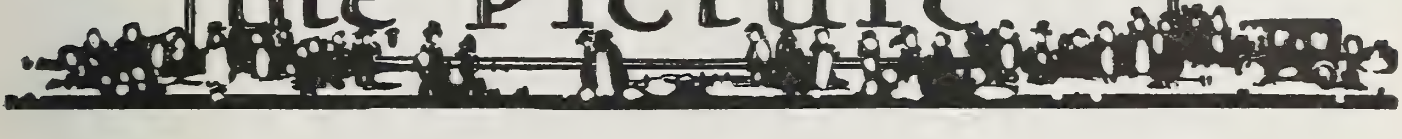
Her Strongest Point

An Atlanta, Ga., young lady writes that her strongest point in scriptwriting is the art of visualizing. She says when a plot comes it is worked out in her mind with actual characters from start to finish before a word is put on paper. "So far as I am concerned that film has actually been acted before my eyes with real people, and I move those people through every detail of every scene over and over again until the whole thing is smooth and complete. Then I sit down and write it and cannot put down the words fast enough. Two solid years of 'comebacks' hasn't dimmed my enthusiasm in the least, but in that time I have written but twenty scripts and have plenty of time yet to fail or succeed." Here is a young lady who has labored for two years and is not discouraged. This young lady's knack of visualization is a qualification that is to be envied. Her talent should be cultivated by others—also her persistence.

Glad to Hear from You

Have you suggestions for bettering this department? Are there any items anent the art of photoplay-writing which you think we have not touched upon that would be interesting to all our readers? Write to the department. We have helped many hundreds and will help you. For personal replies kindly enclose a stamped and self-addressed envelope.

Advertising the Picture



I HAVE on my desk a very neat little blotter. Its size is about three by six inches. It is of a glazed buff color with some red margins and reads as follows:

SAXE THEATRE
Frank Cook, Manager.
Music under the direction of N. Lubovitzki
EXCLUSIVE PROGRAM FOR
Mon. and Tues. Nov. 10 and 11.

1. Overture—Selected ....Lubovitzki
2. Drama (Exclusive)..........Selig
   "Between Rifle Sights."
3. Song—"Dying From A Kiss"
   Broh and Burnee—The Harmony Boys.
4. To-day's Exclusive Feature—Essanay—
   "THE WHEELS OF SAFETY"
   Part I.
5. Part II.
6. Song—"Normandy"
   Broh and Burnee—The Harmony Boys.
7. Comedy (Exclusive)........Lubin
   "The New Maid"
   "A Watersoaked Hero."

COMING: Wednesday and Thursday, Nov. 12-13
"WHEN THE EARTH TREMBLED"
A Story of the San Francisco Earthquake. A Lubin Feature in Three Parts.

This little blotter is one of the neatest programmes I have seen for a very long time. It is well printed, very neat in appearance, in other words, it is a refined card that will escape the fate of so many advertising sheets—the waste basket.

Pictures so neatly advertised can not be but good.

The beauty of this little blotter is that even the most refined woman is not ashamed to be seen in the street with a copy in her hands.

Many exhibitors are wasting much money in using too cheap printing and too low a grade of paper. No one wishes to carry home common circulars.

Visits Eagle Frame Company

While in Chicago, I visited the factory of the Eagle Frame Company and I was surprised to find such a large stock of the most varied frames for the display of posters and of photographs. Joseph Guercio, the manager, is of an inventive turn and creates new models daily. To tell the truth, Guercio is a man with some experience and he has gained his practical experience in the show business. As an exhibitor he has found all the draw backs of many poster frames. One claim of Guercio is:

"Experience has taught us that frames opening from the front on hinges, like the Eagle frames, fasten the poster more securely, give them a smoother surface and improve their appearance."

The new 1914 Catalogue D of the Eagle Frame Company at 506 N. Carpenter street, Chicago, Ill., gives numerous illustrations of their various styles of frames and easels. These frames and easels are finished in gloss mahogany, flat mahogany, black, dark green weathered oak, mission or any finish the exhibitor may desire to match with the wood or decorations of his lobby. The frames are all guaranteed well seasoned to stand any weather conditions.

With the great variety of posters, the manufacturers of frames have been overtaxed to build frames strong enough to hold the large six and eight sheet posters.

As I have often said before, the poster by itself is not always so objectionable, but the criticism on posters is due to the manner in which they are displayed.

In Milwaukee I have noticed a theatre which presented a mighty poor display, as two six sheet posters hanging by ropes were at the mercy of the wind. At the Alhambra Theatre, one of the Saxe houses, I found in the lobby a six sheet poster which had a very different appearance. The poster was mounted flat in a large frame made of a wide gilt moulding and a velvet mat. This large frame was hung against the wall and in front of it were grouped a number of plants in artistic vases. At a distance, the poster appeared as a large painting and had lost all the ugliness of a plain advertising sheet. While this frame is rather costly, the refined appearance of the lobby repays the investment.

Ten Cent Sale a Success

Ralph Tippitt, the manager of the Theatorium at 176 North State street, Chicago, is an enterprising young man, who after taking charge of a theatre that was not considered a very good investment, turned the ledger by showing an increased daily business.

Tippitt is ambitious; he does not rest on a first success and he studied a way to still increase the profits by raising the admission to ten cents. A rather risky proposition, at least in the opinion of many persons who do not believe the neighborhood is the proper one for an increase in the price of admission.

Tippitt, like all successful managers, does not stop to take the advice of every one but he makes his plans and sticks to his policy.

He started to secure some special feature films of real merit for two days of the week at ten cents, keeping his regular five cent programme for the balance of the week. Because Tippitt knew how to advertise, by adding some neatly painted show cards and calling the attention of his patrons to the fact he was showing a different line of pictures and was giving them full value, he made a success.

The experiment has proven so satisfactory that the ten cent days have been increased and in the near future the Theatorium will be a regular high admission photoplay house.

The experiment of Mr. Tippitt proves once more that the public does not object to a ten cent admission. In fact, many persons go by the price. Have two articles of the same quality and same value, quote one at one dollar and the other at seventy-five cents, and the chances are that you will sell more of the dollar articles than of the lower price, under the belief that as it costs twenty-five cents more it is of superior quality.

It is all in the way of advertising. If your lobby looks neat and refined the patrons have the impression that the pictures are of a higher grade. The lobby is much like the show window. It is not the amount of goods and signs that a storekeeper displays in his show windows that bring him the trade; it is the way such goods and signs are displayed.

Speed in Showing Pictures

While the Theatorium has not an ideal location for a ten cent admission, we must remember that the projection is excellent under the direct supervision of Al. Purcell, one of the best operators of Chicago. I doubt if the projection could be improved, but I feel confident that the pictures would be more pleasing if Mr. Tippitt was to run them at a lower speed.

It is not only necessary to improve the appearance of the lobby and to change pictures to justify the increased admission, but the manager must improve his show by running his films at a more normal speed.

J. M. B.

PATHE "DUMMY" HALTS TRAINS

A story too good to be kept quiet has just leaked out about Fred Wright, the fat and jolly director for Pathé Frères.

A scenario upon which Mr. Wright was working required the chief character, a man of former wealth but degenerated into a cheap gambler, to jump from a bridge on to a passing freight train in order to escape from his pursuers.

Mr. Wright had it framed up to have a dummy do the actual jump, which was too hazardous for even the most nervy player. He found the proper setting at Haworth, N. J., on the West Shore railroad, and everything was in readiness for the expected freight.

But a West Shore through train butted in. While tearing along at a 40-mile gait the engineer, looking up, saw hanging over his head what was apparently a man in a most dangerous position. He jammed on all brakes and brought the train to a standstill, and Mr. Wright had a hard time making explanations to the angry train crew, who had also to listen to the laughter of the passengers. Finally they pulled out and left the field to Mr. Wright.

The freight came along as scheduled, but, to Mr. Wright's disgust, the same thing happened with the crew of the freight train.

By this time the train dispatchers at the offices of the railroad company were burning up the wires with lurid words, ordering their station agent at Haworth to get on the job and get rid of "those crazy moving-picture people."

Katherine Kerrigan, sister of Jack Kerrigan, has joined the forces at the Universal Pacific Coast studios. She will be Delilah in the coming production of "Samson and Delilah," while brother Jack will play Samson. Miss Kerrigan has been a popular leading woman with road companies for some time.

What's What in Washington, D. C.

DOWN in Washington, D. C., the outlook for the coming theatrical season is most roseate for the motion picture theatre. Every office is using the full quota of films issued by the manufacturers interested in his particular sales company. Features have become a demand and the number of reels for a single show of five cents is usually four, sometimes more. The desire on the part of exhibitors for first-run pictures is increasing, so that sometimes it is difficult to meet requirements. There is very little shifting from one exchange to another. Everybody seems satisfied with his service.

A few new houses have opened and others are in the course of erection. All managers are looking to the interest and accommodation of their patrons in light, ventilation, heat, music, and most of all, a careful selection of films.

The Washington Film Exchange, which handles the output of the Universal Company, finds its spacious new quarters none too large for the various departments which it handles. The poster service has especially been increased with a view of relieving the exhibitor as much as possible of this work. Here the lithographs are mounted and ornamented in a very attractive style. Closer attention is also paid to the condition of returned reels by a competent force.

When Manager C. W. Swain, of the General Film Company, was questioned about the outlook for the winter he was happy.

"I haven't enough reels to supply my patrons," he said, "though I am using our entire output, including features. I could use many more films if I had them. There is a great demand for comedy, more than the supply. The educational film is not as popular as has been expected, except when it is interwoven in an interesting photoplay. Only an exceptional scenic picture is enjoyed by the average patron of the motion picture, though these very same patrons will demand beautiful scenery as a background for a drama.

"Most of the picture-goers want to be entertained and amused without having instruction thrust upon them. At the same time they want the stories to teach some definite lesson. Another thing, the photoplay patrons want outdoor scenes. The day of studio scenes composing an entire drama is past. Painted scenery is the property of the legitimate stage: the motion picture must be nature. The features are being run in the ground by the exhibitor. I advise two a week and when my patrons take my advice they find their box-office receipts are larger per week than if they had a feature every day."

No matter how busy Manager Cunningham, of the Mutual Film Exchange, may be, he manages to squeeze in at least a few minutes for a visitor. Mutual first-runs are very popular in Washington, some of the houses giving an entire program of daily first-runs. The features of this exchange have displaced many of the foreign features that were used by some down-town theatres. The Mutual Exchange has gotten its share of the new theatres opening this fall.

The local office of Warner's Features has broadened its scope. Owing to the fact that a feature has become a part of the daily show of downtown theatres, the establishment of this exchange became a necessity. Questioning the winter outlook, the manager said: "We are using our entire output in this vicinity and could use more if there were more features of the desired standard to be handled. We use comparatively few of the foreign films now, because we can get better and ones more to the liking of the American public in this country. Except when it is a classic or a historical drama, the American manufacturer knows best how to satisfy his own countrymen. This condition is very pleasant and shows the wisdom of the American makers."

Notes

"Quo Vadis" could have a run of nearly two weeks at the Columbia Theatre, one of Washington's high-priced legitimate theatres, with standing room only all the time.

The production of the Famous Players Film Company are appearing at The Garden with crowded houses. James O'Neill in "The Count of Monte Cristo," received a big ovation recently.

"Les Miserables" was given its initial performance at the National Theatre, a home of first-class plays, in two performances on Sunday. A distinguished audience of dramatic critics, scholars, college professors, and social and official lights were present.

W. H.

MANUFACTURERS' NOTE

There is to be a section devoted to motion picture materials at the Second Annual convention of the Photographic Dealers' Association of America, to be held at the Hotel Sherman, Chicago, Ill., March 24, 25, 26 and 27, 1914. Manufacturers of motion picture apparatus are invited to take part in the convention. Mr. Charles H. Huesgen, of 456 Fourth avenue, New York City, is president, and all communications should be addressed to him.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

SOME one wrote an essay on "Music for the Picture," and said: "Some persons appreciate good music. It is a profitable stunt to try and merit their appreciation."

What does the writer mean? Does he claim that to please a few lovers of grand opera, the orchestra should play the full overture of "Il Trovatore" during a fight between cowboys and Indians?

This writer encourages the exhibitor to follow the very wrong policy which has done so much to retard the prosperity of motion pictures, viz., to listen to fads and to act without good judgment.

When I reproached a manager for running his pictures too fast, he told me: "Some patrons who call during the noon hour and who have not much time, yet who want to enjoy the full show, request us to run the reels as fast as we can."

This is a foolish idea.

Any manager should have more common sense than to displease a whole audience, injure the eyesight of others, and give a poor reputation to his house to merely please a few selfish men who have only thirty minutes at the lunch hour to see pictures? Such a manager cannot make a success of his theatre. Reels run at a speed of ten minutes are hard on the eye and disgust the audience because there is no time to read the subtitles.

Large Screen Undesirable

Other exhibitors want a big screen because they have a few patrons with weak eyesight who insist in taking the last seats and who call for a large picture. This is another bit of foolishness. A picture loses much of its richness when it is magnified.

The same applies to the posters. Because some persons with a single nickel in their pocket ask to see all the posters before they can decide in which theatre they will spend the lone nickel, this abuse of posters which is a disgrace to our streets has arrived

The patrons of a motion picture theatre are a good deal like shoppers. Then never know what they want and the hardest ones to please prove to be the most undesirable customers. We have too many of these time-killers, who visit the stores, bother the clerks, and walk out without making a purchase. We have them in the show business. They will stop in front of a theatre, argue on the posters, question the singers, question the music, make suggestions, and walk away without spending a nickel.

While I claim courtesy is a good policy, I do not think that it is wise to listen to everyone, as by so doing you please no one and you don't know where you stand. A theatre must have a well-defined policy and stick to it. It is impossible to please everyone, and this has been the great mistake of many of our exhibitors—to try to please all classes. Tastes are different. Try to please one class and try to make of this class your regular patronage.

I freely admit that we have had a number of persons who go to a motion picture as a mere pastime. They cannot enjoy a good story, clever acting, fine photography, appropriate music, but they like a rag time tune. If you want to please this class, you are sure to disgust the real lovers of motion pictures.

A Hard Question Discussed

I stated my experience at Mr. Sievers' Grand Central Theatre in St. Louis, where the refined audience appreciated the excellent music and sound effects, so well timed with the actions depicted on the screen. This class of patrons would have been disgusted if, to please a few persons, the orchestra had struck a good jolly old song during the very pathetic scene of the man diving to rescue the little girl.

Mr. Sievers does not listen to wild advice. He caters to a certain class of lovers of motion pictures, and by sticking to his policy of appropriate music for the picture, he has made a name and a fortune. The ones who cannot appreciate a good picture and who call for much noise from the orchestra pit, do not visit the New Grand Central Theatre and Mr. Sievers does not care for their trade.

There is a question that should be settled once for all: "What is a motion picture theatre?"

Is it a place where pictures are shown as the main program with enough appropriate music to bring out the effects and enhance the beauty of the picture?

Is it a theatre where vaudeville is the special attraction with a few pictures sandwiched between the acts, while the stage hands prepare the scenery for the next scene?

Is it a concert hall where pictures are shown as a sort of intermission to give a rest to the musicians, or to act as a background to the orchestra?

I don't say that in course of time we will not have pictures produced to follow a musical composition, but the pictures of to-day are produced without any consideration to the incidental music. The producer is very attentive to see that the actors take the proper positions to ensure the best stage effects, but he does not stop to think that if he was to allow twenty-five or fifty more feet to the scene, he could help the music. The producer is an actor, he is not a musicion.

The real lovers of literature want to read "Les Miserables" of Victor Hugo, not to know what Jean Valjean is doing, but to read a well-written book. When they go to a photoplay house to see "Les Miserables," they do not go to enjoy a treat in literature. They go to see a succession of pictures depicting the principal feats of Jean Valjean. It is the same with music. Lovers of music will go season after season to hear "Faust," to enjoy some excellent music, to hear some great artists, and when they go to a motion picture theatre to see "Faust," it is not to enjoy the music but to see the wonderful motion pictures. While some special music has been prepared for "Faust" in motion pictures, it is no more grand opera, only short selections—too short to please the lovers of good music.

Why Not Music for the Picture?

If the photoplay house is a concert hall, you have to run the film at a too slow speed to follow the music, and if the theatre is a motion picture show, you have to cut too much of the music to follow the film.

The real lovers of music do not go to a picture show for a musical treat. They go to a concert. The same applies to lovers of good vaudeville, as they do not expect to find good acts in a five-cent motion picture theatre.

You never see real lovers of motion pictures go to a vaudeville theatre. They know that the films shown there are not of the best, are a sort of side line, and are not projected with the proper care. I made this idea last week when I showed that the great Talbot Hippodrome of St. Louis, with its long vaudeville show of two and a half hours did not take the lovers away from his neighbor, the Grand Central theatre of Mr. Sievers.

In a vaudeville house, the orchestra follows the act on the stage, as it is music prepared for the act. No one could induce the leader of the orchestra to disregard this music to play ragtime, a march or anything else to please a few certain patrons. Why should it be different with motion pictures?

In closing I will state that it is not a profitable stunt to play any selection requested just to please a few persons. You must please the majority and if, like Mr. Sievers, you have a reputation for appropriate music for the picture, stick to your policy. Do not disgust the ones coming to your house with your sound effects by playing celestial voices on the pipe organ during a fight between cowboys and Indians just to please a few who do not know any better.

J. M. B.

McINTIRE & RICHTER DISSOLVE

By mutual consent of James L. McIntire and Robert Richter, composing the firm of McIntire & Richter, who for the past eighteen months have been carrying on a motion picture exchange at 23 East Fourteenth street, New York City, the partnership has been dissolved. The dissolution took effect on the 29th of October, 1913, and it has since developed that Mr. Richter has purchased all of the assets of the partnership. Mr. Richter will continue the business alone, at the same address.

"Our Mutual Girl" Series Coming

Unique and Costly Pictures Will Show Transition from Country Lass to Society Leader and Give Intimate Glimpses of New York Life

A PRETENTIOUS series of motion pictures will be put out by the Mutual Film Corporation, featuring "Our Mutual Girl," who, by the way, is Norma Phillips off the screen. This will be an elaborate and costly series of films, showing the transition of "Our Mutual Girl" from a young country girl into a New York society belle.

In the course of the metamorphosis, the girl will be shown in the theatres and cafés of New York, in the smart shops and in all the centers of interest. It is promised that the real leaders of New York life, public men, sociey women and operatic stars will appear in the pictures and also prominent visitors from abroad.

The series is expected to be interesting, especially to motion picture patrons outside of New York, as it will bring them into intimate contact with the busy life of the metropolis. Properly to exploit this undertaking much advertising will be done.

This series, as extensive, perhaps, as any ever shown on the screen, is the personal idea of Harry E. Aitken, president of the Mutual Film Corporation.

NON-FLAM RULES IN PARIS

From Paris comes an article dealing with the new regulation of the Préfect of Police to the effect that, from a date as yet not decided on, none but non-inflammable films are to be shown in picture theatres in Paris. Naturally enough, manufacturers were keenly alive to the necessity of at once endeavoring to secure a modification of this stringent and, apparently, autocratic regulation; but the only concession made by the Préfect is the postponement of the date on which the use of non-flam films is to be made compulsory.

There is considerable reason for the new regulation. Parisian picture theatres cannot be compared with American houses as regards the most important consideration—that of safety in the opinion of many persons qualified to judge. Indeed, the theatres have often been termed "veritable death-traps," and, though the more modern halls are constructed and equipped on proper principles the majority of Parisian halls are said to be lacking in proper and sufficient safeguards against a sudden outbreak of fire.

CRYSTAL READY FOR WORK

The Crystal Film Company is now prepared to keep pace with all printing orders. For some time it has been behindhand with its work, but now, thanks to an enlargement of capacity, it is enabled to meet all demands.

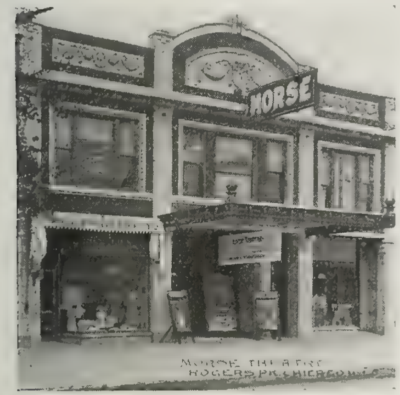
MARY PICKFORD AS MERCY IN "CAPRICE"
Famous Players

Motion Picture Theatre Construction Department

ILLUSTRATION number one shows the new theatre of Mr. J. Bowles, the Morse, at Rogers Park, Chicago.

The exterior shows a substantial construction free from cheap gingerbread decorations. It is the theatre of the future.

As may be seen, the traditional ticket box of motion picture shows is not there. The ticket office is a cozy small room located on the side of the long lobby and finished in white marble.



1 THE MORSE

I have always been opposed to ticket boxes on the sidewalk and I feel confident that the reader will agree with me.

Exposes Patrons to Weather

It is not very courteous to ask a woman to stand on the sidewalk, especially when it is cold and nasty weather, and have her to remove her gloves, to fish for the desired coin, or to have a lady stand in front of such boxes on rainy days in a pool of water, an unmbrella in one hand. It is not very polite to tell a woman and children that they cannot enter the doors of the lobby before they have purchased their tickets, or to force them to stand in line, in front of the little round ticket box, exposed to winds, rain or snow.

There is still another reason. A woman does not like to open her purse in front of an idle crowd looking at the posters.

The round ticket box on the sidewalk has been a fad like so many features in the motion picture show business. The exhibitors came to the conclusion that the round ticket box was as essential to a motion picture theatre as the mortar in front of a drug store or the striped pole in front of a barber shop. In other words, the round ticket box has been the emblem of motion picture theatres.

I am delighted to see that the progressive exhibitors are discarding these old traditions and recognize the necessity of offering their patrons more courteous treatment.

The next good feature to be found at the Morse theatre is in the side lights. They are not electric light bulbs hanging on the side of the wall, to shine in the eye of the patrons.

Indirect Lighting Used

The side lights of the Morse theatre are electric bulbs inserted deep into a plastic ornament of which the upper part projects about one foot from the wall. These side lights are based on the principle of the indirect lighting system. The electric bulb is invisible but the light strikes the back and upper projection of the plastic ornament and fall back on the seats in diffused rays.

With these side lights the house is well lighted without injuring the picture and without being a sore on the eye of the patrons.

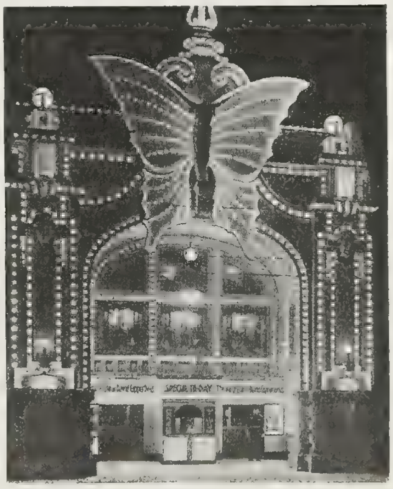
The Regent theatre, in Sheridan Road, also managed by Mr. Bowles, has the same arrangement of side lights. In fact, the Regent is a copy of the Morse or the Morse is a copy on the Regent. Both houses are very similar in the main features and to talk of one is to talk of the other. Both are of the most recent type of construction, fire-proof, with all the exits required by law. While they are very simple in interior decorations, they produce an effect of solid comfort. They look refined. They please the eye. They convey such a good impression as to make one believe that the pictures are better than elsewhere.

Illustration number two shows the Butterfly of Milwaukee, Wis., a night view.

Milwaukee has the reputation of having some of the finest houses in the country, at least has the largest number of fine motion picture theatres in proportion to the population. The Saxe Brothers are the kings of the show business of Milwaukee.

The Butterfly is not one of the houses of the Saxe Brothers but is owned by some members of the Mutual Film Corporation and uses the Mutual service.

The big butterfly is an exact copy of the one at the Royal theatre of Cincinnati, Ohio, but the arch, sides and cornices of the Milwaukee house are of a far superior design. They are not as heavy in construction and are free from ginger bread decorations. The butterfly of the Milwaukee house presents a better effect on account of its tasteful surroundings, while the one of Cincinnati is more or less eclipsed by the too massive columns and cornices of the building and the abuse of plastic ornaments.



THE BUTTERFLY THEATRE

The large windows over the doors are made of stained glass, producing a very pleasant effect, especially when viewed from the opposite side of the street.

The Butterfly theatre has 1,100 seats, a large pipe organ and the indirect lighting system. The comfortable auditorium is tastefully decorated. The projection is excellent and the house well managed, it is in fact a model of cleanliness.

The Vaudette and the American

The old Vaudette theatre has been remodeled with an entire new facade, made of a very high square arch of moorish design.

Mr. J. B. Olinger is still master in his American theatre and like others, he has made progress. While the lobby is small, a clever disposition of mirrors over the doors, reflects the light of the lobby ceiling and give the impression that the lobby is twice its real size.

The next issue of The Motion Picture News will be the Theatre Construction Number in which several theatres of New York, Philadelphia, Pittsburgh, Columbus, Cincinnati, St. Louis, Chicago, Milwaukee, Detroit, Cleveland and other cities will be described by the architects themselves.

J. M. B.

New York Exhibitors Discuss Legislation

Folks Ordinance, Standee Question and Amendment Lowering License Fees Are Principal Subjects before Meeting

VENTILATION of motion picture theatres, a proposed amendment to the Folks ordinance, so-called, governing motion picture theatres, which would reduce the license for a three hundred seat house from $100 to $25 and make the license for large theatres $50, and the standee question were the chief subjects discussed at the meeting of the Motion Picture Exhibitors' Association of Greater New York, held last Wednesday at the Hotel Imperial, with Samuel H. Trigger, the president, presiding. The meeting was an open one.

Dr. Loughran, director of the Laboratory of Industrial Hygiene and Sanitation, said that these laboratories had devised a plan whereby the sanitary condition of motion picture houses could be examined and a certificate issued. A committee of five, consisting of Mr. Brandt, chairman P. Rosenson, William Hollander, L. Germain and M. L. Fleishman, was appointed to take up the matter further with Dr. Loughran and report back.

Mrs. Harry Kraft, treasurer of the Widowed Mothers' Fund, thanked the exhibitors for their work in aiding the fund.

Ordinances Are Discussed

Mr. Hunt then spoke on the Folks ordinance and declared that it is impossible to comply with some of its conditions. Alderman John A. Bolles, following Mr. Hunt, said that he had introduced an amendment to the Folks ordinance in the Board of Aldermen. This amendment would reduce the license fees of motion picture theatres very materially.

Rudolph Sanders, chairman of the law and legislation committee, next spoke on the action taken on the standee law and stated that Mr. Nichols, chairman of the law and legislation committee of the Board of Aldermen, had refused to report this ordinance out of the committee and had informed him that he had better take the matter up with the other aldermen. He stated that to this effect he had drafted a letter, explaining the position of the exhibitors in this respect and the favorable points with regard to the standee ordinance. He requested that this letter be signed by individual exhibitors and that the same be sent to their respective aldermen.

Here follows the text of the letter:

"The ordinances of the City of New York as they exist to-day permit people to stand under certain conditions in places of public amusement in which machinery and scenery are used, but do not permit people to stand in motion picture theatres.

"The motion picture business is less, certainly not more, hazardous than the theatrical and vaudeville business and the businesses conducted in many other places of public amusement in this city. The patrons of motion picture theatres are certainly protected as well if not better than the patrons of other places of amusement.

"In theatres and vaudeville houses the seats are reserved, and, as a rule, but one performance is given during the afternoon and one during the evening, whereas in motion picture theatres three or four performances are given during the day and the evening. Because the seats are unreserved and because the people insist upon coming and going at their will and sitting where they please it is invariably true that during each performance in a motion picture theatre there are a number of seats in the front and throughout the auditorium vacant because people will not sit so close to the screen, and the glare of light upon the screen, or because people who come with each other are unable to sit together, but prefer to stand and await the end of the picture, at which time a number of persons always leave the theatre. The number of persons in the theatre, including those standing, do not in many cases exceed the total seating capacity of the theatre.

"Do you think such discrimination is fair and just?

Letter Asks Help

"Are not the motion picture exhibitors entitled to the same rights, privileges and conditions as are granted to others in the entertaining business?

"There is now pending before the committee on law and legislation of the Board of Aldermen an ordinance which grants to the motion picture exhibitor the same privileges which are enjoyed by theatrical, vaudeville and other public entertainers, but the committee refuses to report and it is impossible to have the ordinance acted upon.

"Will you assist us to eliminate this unfair discrimination? Will you do your part in compelling the committee to report on the ordinance or have it discharged from further consideration thereof so that the ordinance may be brought before the board and considered upon its merits?"

THREE RITUAL MURDER FILMS COMING

The trial and acquittal in Russia of Mendel Beiliss for ritual murder is having its echo in the motion picture business. At least three pictures are now being produced based upon the famous case.

The Italian American Film Corporation is producing a three-reel picture entitled "The Horrors of Russia." George K. Rolands has completed another three-part feature entitled "The Terrors of Russia." Mr. Rolands was born in Odessa and is well versed in the life and persecutions of the Russian Jew. Most of the scenes in his drama were enacted at Carmel, N. J., a Jewish colony of more than 500 Jews and Russian peasants.

Ruby Features is putting out a three-reel production entitled "The Black 107" or "The Fate of Mendel Beiliss." Sidney M. Goldin, who produced "Bleeding Hearts" and "Sorrows of Israel" for the Universal Film Manufacturing Company, is producing the picture. For this picture he has secured an entire cast of Russian players. "The Black 107" is the name of a powerful anti-Semitic Russian society. Jan Smoelsky, formerly a Revolutionist spy, is one of the actors in this production. Other releases of Ruby Features are "On the Trail of the Dock Rats," "A Serpent of the Slums," "The Thorns of the Gay White Way" and "The King of the Counterfeiters."

"NOVELLI MODEST," SAYS KLEINE

"Of all the modest men I have ever met," writes George Kleine from the Cines studio at Rome to his Chicago offices, "the Venitius of 'Quo Vadis?' takes first prize. I met Novelli the other day in the big Cines lunchroom and congratulated him on his magnificent work in our big productions.

"Novelli insisted that all credit belonged to Director Guazzoni and the various other members of the cast in 'Quo Vadis?' He is a quiet, retiring fellow, not at all given to the vanity and flourish so characteristic of our American actors.

"Certainly Novelli earned the title of 'great actor' in 'Quo Vadis?' and certainly he is about the last man to tell you so. He is decidedly shy, with a soldierly bearing, and the gentlemanly calm which the men of Italy whom I have met here carry with them."

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

THE Tide of Destiny. Selig. (Nov. 12.) General Film Company Exclusive Service. — Featuring a thrilling dive from a great height. Frank, a novelist, loves Hazel, who marries Ferguson, a millionaire, though she loves Frank. Having been jilted, Frank becomes a hermit and later saves Hazel's little child from death by a wonderful dive. But at the time of the dive the girl was in no immediate danger. He marries Hazel, as Ferguson has died.

His Nephew's Scheme. Edison. (Nov. 12.)—"Faint heart ne'er won fair lady." The judge, who was engaged for twelve years to the same girl, but never marries her, learns this too late. His nephew, a lawyer, loves a widow, but they have a petty quarrel and she goes away. She happens to the town where the judge "holds forth" and makes him her slave, so much so that he becomes the defendant in a breach of promise suit from Susie, his 12-year fiancée. To square himself has him puzzled, so he asks his nephew's advice. The younger man spreads the rumor that Susie is worth $50,000 and all the town's swains flock to her. She marries one of them, the widow patches things up with the nephew and the judge is left cold, with a bill of $500 for professional advice.

Mary Jane. Vitagraph. (Nov. 12.) General Film Co. Exclusive Service. —Rather an original comedy. Mr Brown leans up against the door jamb and gets the mark of a hand in flour on his back. Mrs. B. accuses him of hugging the cook and she is discharged. Mary Jane takes her place. She places her hand on the same door jamb covered with flour and Mr. B. gets the same thing again, and Mary Jane is ordered to go. The grocer calls, and as he leaves Mr. B. notices he has the mark of Mrs. B's hand on his back, caused by the same thing. There is an awful mixup until the whole thing is explained and Mary Jane, who is Mr. B's pet aversion, is rehired.

Lizard Lore. Patheplay. (Nov. 12.)—A very interesting and educational treatise on the habits of various lizards, explaining the evolution of the snake from the lizard. The collared lizard is the first to be shown. The Gila monster, found in the southwestern part of this country, makes an interesting subject. It is the only poisonous lizard known. The Australian Stumptailed lizard, feeding on grasshoppers and birds' eggs, is a stranger to this climate. Cyclodes and Moluccas, the Spiny lizard of Africa, and the Ceylonese Monitor, which is sometimes found eight feet long, complete the picture.

Coast of California Near Carmel-By-The-Sea. Patheplay. (Nov. 12.) —On the same reel with Lizard Lore and about 300 feet in length. The pictures are tinted, the scenery being some of the wildest in the country. The colors and the wonderful photography are of such beauty that one of poetical mind would naturally compose while watching the views. It is magnificent, and all regretted its short length.

The Last Laugh. Essanay. (Nov. 12.)—Augustus Carney and Marguerite Clayton appear in the leading roles. "He who laughs last, etc." is the title meaning. Mr. Brown arrives at a boarding house, where he is suspected of being a Mr. Wallace Brown, the heir to a million or so. He is treated like a prince, his rent money refused and the other boarders suffer to make him happy. Finally, when the daughter and he have planned to elope, the mother takes her place and he marries the wrong one. Then the denouement, and Brown discovers he has wed a crank, and she discovers she has wed a comparative pauper, and the girl has the laugh.

An Elopement at Home. Vitagraph. (Nov. 12.)—Good, clean, clever comedies such as this are always in demand. A girl and a boy planning to elope are caught in an awful predicament. The girl is caught by the window shutting on her coat and the boy is arrested by the irate father, who thinks he is a burglar. The boy, locked in a closet, escapes to the roof, and from this point of vantage and just able to reach the girl's hand at the window, they are married by the judge next door. Norma Talmadge, Leo Delaney, Van Dyke Brooke, William Shea and Hughie Mack are the total cast.

Trying Out No. 707. Selig. (Nov. 12.)—A strong story dealing with the honor system in vogue in the American prisons in which a man is given a chance to make good as a trustie. A man is needed as a dynamite expert and No. 707 is the only one available. He finally pledges his oath to make good, and does so. The money which he earns is sent to a poor widow who had aided him to do the right thing. He is finally hurt and Mrs. Love visits him. Her interest and his good work gets him the pardon he had wished.

Mixed Nuts. Biograph. (Nov. 13.) —A short comedy that will amuse greatly. The "nuts" escape. One, a man, imagines himself to be Hamlet-Romeo and makes violent protestations to a girl, not a "nut." The other, a woman, is a semi-Ophelia and she loves the girl's husband. This creates family differences until the keepers arrive.

The Sea Eternal. Lubin. (Nov. 13.) Two reels.—There are two things in this film that might be remedied and so strengthen the picture. The newly born baby is too old and Arthur Johnson, as a grandfather, is too young. The story itself is one of interest and above the average. John, a fisherman, lives with his wife, both being happy until the arrival of Mason, a merchant, who makes love to Mary. He gets her to go to sea with him in a boat, ostensibly to rescue her husband, but really keeps her out all night so that Jim will drive her away. John gets very angry at this and will not help them when a storm comes up. Their little child is left in the charge of neighbors and John leaves, thinking Mary dead. Years pass by and Ned, the foster brother of John's little girl, loves her. Crazy Mary takes a great fancy to the bride, not knowing her to be her own child. She goes to sea in a leaky rowboat to bring Ned back to the girl, and the boat sinks. She is saved by John, who has come to the town by chance and the family are reunited.

The Right Man. Vitagraph. (Nov. 13.)—George Cooper as the brother in this drama, is very good. Earle Williams and Lillian Walker also do well. Ned, Rose's brother, has plunged heavily in the stock market and has apparently lost all. He advises his sister to marry Strong, whom she does not love, because of his money. She agrees. Without betraying himself, Strong "bulls" the market and Ned recovers his money with interest. He then breaks the engagement with Strong for his sister. Rose, in the meantime, has decided that she cannot live without Strong, and tells him all the truth, adding that she now loves him.

A Slave of Satan. Patheplay. Two reels. (Nov. 13.)—A foreign production. Just why it is called "The Slave of Satan" is not entirely made clear. The leading lady is not beautiful (as advertised) and she is so excruciatingly thin as to spoil the effect. She is a banker's daughter, who tiring of her life, becomes an artists' model. She is very fickle. The artist loves her, but knowing her to be untrue, consents to meet a banker's daughter with the intention of marrying her. The banker's daughter and the model turn out to be the same, she, however, denying the fact. Later he proves this and she is cast in the streets by her father. The artist meets her again later, when she is in the depths of despondency and marries her, she having by this time "reformed."

Mrs. Casey's Gorilla. Biograph. (Nov. 13.)—On the same reel with "Mixed Nuts" and of about the same quality and quantity. The names and makeup of the various characters are sufficient to arouse humor without action. Count Castoria is tendered parties by both Mrs. Casey and Mrs. Murphy. When the latter has given a "monkey party" Mrs. Casey decides to out-do her and gives a "Gorilla party" with her husband in the stellar role. All goes well until the "Gorilla" sees the Count making love to Mrs. Casey, and then the cage is not strong enough to withhold his violent passion.

The New School Marm of Green River. Essanay. (Nov. 13.)—A "Western" with nothing particularly original to recommend it. A school teacher is saved from insult from a gambler by the decisive action of the pony post rider. The Government employee and the teacher having decided they love one another, arrange a code of signals with pistol shots. The postman is held up one day after having fired the arranged signal and the girl saves him from robbery and arrests the gambler and his aide.

The Boomerang. Essanay. Two parts. (Nov. 14.)—There is plenty of action in this story. The government has some very important plans stolen. One of four men can only be the thief. Irene, the daughter of the secretary of war, loves Maxwell, who unknown to her is a spy and the one who has stolen the plans. The conspirators discover the plans they have stolen to be worthless without the "key." A second attempt is made, but Irene knowing this, places the "key" safely away and substitutes blank paper. She then follows the thief and traces him to their den where she is captured. She then recognizes her former fiancé. The police arrive shortly after and the girl returns home with her father.

When Brothers Go to War. Lubin. (Nov. 14.) General Film Co. Exclusive Service.—A good drama, strongly told, dealing with the recent and present unrest in Mexico. Two brothers divide the property of their mother s estate, the elder getting only an amber cross, and the younger all the money and property. The younger also wins his brother's fiancee. Later when war is declared the lucky brother joins the state troops while Jose joins the insurrectionists. Capt. Valdez is captured by the peasant soldiers under Jose, but he immediately sets him free, for which action he is condemned and shot. His last act is to send the cross to Captain Valdez.

The General's Children. Patheplay. (Nov. 14.) General Film Co. Exclusive Service.—With Asta Neilsen, the German actress, playing the lead. Apparently she has not a good vehicle, for she does not excel. Karl, the general's son, having passed a worthless check, must get out of the country. His sister, Thekla, gives him the money, which he gambles away. Not having enough to leave the country, he hides. The girl becomes engaged to a rich young man, who is warned about her midnight pilgrimages. He follows her and finds her in the arms of another man. He tells her parents and they follow her and find the son. The truth is then told and the boy Karl forgiven.

Fanny's Constancy. Vitagraph (Nov. 14.)—Ethel Lloyd as the maid in this picture is extremely good. Without her the picture would lose much of its value. Hubby returns home too fat. "Nobody loves a fat man" says wifey and commences to make him train down. Everything fails. She writes to Jack, her cousin, and asks his help. He half destroys the letter to light his pipe; the other half, which hubby finds, looks as though they were going to poison him. The police ferret out the truth and the laugh is on hubby. Although half of the letter is shown, being burned to light a pipe with, when it is again thrown on the screen as an insert, it is whole.

When the Clock Stopped. Lubin. (Nov. 14.)—The writer is to be congratulated on the name of this drama. It is most appropriate and has a good sound. George Bennett, a real estate broker, has invested all his money in some property which he has almost sold to a manufacturer at a large profit. Enter the villian. Percy, the manufacturer's secretary, has been rude to the stenographer, and one day George rebukes him for it on the street. Therefore, in revenge he prevents the sale from going through by stating that the property is no good. Later the manufacturer goes to investigate himself, at the wish of the stenographer, and is pleased with the land. He calls at George's house just as a note is delivered to his wife, stating that George intends to kill himself at five o'clock. They rush

"A MAN AND A WOMAN"
Irene Hunt and George Siegman in Reliance Drama

to the office, arriving there at 5:15. The clock in the office has stopped and George still waiting for five to strike, is safe.

The Slate Industry. Patheplay. (Nov. 14.)—An instructive treatise on the making and shipping of slate. Pictures on this subject have, however, been shown before. The drilling and blasting are shown, followed by the sawing and shaping and the final shipping.

Butterfly Preservation. Patheplay. (Nov. 14.)—On the same reel with "The Slate Industry." Shows the methods of catching and preparing moths and butterflies for museum purposes. It does very well as a "filler," but will probably fail to "get across" with an average audience. The photography is good.

Hypnotizing Mamie. Kalem. (Nov. 14.)—On the same reel with "The Fickle Freak." Svengali, a hypnotist, on whom the original Svengali has nought, needed a "subject" and gets Mamie. She does very well on the stage until her mother and fiance come in. The water in the fire pails help bring her to. The action is quick and clever and should bring the house down.

The Fickle Freak. Kalem. (Nov. 14.)—A tale of the circus which will amuse greatly. The human pincushion is loved by the bearded lady, but he loves the Circassian girl. So the bearded lady shaves and loses her job. A letter telling her that her uncle has left her some property brings the pincushion to her arms, but a picture of the property drives him back to her rival. John E. Brennan's impersonation of a Circassian girl was great. Ruth Roland played the bearded lady.

Mystery of the Crimson Trail. Patheplay. (Nov. 17.) General Film Company Exclusive Service.—A roaring good comedy with more than a touch of burlesque. "Happy," a tramp, having been ousted, plans revenge. A red paint pot and brush are his only weapons, but they are more than sufficient. He also helps a couple get married by posing as a witness.

A Female Fagin. Kalem. (Nov. 17.) General Film Co. Exclusive Service.—A good drama with plenty of good action. Helen Gilmore plays the lead. Two sisters in a department store steal from customers. One works as a sales girl, the other in the cashier's booth. The former steals things and ships them through the pneumatic tubes to her sister who conceals it. The proceeds are given to the woman who keeps them. They are caught through the detective work of Grace, the daughter of the proprietor, and her lover, the manager. The police are called in and the woman arrested.

Sir Highwayman. Warner's Features, Inc. Three parts.—A melodramatic masterpiece. With the great numbers of "Westerns" on the market, it is indeed a relief to see one that depicts "God's country" as it really was when the rustler and .44 were rife. Rex Marlow becomes an outlaw after he has seen his father robbed and killed by the "crime gang" and his property, which should have gone to his adopted sister, stolen. He robs only those who have done him so much wrong. Later he meets "Scotty" the girl, when he rescues her in an accident, and when they have recognized one another he tells her his story, confessing that it has been for her sake that he had done the robbing. Finally he is able to restore to the girl the money which is hers by right, and reaps his reward in her thanks. The cast is good and the action rapid and clever. An Aztec treasure cave also plays an interesting part.

The Woman. Broncho. Two reels. —It does not seem that the name "The Woman" is a very appropriate one, in this case being too general. John, a consumptive, is dying. His wife, an actress, is supporting him by singing, when she is told that he will have a fighting chance if moved to Arizona. They manage to get there and she takes his place in the land rush, but is injured so badly that she cannot get any allotment. A wonderful stage fall is pictured. She then gets a position in a dance hall, where she is insulted until protected by one of the miners. He asks her to marry him, and in order to get some money, she consents and commits bigamy. John, however, dies and the secret is kept.

During the Carnival in San Francisco. Keystone.—The parades and jubilee that celebrated the anniversary of Balboa's discovery of the Pacific. There were soldiers and sailors galore. The West Pointers and Zouaves made the best showing. A good picture, though very short.

A Woman of the West. Bison. Two reels.—Directed by David M. Hartford. The story is rather conventional and possesses little to really recommend it. One brother steals money from his father and kills him in the fight when he is caught. Andy, a Mexican, demands blood money, as he saw the deed. Together they throw the blame on Frank, the other brother, who is at the time in Butte working. He surrenders on hearing the charge. Through the girl and a detective he proves his innocence and the two conspirators are arrested. The duel with the girl in the last reel is very good.

"Red Margaret"—Moonshiner. Bison. Two reels.—Just why she is called "Red" is not apparent. Pauline Bush interprets the part well, but

(*Continued on page* 44)

SCENE FROM "SIR HIGHWAYMAN"
Warner's Features.

SPECIAL FILM REVIEWS

WHEN the Earth Trembled, or The Strength of Love. Lubin. Three reels. (Nov. 12.) General Film Company Exclusive Service.—The mechanical effects in this long picture are wonderfully realistic. The San Francisco earthquake calamity is utilized as the scene of the plot, the actual earthquake and fire are most costly and truthful representations of the original.

Paul Girard, while in Paris, falls in love and marries Dora Sims, the daughter of his father's former business partner. His father, a shipbuilder, has broken off with Sims and offers his place to Paul, disowning him, however, on hearing of his marriage to Sims' daughter. Paul and Sims go West and start a business of their own, which prospers. The father, hearing of this, buys up all the stock of this company in order to ruin his son. This part seems a little unnatural. Paul is sent to Samoa to look after the interests of the now nearly bankrupt company. The ship is wrecked and all are believed lost. The father extends time to the company on hearing of his son's death. Then the earthquake, in which buildings fall, the earth seems to actually tremble and the crowds flee. Sims is killed by a falling building. Dora and her two children go to Philadelphia, where the children are adopted by Girard, Sr., who refuses to take Dora. She obtains a position as governess to her own children. Paul, after numerous adventures, arrives home and is welcomed by the now penitent father.

A clever plot, well directed and good photography. Films like this will always be very acceptable. A. D. M.

The Judgment of Buddha. Melies. Two parts. (Nov. 13.)—This picture possesses a little originality. A sultan, having become the object of hatred of his prime minister, is open to his attacks. When the Sultan has punished him for a flagrant offense, the minister steals his favorite daughter and has her brought up by a villager, later bringing her back to the Sultan as a dancing girl. The potentate, realizing her great beauty, marries her, thus committing one of the worst sins in the Buddhist faith. Later the truth becomes known, and the minister is executed. The Sultan and his daughter-wife are thrown into "durance vile." The girl escapes and implores the aid of the high priest, who gives him a chance. He is to build a temple in ten days, but failing in this they are turned into stone images by the god.

From Out of the Flood. Lubin. Two parts. (Nov. 17.) General Film Company Exclusive Service.—This is a very strong dramatic story. The scenes are laid in Dayton, Ohio, during the recent floods, actual scenes from which are shown. Andrew Tyler, one of the "idle rich," marries a chorus girl on a dare the night the dam breaks. They are separated during the flood, and Andrew shows his true colors in his rescue of a girl from the hands of what the sub-title calls a "ghoul." This is incorrect as a ghoul is one who robs dead bodies only. Florette, Andrew's wife, dies, her last request being to the girl who has taken care of her in the hospital. She asks her to go to Andrew's house and pose as his wife in her place. Nan goes and Mr. Tyler, Sr., takes a great fancy to her. Andrew, believed dead, has lost his memory, which, however, returns after an operation. He is welcomed home, and Nan tells him the truth. At the request of his father, she stays. Later Andrew knows he loves her and they are married secretly.

Across the Continent. Pilot Feature. Four parts.—There is not a form of crime from murder to forgery that is missed in this picture. The action is plentiful. The reels are overcrowded with action and it is difficult to keep track of the various characters. There are some very thrilling escapes.

The evil of drink is used as the basis for the story and in this the film teaches a good moral lesson. Adderly, a saloon keeper, teaches George to drink, thus ruining his home and killing his wife. The terrible curse of Agnes, the wife, against the saloon keeper comes true. His son steals his wealth and turns him out to starve, even after he had become blind. The son then affixes the blame for a theft on the shoulders of Joe Ferris, an innocent stranger, and sends him to prison for three years. He escapes and proceeds to vindicate himself. A pal of the saloon keeper's son, dying, confesses to the conspiracy to land Joe in jail, and a warrant is made out against John, the villain. He is arrested but escapes, and, disguised as a girl, abducts the heroine. She is rescued by the "comedian," a negro, and marries Joe, whose name is now cleared. John returns to prison blinded.

The Harper Mystery. Florence Turner Films Co., Ltd. Three Reels.—One of the greatest detective stories that has ever been produced. The character work of Miss Turner is exceptionally fine, and she is supported by a good company. The photography is excellent, and great care has apparently been given over to the small details.

A girl finds a ring in Grubb's Alley with a handkerchief with the word "help" on it. She is arrested and asks Miss Kent to defend her. Going to the place where the ring was found, disguised as an Italian woman, she sends a monkey up the pipe to an open window. The monkey returns with a note to the effect that a woman has been drugged and is held a prisoner there. In another disguise her companion, Joe Miller, another detective, follows a man on his leaving the house, but is caught by the conspirators and held. They then send a note to the nurse in the house where the woman is held prisoner telling her that they have been followed and to be careful.

Miss Kent intercepts the note, overpowers the nurse, and, in the disguise of the old prisoner, is carried to the other house, where her mate is a prisoner. By clever work she arrests the three men, frees Joe, and together they take them to prison. It then appears that the woman is being held for her money by relations. Most exciting throughout. Does not drag. Joe Miller is played by Coley Goodman; Steve Bright, the villain, by Frank Tennant. The story was written and produced by Larry Trimble.

The Port of Doom. Famous Players. Three Reels.—The plot is good and the acting agreeable, but the picture is not up to the standard expected from this company. It is a detective story, dealing with the disappearance of a girl and her final recovery through the work of Kate Kirby and her father. A wealthy ship-owner wishes to match his daughter with his secretary. The girl disappears and the Kirbys are notified.

An examination into the life of the secretary leads to the fact that he is leading a dual life and is already married. The girl has shipped to sea in the meantime as the wife of the man she loves, i. e., the mate. News is received that the ship will sink, as she has been doomed. Kate catches her at a Southern port and boards her. They, however, refuse to give up the journey, and so Kate goes along. The ship sinks and they are saved by the merest chance. The water scenes were well directed.

The cast was as follows: Peter Lang, Hattie Forsythe, David Wall, House Peters, Hal Clarendon, Harris

Gordon and Laura Sawyer. The work of David Wall was most commendable.

False News. Gaumont. Two Reels. (Dec. 6.)—Mme. Bertha Dagmar, one of the highest paid women on the French screen, plays the lead in the picture. The French idea of American cowboys is good, considering that the picture was produced in France, with a foreign cast.

Two reporters, Miss Walker and Jack Morgan, receive news of the death of a famous banker. They go to investigate and the story is told them in confidence. Jack wishes to break the confidence for his own personal gain, and to do this he must secure Miss Walker's silence. The girl refuses to work the dastardly scheme with him, so she is bound and gagged by a gang in the pay of Jack. She escapes and hears that the financier is not dead, but in a faint. So she gets the "exclusive" after all. Morgan is killed in a fight.

What the Gods Decree. World Special. Four Parts.—Josette Andriot, who has received so much mention by her wonderful work in Protea, plays the stellar role in this production with just as much enthusiasm as before. Her work is worthy of praise.

Darsac, a wealthy African trader, goes to India and steals a valuable necklace from the neck of one of the gods at the demand of his wife. After a series of adventures he arrives back at his home in Europe and presents his wife with the jewels. Kali, a dancing-girl, folloms him on his yacht, managing at last to recover the necklace and escape. She is recaptured, and Darsac recovers his stolen property. He immediately has his grounds guarded by lions and his house with numerous trap-doors. The girl on entering the grounds manages to elude the lions, strangles the guard in the treasure-room, but falls through a trap-door into a cage. It is only through a superhuman effort that she escapes.

She then pursues another course. Stealing the man's child, she puts her into a hypnotic sleep. One thing after another happens until the trader is only too glad to return the stolen necklace, and Kali, in the goodness of her heart, forgives him.

The action is well-timed and does not lag in any place. Many novel plans are worked with telling effect.

MIDGAR FEATURES GET MULLER RELEASES

G. Blake Garrison, who is at present in Hamburg, has cabled to Midgar Features at the New York office, 135 West Forty-fourth street, stating that he has just closed an exclusive contract to handle all of the H. A. Muller releases in America.

Cecil Charles Graham, general manager, said:

"This is a notable contract, as Mr. Muller is well known in the moving picture field in Hamburg and, in fact, all through Continental Europe. He is a man of vast experiences personally and his staff, from producer to stage carpenter, is one of the best in Europe. We have looked over some of the advance scenarios and the first one to be released, "The Mystery of Richmond Castle," is a picture of unusual rapid action throughout its entire length."

GENERAL FEATURE FILM BUYS

Contracts have been consummated by Joseph R. Miles for the output of Ramo and Film releases of America for Northern Illinois. The General Feature Film Company, of Chicago, which bought out the M. & F. Feature Film Company, fell heir to these contracts.

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"CHECKERS" REACHES THE SCREEN

Exciting Racing Scenes and Natural Acting of Thomas W. Ross Features of Film Version of Famous Play and Novel

"CHECKERS," the famous racing play of Henry M. Blossom, Jr., a production which for many years was one of the hits of the legitimate stage, has now reached the screen through the six-part production of the All-Star Feature Corporation. Thomas W. Ross, who is the "Checkers" of the original production, is seen in the title part on the screen. His technique as a motion picture actor is excellent, and his quiet, natural acting is very pleasant. The scenario upon which the production is based was prepared by Lawrence McGill and Eustace Hale Ball.

In selecting the play and novel of "Checkers" as its second release, the All-Star Corporation has shown great acumen. Racing subjects on the screen, or in plays, or in books, are always popular, because the majority of people love horses. Especially thoroughbreds, and the element of chance appeals to the gambling instinct of humanity.

The All-Star Feature Corporation, in this production, holds to its policy of making noteworthy films. This picture has many important scenes, all of which were produced with proper dignity. The racing scenes, for instance, were taken at different race-tracks. When the run comes on the bank, a specially constructed bank is destroyed by the angry creditors. The cast has been selected with a view to getting the best players. Thomas W. Ross again plays "Checkers" and opposite to him is Katherine La Salle, as "Pert Barlow." Jack Reagan, as "Push Miller," gives an impression of his part that places him in a class with Tommy Ross.

The story of "Checkers," told briefly, is as follows:

The Story of the Picture

Edward Campbell, known as "Checkers," works his way up from messenger boy to a clerkship in a bank. Upon the death of his mother he gets into bad company, loses his position, and is without friends who can help him. Coaxed into a gambling house, he loses his last dollar, and then is given a job as dealer. One evening there is a fight, during which a man is killed. Checkers is suspected, but innocent. Fearful, he determines to get away from the city. Meeting a race-horse tout, Push Miller, they make their way South to the track. Winning some money, they follow the horses to Hot Springs, Ark.

Arthur Kendall, a young man from Clarksville, Ark., gets very friendly with Checkers. Kendall goes off on a spree, and his sweetheart, Pert Barlow, and her father come to bring him home. Arthur will go only if Checkers accompanies him. Wishing to earn an honest living, Checkers takes the opportunity, and goes to work in the general store of Arthur's father.

Pert Barlow breaks her engagement with Arthur, and Checkers falls in love with her. Pert Barlow's father, wishing her to marry Arthur Kendall, forbids Checkers to see her and tells him not to come back to Clarksville until he has made $5,000 by honest work. Pert gives Checkers an old California $50 gold piece as a love token.

Leaving Clarksville, Checkers is unable to secure any employment. He tries again and again. One day, broke, he drifts down to the track, hoping to meet some of his old friends from whom he can borrow money. Pert Barlow, her father, Arthur Kendall, and others from Clarksville are at the track that same day.

In desperation at seeing Pert and Arthur together, Checkers bets the $50 gold piece Pert has given him on a horse called Remorse, at odds of 100 to 1. Remorse wins. Seeing Checkers, the father of Pert tears her away. Checkers follows them to Clarksville.

As his $5,000 has not been earned by honest work, Checkers knows he cannot claim Pert. But while he is in Clarksville a run is started on the bank owned by Pert's father. Checkers uses his ready wit in holding the crowd of clamoring depositors, and finally saves the day by the deposit of the $5,000 which he has won.

"CHECKERS" WOOES PERT

At this, Pert's father declares that he needs Checkers as a son-in-law, Pert approves the choice, and all are therefore happy.

Others in the cast are Gertrude Shipman, as "Cynthy"; Alfred Sidwell, as "Jerry Halter"; Marie Taylor, as "Aunt Deb"; Carl Hartberg, as "Judge Martin"; William A. Williams, as "Arthur Kendall"; Harriet Worthington, as "Sadie," and Charles Graham as "Barlow."

"CHECKERS" DEFENDS PERT'S FATHER FROM THE ANGRY DEPOSITORS

Not a Dull Moment

The film goes through its entire six reels without a dull moment. When shown at the Broadway Theatre, New York City, to an invited audience, the racing scenes drew much applause. This they will always do, for they are very exciting. Many small touches, such as a puppy dog rolling around in the stall in the stable scenes, were well received.

"Checkers" is a production founded on a famous novel and a famous play. It is put out by the All-Star Feature Corporation, and up to that company's high standard. On the screen it seems sure to occupy the same position that it did in the realm of literature and on the legitimate stage.

"LIFE OF WAGNER" IN MOTION PICTURES

Klaw and Erlanger Select Subject of Great Historic and Educational Value for First of Exhibitions in Theatres Hitherto Solely "Legitimate"

LAST Friday, at the New Amsterdam Theatre, New York City, where "The Little Cafe" is playing, Klaw and Erlanger introduced a new series of special performances by showing in motion pictures the career of Richard Wagner. Similar performances will be given regularly hereafter on Monday, Tuesday, Thursday and Friday afternoons, and on Sunday afternoons and evenings—afternoons and evenings, in other words, when the house is not given over to its regular stage performances.

Considerable interest is attached to the experiment. It is Klaw and Erlanger's first move—in the exhibition of motion pictures. Another prominent theatrical firm, the Shuberts, have already followed suit. Last Sunday evening at the New York Hippodrome they gave over the big theatre to pictures of the Mexican revolution, instead of to the usual Sunday concerts.

Leave Vivid Impression

Artistically the Richard Wagner pictures are of a high order. They were accompanied throughout with appropriate selections from the Wagner operas, ably rendered by W. H. Humeston, organist. R. S. Pigott, narrator, explained the pictures.

It would seem as though the venture ought to prove successful. It will in all probability, if it is properly advertised. The people in New York to whom these pictures will appeal, and there are many such, are by no means well aware of the artistic motion picture. They must be told, and directed. The human interest of Wagner's life, over and above his achievements as a composer, gives the production a wide public appeal.

To the writer the pictures were particularly interesting in that they showed how much can be done—how much undoubtedly will be done—by the educational film.

Here, in a few hours, is given a vivid, comprehensive, literal, lasting impression of the whole life of an historical character. The same result could be had by no other educational method.

The Messten Film, Berlin, deserves much credit for this excellent production. The settings are admirable and authentic. The likenesses of Liszt, von Bulow, Ludwig, of Bavaria, are perfect, while the unnamed actor who took the part of the master achieved wonders in his change of expression from youth to middle age. Frau Cosima Wagner is said to have lent her sympathetic support in making the scenes and incidents authentic and accurate.

Steps in Wagner's Career

The production is divided into four parts, the first from Wagner's childhood until he is conductor at Konigsberg in 1836. It shows the composer as a young man at school and his marriage to Wilhelmina Planer—Minna. The second part finds Wagner a conductor at Riga. He is compelled to flee from his debtors and gets to Paris, where he meets Meyerbeer and Liszt. He is in dire straits, but a letter comes from his brother with news that his opera, "Rienzi," is to be produced in Dresden and he must come there.

In the third part the success of "Rienzi" is shown, with Wagner's appointment as director of the Dresden opera in 1842. He was then thirty years old. "The Flying Dutchman" and "Tannhauser" fail and he is dismissed.

Desperate from lack of funds and debt, Wagner joins the uprising of 1849. Again he is forced to flee, but this time Liszt gives him money and helps him to settle in Zurich. He reads the libretto of the "Nibelung Ring" to his friends. Here the film punctuates the reading of the manuscript with scenes from the "Ring." Inspired by the beautiful Frau Wesendock, Wagner begins "Tristan and Isolde." He quarrels with Minna and they separate.

The final part shows Wagner at the summit of his success. Under the patronage of King Ludwig, of Bavaria, he is established at Munich in 1864. Political scheming by the King's ministers, who are anxious to turn the liking of the King for Wagner to their advantage, makes trouble for him.

Death Follows His Triumph

When the King sends 50,000 francs to the composer, the ministers see that it is sent in the smallest coin of the realm, and on a cart so that the people may think the King is draining his treasury for a favorite. They induce the King to send Wagner to Lucerne.

There Wagner composes the "Meistersinger" and is visited by King Ludwig. Cosima, daughter of Liszt and wife of von Bulow, is separated from her husband. She knew Wagner in the lean years in Zurich. Minna is dead. Cosima and Wagner are married. Wagner's triumph at Bayreuth follows and the film ends with the bier of the composer. He died on February 13, 1883.

KEYSTONE MABEL

The hour is fleet and life is sweet
When Mabel "moves" before me,
And I am "Keystoned" in my seat,
The round world "reeling" o'er me.

When late my queen of gasoline
No charm possessed to hold me,
A vista gray for minds blase
The future did unfold me.

Upon the earth there seemed a dearth
Of new delights to cheer me,
Tho' I'd been told by young and old
That one was "moving" near me.

Some providential agent smashed
All mirth-subduing strictures,
And on my startled vision flashed
A world in moving pictures!

Oh! there's a joy, for man and boy
Tremendously entrancing,
One only feels when Keystone "reels"
Upon the screen are "dancing."

The hour is fleet and life is sweet
When Mabel "moves" before me,
And I am "Keystoned" in my seat,
The round world "reeling" o'er me.

Milwaukee, 1913. PATRICK J. NOLAN.

BLACHE OPENS OFFICES

Of significance to buyers in territories where features have not been accorded the support shown in the other territories is the action of Herbert Blache, president of the Exclusive Supply Corporation in opening offices in New York State, St. Louis and Indianapolis for the rental of Solax, Blache American and other features on the Exclusive program. This move indicates the intention to invigorate sluggish conditions.

(Continued from page 39)

there is no cause for the name except that it sounds melodramatic. The revenue men and the moonshiners are constantly at war, the former getting the worst of the fight. Finally they plan wholesale war on the law-breakers. The gang is captured with the exception of Margaret, who is supposedly the leader. She is allowed to go free by the agent, whom she has befriended. He is blinded by a shot, and Margaret, knowing he will be disgraced, leads him into town, places a pistol in his hand, and surrenders herself to him, saving his reputation.

The Were Wolf. Bison. Two reels.—Absolutely the most asinine affair ever produced. It is an insult to place it in the form seen by the reviewer before any audience. Imagine the Grecian belief of the transmigration of souls used this way. The girl turns into a wolf, and after a hundred years meets the descendant of the man, and not only do they know one another, but the wolf regains her form of a girl, and she shoots and kills him. If this were a fairy story it would be laughed at.

The Frame-Up. Broncho. Two reels.—Apropos of the present political unrest throughout the country. A good story in which moral politics win despite the efforts of the boss and his gang. In order to defeat the candidate for Mayor, the boss obtains an affidavit from a woman of the underworld which, if made public, though untrue, would ruin his opponent's every chance. Through many channels the action flows. The finale shows the unearthing of the truth. A wonderful automobile accident is staged and the woman, knowing she is to die, confesses that her affidavit lays her open to perjury, and the young man wins.

Our New Minister. Kalem. Three parts. (Nov. 12.)—A man is sent to the penitentiary for the theft of another. Drink was his only offense, and while in a drunken stupor he steals for a lawyer, who has him arrested. On his return from prison he is avoided by all except a few, among whom the new minister and his daughter occupy prominent places. The deacons of the church try to expel the minister for his friendship and so-called radicalism. One day an escaped prisoner arrives at Lem's house and is given assistance. While he is hiding the sheriff hides also, hoping to catch the escaped man. The lawyer comes in and the sheriff overhears him confessing his crime to Lem and immediately arrests him. The romance between the minister and the ex-convict, Lem's daughter, is very pretty. But the town constable or sheriff, Joseph Conyer, was by far the best of all. The Kalem Company informs us he played that part in the original "legitimate" production.

L'Article 47. Majestic. Two Reels.—After the celebrated play by the same name that has been shown in nearly every stock theatre in the country and abroad. George loves Cora, a profligate woman, and refuses to give her up at the request of his mother. Mazilier, a Frenchman, is attentive to her also, and it is because of this the two quarrel. In the fight Cora is accidentally shot by George, who is sent to the galleys for five years. Mazilier starts a gambling house in Paris, where George on his release finds them. He has, on his leaving the prison, been forced to sign a paper swearing to report to the authorities any change of his address. He does not do this and Cora threatens to tell the police. To keep the matter secret from his young wife, whom he has just married, he sees her secretly. After some time his wife meets him there and the whole truth comes out. He is arrested but a pardon arrives in time to prevent his return to jail.

Selig

SUPREMACY
in
The Field of the Open
with
The Lords of the Jungle
has been
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by a Host of Imitators

ORIGINALITIES

CAPTAIN KATE
BACK TO THE PRIMITIVE
LOST IN THE JUNGLE
A WISE OLD ELEPHANT
WAMBA, A CHILD OF THE JUNGLE
IN THE MIDST OF THE JUNGLE
TERRORS OF THE JUNGLE
THOR, LORD OF THE JUNGLE

S S

Commencement at Indian School, Carlyle, Pa. Reliance.—Not as good a picture as one would be led to expect with such a title. The students drilling, a group of parents in costume, and Congressman Carter, an Indian, and Chief Three Bears shaking hands are shown. Surely there is more of interest than that.

For Love of a Man. Reliance. Two reels.—Woman's love has ever been of greater strength than man's, and this picture is a good exponent of this fact. Mary, a servant, loves the chauffeur. She, the trusted servant, allows James to look at her mistress' jewels, which he steals. Mary is blamed and is sent to the penitentiary. After her release she goes from one position to another, always her past found out, until finally she is coaxed to steal from the judge's house. She repents and returns the silver, only to be caught by James, now a chauffeur there. She tells the judge the truth on perceiving James' perfidy and the latter goes to jail.

The Ultimate Solution. Bison. Two Reels.—One of the best stories Captain Peacock has written. India, the land of mysticism, is chosen for the main settings. A tourist steals a little god from one of the temples in India. He is followed back to his home in New Jersey by fakirs, who attempt to obtain the idol back. The man, getting old, hires a secretary, who on entering the room finds the old man stabbed. Bainbridge, the servant, accuses her of the deed, and she has to flee, seeing that the evidence is against her. She later marries Clifford, the nephew of the murdered man. Bainbridge recognizes her and blackmails her until finally she is able to prove her innocence through the aid of a diary of the dead man, and Bainbridge is arrested. Plenty of action.

Sorrows of Lincoln. Nestor. Two Reels.—Francis Ford makes up very well as Lincoln. The story of the life of the great war President is one full of interest and dramatic incidents. There are long skips in this film story, which shows but little of his real life.

The Heart of a Police Officer. World Special. Four Reels.—After the Italian drama by Enrico Gemelli of the same name. A very interesting story is drawn out. A. Cappozi plays the lead with much cleverness. The story tells of a hunter, who, being pressed for money to feed his starving children, becomes a poacher. He is arrested by a scheming gamekeeper, who loves his wife, and given thirty days to pay a fine of $60. He

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Conditions Governing the Contest

The story must not exceed two thousand words. Write on one side of the paper only, and have it typewritten, if possible. Write about your actual experiences; how you started, and why; tell about your greatest problem in making the theatre pay; how you met competition; how you manage your employes, and of the adverse conditions you had to overcome. If you believe in advertising, tell why, and in what way.

If your theatre has been a success, there are a thousand reasons why. If you are still in the long fight, you can write just as interestingly and helpfully as the man who has already won out. Tell the others how you made good, and then read about how they fought their battles.

The Contest Will End March 1, 1914

All stories, complying with the requirements of the contest, will be published. Editors of The Motion Picture News will make the award. Please address your story to

THE EDITORS

The Motion Picture News

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Write for information on anything pertaining to the Motion Picture Business.

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is unable to, and when the time is up his debt is paid by one of the policemen. The latter recovers his money when the chief has learned of his sacrifice.

Port of Missing Women. Selig. (Nov. 18.)—The picture itself is very good. Decollete Nell goes into the haven for women who have erred and there tells her story. She tells of her leaving the farm and going to the city as an artist's model, of her finding out that the man she loved was only playing with her, and how she refused to return with her father. As she finishes her tale her father enters and they are reunited. The old man takes all the women back with him to his farm, which he now calls "The Port of Missing Women."

Tangled Threads. Vitagraph. (Nov. 17.)—This sent a large audience at the Herald Square Theatre, New York, into roars of laughter. It is indexed by the Vitagraph Company as a drama. More "dramas" like this are needed. Alice wants to marry Jimmie, but Pa says "nay." Therefore they concoct the scheme of having Harry, a friend of Alice's, ask for her hand, to draw Pa's attention away from Jimmie. This works, but works too well, for Pa accepts Harry, and even issues announcements. But Harry is engaged to another and doesn't like the outlook "for a hang." The father is made to see things in the right light when he is caught proposing to Miss Grace. Harry wofully states that if he will let Jimmie marry his supposed fiancee he will keep quiet.

The Stolen Tapestries. Kalem. (Nov. 17.)—There is only one fault to find with this picture, the love-making scenes are very timid. No one would ever believe that the girl loves him, or vice versa. The story otherwise is a good detective yarn. Some tapestries are stolen and a note demanding $5,000 received. Detectives are put on the trail and the valuable tapestries are returned in shreds. More are stolen and a demand for $50,000 received. This is paid. The young man then goes on the trail of the crooks and locates them. He wins the girl.

Nora's Boarders. Edison. (Nov. 17.)—This picture is supposedly a very small town, one of the kind where the postoffice is in the general store, and there is a town bulletin-board instead of a newspaper. Yet it supports a large boarding-house, apparently has a myriad of bachelors, has street numbers, and boasts a first-class real-estate office. The widow

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needs money and starts a boarding-house. They all flock there, and she coins money. They all propose and she accepts all, but finally marries her music-teacher and sells the house.

AMERICAN PLAYERS BAND BENEFIT

Saturday, November 29, has been decided upon as the date for the benefit given by the players of the American Film Manufacturing Company for La Monica's Santa Barbara band at the Potter Theatre, Santa Barbara.

A carefully selected cast from the American players on that evening appear in Sydney Ayres' four-act drama, "Texas," a play in which he starred under the Erlanger management.

Vivian Rich, who plays opposite Mr. Ayres in moving pictures, will have the leading woman's part in "Texas." Harry Von Meter will be cast for a part. The play will also call for the use of horses on the stage. These will be the same as often seen in moving pictures, rushing through Santa Barbara scenery. All arrangements for the theatre were perfected by Julius Frankenberg with Manager H. Callis.

The making of this benefit for the band was the suggestion of President S. S. Hutchinson, who was first consulted. The coming performance will have all of professional finish, as every person to be cast will have had actual stage experience.

While moving picture players have appeared in public, this will be the first time in the history of the film industry that a company has been gathered together for actual stage work. As such it will attract much attention.

"THE SUBTERRANEAN CITY" IS REMARKABLE KLEINE-ECLIPSE

"The Subterranean City" or "Trailing the Jewel Thieves," to be released in America by George Kleine, Tuesday, November 25, in two parts, is one of the rarest and most beautiful Eclipse releases ever seen in America. The cost of props. used in "The Subterranean City" amounts to a considerable sum, and they were not only difficult to build, but practically unpurchasable.

The central theme of the story centers about a wealthy and resourceful gang of jewel thieves in Paris, who build a "Subterranean City," wherein their ill-gotten loot is stored, and where many unique machines are seen actually manufacturing jewelry.

One of the odd props. used in this picture is a gigantic hydraulic press with which the chemicals constituting diamonds are compressed into large stones. The thrilling escape of "Arizona Bill" after he had been placed between the great presses and is left to die a horrible death marks a situation both unique and powerful.

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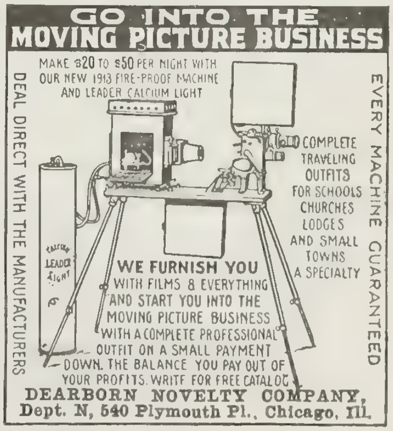
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Latest News from Chicago

Ventilation Fight Still On

THE ventilation ordinance which has been the center of much talk and action on the part of Chicago exhibitors for the past few months was finally referred to a sub-committee of aldermen on Friday, November 14, to be discussed with Dr. Young, and be reported back on Friday, November 21. This committee consisted of Aldermen Littler, Schaeffer and Latchford. These three men are said to be in favor of amending the ventilation ordinance as it now exists.

At the last meeting Mr. Nielson produced tests which were taken of his theatre at three different times during the night, and also a test which was taken on the street in front of his theatre. The test taken on the street showed more bacteria than did the one taken in his theatre when it was filled almost to capacity.

It is thought that the ordinance will be modified to 800 cubic feet of air per hour per person, as some theatres that have installed systems supplying the greater amount of air claim that they are not practical, and that the theatre cannot be heated and at the same time supply the air required by the ordinance.

Otto Roths in Chicago

Otto Roths, president of the Minnesota Motion Picture Association, was in Chicago on Thursday, November 13, and visited the headquarters of the local association. This combination of exhibitors see the necessity of combining their forces. This matter was discussed with Mr. Roths at length.

On the second Thursday in December a meeting will be held in Chicago at which eight or ten states will be represented for the purpose of making a national organization of the present association.

Interests Band to Fight Censorship

It is claimed that since Major M. L. C. Funkhouser has taken a hand in the censorship of film in Chicago, his rulings have been so drastic that they are working hardships on the film interests in the Windy City. During the week ending November 3, it is stated he killed seventeen subjects, some of which were features, also cut about fifteen others to such an extent the story of the film was injured. In the past a film has been passed by one censor and killed by another; there seem to be no set rules of what constitute a good or bad film, what the film should contain and what it should not contain.

In organizing it is not the intention of the motion picture interests to do away with censorship, but merely to get clean, intelligent and just censorship.

Let's give a little instance of how far these censors have gone with their power. Not long ago the Vitagraph released a subject in which a child while roller skating is picked up on the fender of a street car. The accident had to be cut out. Now, this was a film that taught a strong lesson, nevertheless it could not be shown.

Another point at issue is the fifty cents charged for a permit for each reel of film. It is the contention of the motion picture people that this expense should be taken care of by the license paid to operate theatres. Money is being subscribed by all interested, and the matter in all probability will be threshed out in the courts.

Hershberg Goes to New York

William H. Hershberg, president of the General Feature Film Company, left on Monday for New York City where he will contract for several new brands of film for his feature exchange in Chicago.

A. M. Eisner to Manage Mutual Exchange

A. M. Eisner, for several years connected with the Chicago and Kansas City offices of the General Film Company, has now gone with the Mutual Film Corporation as manager of the two Chicago exchanges, with headquarters in Seattle.

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"The Great Lure of Paris"

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409 Morgan St. St. Louis, Mo.

The Greatest Problem

That many exhibitors have to solve,—also an immediate problem to those about to become exhibitors, is that of economical construction and remodeling. The *Construction* Number of The Motion Picture News will be off the presses November 29.

Its advertising pages will be representative of concerns manufacturing and marketing the highest quality theatre equipment. Its news pages will be composed of articles containing hundreds of splendid suggestions for building new theatres, or remodeling old houses.

Many new methods of economical construction are given in detail.

Not only is it the first Construction Number ever published by any motion picture trade journal, but it will be the only authentic buying guide for all manner of theatre equipment.

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WOLVERINE FEATURE FILM CO. PURCHASES STATE RIGHTS

Mr. W. B. Schram, president of the Wolverine Feature Film Company, Detroit, Mich., has just purchased the state rights for the following productions for the States of Michigan and Wisconsin: "Nero and Britannicus," "The Thrust of Hate," "When Paris Loves," "The Message of the Dead," "The Doom of the Ocean," "The Fatal Plungs," "The Wheel of Destruction" and "Vendetta."

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THE PERSECUTION AND FREEDOM OF MENDEL BEILISS
500 People in the Cast—An Entire Village in Riot
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COLUMBIA THEATRE BUILDING
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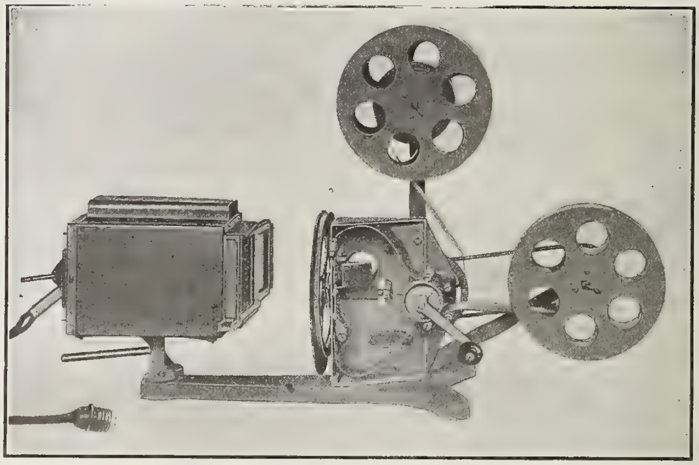
Burton King, who was for many months with the Kay-Bee and Broncho, is now directing for the Western Vitagraph, and is producing two-reel features. Amongst other pictures his three-reelers, "Pride of the South," "A Southern Cinderella" and "A Wartime Mother's Sacrifice," will be fresh in the minds of photoplaygoers.

Betty Schade, for three years with Selig and Essanay, has been engaged by the Universal to play second leads in Otis Turner's company on the Pacific Coast.

The All Star Feature Corporation has sent a company South to take Augustus Thomas' "In Missouri" under the direction of Lawrence B. McGill. The following cast has gone: Emily, Hattie Forsythe; Jim, Raymond Bond; Sam, Gideon Burton; Jo Vernon, Burr McIntosh; Dave, Richard Riley; Ma, Blanche Craig; 'Lizbeth, Gwendoline Piers; Kate, Renee Fernandez; Travers, William Coklin; Bollinger, H. D. Blakemore; Sarben, E. W. Hoff, and Clark, J. W. Hartman.

S. S. Hutchinson, of the American, paid a visit to Los Angeles, to meet the members of the new company, which will produce pictures under the "Beauty" brand, under the direction of Harry Pollard. The new company consists of Margarita Fischer, Harry Pollard, Joe Harris, who was with the Universal and "Venus" features; Fred Gamble, a comedian and character man; Adelaide Bronti, character woman, and L. Alderson, utility man.

Phil Gleichman, of the World Special Films Corporation, was caught in the snowstorm which raged about Cleveland and vicinity last week, and had to lay at Elyria, Ohio, for hours, snowbound. He enjoyed several meals at the expense of the Pullman Company.



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The *Special Construction Number* of the MOTION PICTURE NEWS will be the *first* theatre construction number ever issued to exhibitors.

The greater part of the editorial pages will be devoted to present-day problems of construction, remodeling, equipment, ventilation, etc.

Advertisers are welcoming this opportunity to place their product properly before the exhibitor and particularly before the theatre contemplated or in course of construction.

This issue will have a *very* wide distribution.

Last Advertising Forms Close on November 25th

For Further Particulars Write or Phone, Advertising Department

MOTION PICTURE NEWS

A. Blinkhorn had been kept busy during the past week exhibiting his latest importations, "The Harper Mystery" and "The Lure of a Woman." The "Vicar of Wakefield" and "David Copperfield" appeal very strongly to the lovers of English literature, and big sales have been reported.

The Lubin players who are members of the Screen Club, are planning to visit New York in a body for the club housewarming. Earl Metcalfe, an ardent worker for the club, is busy rounding them up. Several prospective members will be taken along.

The first big feature picture of Director Harry Myers, of Lubin, "Partners in Crime," was released November 20. A motor boat chase, an explosion, a flooded house, and a fight on the edge of a roof, give it thrills.

Brinsley Shaw, a former Essanay player in the "Broncho Billy" pictures, visited Lubinville during the week.

Barry O'Neill, Lubin's head producer, is now busily engaged filming the Charles Klein plays, "The Third Degree" and "The Lion and the Mouse."

Earl Metcalfe, one of our best little grass widowers, is receiving letters of congratulation on his recent victory in the divorce courts.

Got a postal from Frank A. Tichenor in Florida.

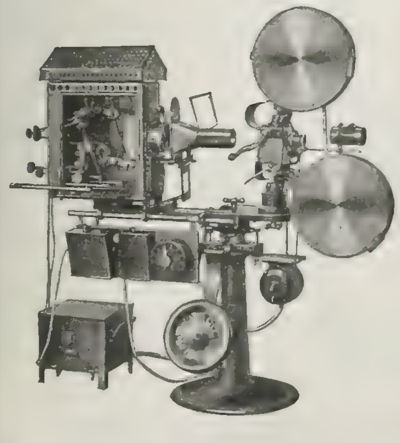
E. A. Levy, formerly of the Moving Picture Information Bureau, will handle the publicity on "How Wild Animals Live," for the Midgar Exhibiting Company.

The Edison companies, generalled by Directors C. Jay Williams and Richard Ridgely, arrived this week in South Jacksonville, Fla. Mr. Williams has started operations in Jacksonville, while Mr. Ridgely has gone to St. Augustine.

Frank C. Griffin, of the Lubin company in Jacksonville, has just finished one of the most expensive comedies ever produced. It is "Cassidy's Squadron." A squadron of real battleships is used in it.

"Bill," the office boy star in Paul West's cartoons in the Sunday magazine section with the New York World syndicate, will also star a coming Mutual series.

No attention is paid to unsigned communications. The same goes for hand-embroidered cartoons.



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A demonstration of marvelous engineering.

"HIS BEST FRIEND"
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"A SON OF HIS FATHER"
2,000 Feet Thursday, December 18th
A dramatic Western story of the gambling rooms.

Five Releases Each Week

"HER SICK FATHER"
400 Feet Tuesday, November 25th
Father is a Hypochondriac, but eventually cured by the lover.

"THE LOST SWITCH"
600 Feet Tuesday, November 25th
The terrible consequence of pocketing a lost hank of hair.

"A WAIF OF THE DESERT"
2,000 Feet Thursday, November 27th
A dramatic emigrant story, a tragedy of the Plains.

"THE SCAPEGRACE"
1,000 Feet Friday, November 28th
An intense melodramatic story of two brothers.

"TURNING THE TABLES"
1,000 Feet Saturday, November 29th
A Mexican border tale, Texas ranchmen and Mexican bandits in fierce battle.

"MELITA'S SACRIFICE"
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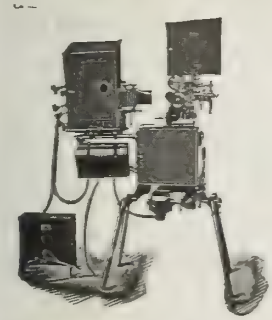

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
Nov. 15—The Sculptor's Masterpiece (2 parts, Dr.)	
Nov. 22—Griffard's Claw (2 parts—Dr.)	
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.)	

AMERICAN

Nov. 15—The Drummer's Honeymoon (Com.)	1000
Nov. 17—The Trail of the Lost Chord (2 reel Dr.)	2000
Nov. 20—The Tale of the Ticker (Com. Dr.)	
Nov. 20—A Modern Steel Plant (Edu.)	
Nov. 22—Calamity Anne's Dream (Com.)	1000
Nov. 24—The Occult (Dr.)	1000
Nov. 27—The Spartan Girl of the West (W. Dr.)	1000
Nov. 29—At Midnight (Society Dr.)	1000
Dec. 1—American Born (2 reels—Dr.)	2000
Dec. 6—A Divorce Scandal (Dr.)	1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.)	1000
Dec. 11—His First Case (W. Dr.)	1000
Dec. 13—Armed Intervention (Com. Dr.)	1000

BISON

Nov. 11—Madonna of the Slums (2 reel Dr.)	
Nov. 15—"Laska" (2 reel Dr.)	
Nov. 18—The Raid of the Human Tigers (3 reel Dr.)	
Nov. 22—Winona's Vengeance (2 reel Dr.)	
Nov. 25—The White Vaquero (2 reel Dr.)	
Nov. 29—The War of the Cattle Range (2 reel Dr.)	
Dec. 6—The White Squaw (2 reel Dr.)	
Dec. 13—The Werewolf (2-reel Dr.)	

BRONCHO

Nov. 5—The Veteran (2 reels)	
Nov. 12—The Imposter (2 parts—Dr.)	
Nov. 19—The War Correspondent (2 parts—Dr.)	
Nov. 26—The Reformation (Dr.)	
Dec. 3—The Buried Past (Dr.)	
Dec. 10—The Woman (Dr.)	

CRYSTAL

Nov. 11—Baldy Belmont Wins a Prize (Com.)	
Nov. 16—Out of the Grave (Dr.)	
Nov. 18—Her Secretaries (Com.)	
Nov. 18—Percy's New Mamma (Com.)	
Nov. 23—The Cabaret Singer (Dr.)	
Nov. 25—Hubby's New Coat (Com.)	
Nov. 25—Baldy Belmont Lands a Society Job (Com.)	
Nov. 30—The Convict's Daughter (Dr.)	
Dec. 2—That Awful Maid	
Dec. 2—The Installment Plan Marriage	
Dec. 7—A Woman's Revenge (Dr.)	
Dec. 9—Pearl's Hero (Com.)	
Dec. 9—Baldy is a Wise Old Bird (Com.)	
Dec. 14—First Love (Dr.)	

DOMINO

Nov. 6—The Judgment (2 part Dr.)	
Nov. 13—The Ghost (2 parts—Dr.)	
Nov. 20—The Witch of Salem (Dr.)	
Nov. 27—Belle of Yorktown (3 parts—Dr.)	

AMMEX

Nov. 10—Barrier of Blood	2000
Nov. 24—Fatal Reckoning	2000
Dec. 8—His Pard's Sister	2000

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage	3000
Sept. 24—Her Last Ride	3000
Oct. 8—Daredevil Rodman Law (Special)	
Nov. 15—Dare Devil Rescue (Special)	3000

ECLAIR

Nov. 12—Lade Babbie (3 reel Dr.)	
Nov. 16—Unforseen Metamorphoses and Does Max Snore (Split)	
Nov. 19—Partners (2 reel Dr.)	
Nov. 23—Oh! You Rubber	
Nov. 23—Soldiers Drilling in Turkestan	
Nov. 26—A Son's Devotion (2 reel Dr.)	
Nov. 30—Roaring Bill (Com.)	
Nov. 30—One on Tooty (Com.)	
Dec. 3—When Pierrot Met Pierrette (2 reel Dr.)	
Dec. 7—Trouble on the Stage	
Dec. 7—Magnetism—Magnets	
Dec. 10—Over the Cliffs (3 reels)	
Dec. 14—He Likes Things Upside Down	
Dec. 14—Nutty Has a Romance	

ECLECTIC

Oct. 2—Vendetta	
Oct. 16—Message of the Dead	
Oct. 30—The Doom of the Ocean	3000
Nov. 13—The Fatal Plunge	3000

F. R. A.

Nov. 14—Gallows of Gods	3000
Nov. 21—Outlawed	2300
Nov. 28—Secret of Adrianople	3600

FRONTIER

Nov. 15—The Bond that Binds (Dr.)	
Nov. 20—Slim Becomes a Detective (Com.)	
Nov. 22—The Double Cross (Dr.)	
Nov. 27—Slim Proposes, But— (Com.)	
Nov. 29—The Secret of Balanced Rock (Dr.)	
Dec. 4—Slim and the Boys at Breezy Beach (Com.)	
Dec. 6—The Circuit Rider of the Hills (Dr.)	
Dec. 11—When Roaring Gulch Got Suffrage (Com.)	
Dec. 13—Out of His Class (Dr.)	

GAUMONT

Nov. 13—The Heart of a Doll (Com.)	
Nov. 18—Monty and the Milkmaid (Com.)	
Nov. 20—"Dear Oscar" Finances a Theatre (Com.)	
Nov. 25—Mary Saves the Sculptor (Com.)	
Nov. 27—The Little Peacemaker (Dr.)	
Nov. 27—Gymnastics (Edu.)	
Dec. 2—The Living Doll (Com.)	
Dec. 4—Oscar, the Hermit (Com.)	
Dec. 6—False News (Special)	2000

GEM

Sept. 29—The Bachelor Girls' Club (Com.)	
Oct. 13—The Surf Maidens (Com.)	
Oct. 20—His Double Surprise	
Oct. 20—A Trip Through Tunis and Algiers	

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature)	
Dec. 9—Red Margaret, Moonshiner	

GREAT NORTHERN

Nov. 1—A Dilemma	1000
Nov. 8—A Bogus Hero (Com.)	
Nov. 22—Hard Luck	1000

GREAT NORTHERN SPECIAL

Oct. 21—Secret of the Old Cabinet	3000
Oct. 28—In the Bonds of Passion	3000
Nov. 21—Baptism of Fire	3000

UNIVERSAL

Aug. 23—The Great Circus Catastrophe (3 reels)	

IMP

Nov. 3—The Temptation of James (2 reel Dr.)	
Nov. 6—The Old Parlor (1 reel Dr.)	
Nov. 10—On Pine Mountain (Dr.)	
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.)	
Nov. 17—Who Killed Olga Carew (2 reel Dr.)	
Nov. 20—The Child Stealers of Paris (Dr.)	
Nov. 24—Jane's Brother the Paranoiac (Dr.)	
Nov. 27—Night Shadows of New York (3 reel Dr.)	
Dec. 1—Love versus Law (2 reel Dr.)	
Dec. 4—Plain Jane (Dr.)	
Dec. 8—The Return of Tony (Dr.)	
Dec. 11—Time (2-reel Dr.)	

ITALA (Features)

Oct. 9—The Gypsy Kiss	2200
Oct. 23—Queen's Jewels	3000
Nov. 27—Leap of Despair	3000

JOKER

Nov. 29—Lazy Louie (Com.)	
Dec. 3—Mike and Jake in the Wild West (Com.)	
Dec. 6—A Pair of Bears (Com.)	
Dec. 6—Views of Yellowstone Park (Sc.)	
Dec. 10—Mike and Jake in Mexico (1-reel Com.)	
Dec. 13—The Joy Riders	
Dec. 13—Waterfalls of Yosemite Valley	

KAY-BEE

Nov. 11—For Mother's Sake (Dr.)	
Nov. 14—Efficacy of Prayer (Dr.)	
Nov. 18—The Claim Jumper (Dr.)	
Nov. 21—Days of '49 (Dr.)	
Nov. 25—The Maelstrom (Dr.)	
Nov. 28—The Sign of the Snake (Dr.)	

KEYSTONE

Nov. 13—Wine (Com.)	
Nov. 17—Our Children (Com.)	
Nov. 20—A Muddy Romance (Com.)	
Nov. 24—Fatty Joins the Force (Com.)	
Nov. 27—Cohen Saves the Flag (Com.)	
Nov. 6—Louis' Sickness at Sea (Com.)	
Nov. 10—Small Time Act (Com.)	
Nov. 10—The Milk We Drink (Edu.)	

KOMIC

	Feet
Nov. 13—An Affair of Honor (Com.)	
Nov. 13—Biddy on Her Mettle (Com.)	
Nov. 20—Making Himself a Hero	
Nov. 20—Murphy's New High Hat (Com.)	
Nov. 27—A Method In His Illness (Com.)	
Nov. 27—The Man with a Razor (Com.)	

LEWIS PENNANTS

Nov. 1—Taxicab 1098	
Nov. 15—Decreed to Die	

LUX
By Prieur

Nov. 7—The Amateur Detective (Com.)	590
Nov. 7—Roman Rivers (Sc.)	312

LACLEDE

Nov. 25—The Pale-Faced Squaw	3000

MAJESTIC

Nov. 8—Levinsky's Holiday (Com.)	
Nov. 9—The Bravest Man (Dr.)	
Nov. 11—The Rivals (Com.)	
Nov. 15—The Pitch that Defiles (Dr.)	
Nov. 16—The Tomboy's Race (Dr.)	
Nov. 18—L'Article 47 (2 parts—Dr.)	
Nov. 22—No release	

NESTOR

Nov. 19—The Golden Princess Mine (Dr.)	
Nov. 21—An Elephant On His Hands (Com.)	
Nov. 26—Hilda of the Mountains (Dr.)	
Nov. 28—When He Lost to Win (Com.)	
Dec. 3—The Brothers (Dr.)	
Dec. 5—Locked Out at Twelve (Com.)	
Dec. 10—Retribution (1-reel W. Dr.)	
Dec. 12—Her Friend the Butler (Com.)	

PILOT

Aug. 7—The Green-Eyed Monster (Com. Dr.)	1000
Aug. 28—Getting the Evidence (Dr.)	1000

POWERS

Nov. 17—The Doctor's Orders	
Nov. 21—A Stolen Identity (2 reel Dr.)	
Nov. 24—Jimmy's Deception (Com.)	
Nov. 28—A Seaside Samaritan (Dr.)	
Dec. 1—When Joe Went West (Com.)	
Dec. 5—Cross Purposes (Dr.)	
Dec. 8—How Freckles Won His Bride (Com.)	
Dec. 12—His Own Blood (2-reel Dr.)	

RAMO

Oct. 15—The Current (Dr.)	3000
Nov. 5—Wives	3000

PRINCESS

Oct. 31—Algy's Awful Auto (Com.)	
Nov. 7—Friday, the Thirteenth (Com.)	
Nov. 14—Bread Upon the Waters (Dr.)	
Nov. 21—A Shotgun Cupid (Com. Dr.)	

RELIANCE

Nov. 17—Two Men and a Mule (Series 4—Com.)	
Nov. 19—A Man and a Woman (Dr.)	
Nov. 22—Her Father's Daughter (Dr.)	
Nov. 24—The Other Woman (Dr.)	
Nov. 26—A Rough Diamond (Dr.)	
Nov. 29—The Reporter's Scoop (Dr.)	

REX

Nov. 16—The Blood Brotherhood (Dr.)	
Nov. 20—Fires of Fate (2 reel Dr.)	
Nov. 23—His Old Fashioned Dad (Com. Dr.)	
Nov. 27—The Tale of a Lonely Coast (Dr.)	
Nov. 30—The Boob's Dream Girl (Com. Dr.)	
Dec. 4—Thieves and the Cross	
Dec. 7—James Lee's Wife (Dr.)	
Dec. 11—By Fate's Decree (1-reel Dr.)	
Dec. 14—The Mask (Dr.)	

SOLAX

Oct. 31—Ish Gabibble (Com.)	1000
Oct. 31—The Movies	1000

THANHOUSER

Nov. 2—The Water Cure (Com.)	
Nov. 4—The Junior Partner (2 part Dr.)	
Nov. 7—Little Brother (Dr.)	
Nov. 9—Looking for Trouble (Com. Dr.)	
Nov. 11—The Campaign Managers (Com. Dr.)	
Nov. 14—The Children's Hour (Dr.)	
Nov. 16—He Couldn't Lose (Com.)	
Nov. 18—Baby's Joy Ride (Com. Dr.)	
Nov. 21—The Clothes-Line Quarrel (Dr.)	

VICTOR

Nov. 17—Forgotten Women (Dr.)	
Nov. 21—Where the Hop Vines (Dr.)	
Nov. 24—Back to Life (2 reel Dr.)	
Nov. 29—Unto the Third Generation (2 reel Dr.)	
Dec. 1—The Barrier of Bars (Dr.)	
Dec. 8—The Dread Inheritance (2-reel Dr.)	
Dec. 12—Hydraulic Mining (Edu.)	

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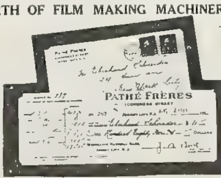
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BLINKHORN

	Feet
Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)	
Dec. 1—David Copperfield (Hepworth — 7 parts—Dr.)	
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)	
Dec. 15—The Luresfawoman (General Film Agency, Ltd.—3 parts—Dr.)	
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.)	

BIOGRAPH

Nov. 6—On the Hands of the Black Hands (Com.)	
Nov. 8—Old Coupons (Dr.)	
Nov. 10—No Place for Father (Dr.)	
Nov. 13—Mrs. Casey's Gorilla (Com.)	
Nov. 13—Mixed Nuts (Com.)	
Nov. 15—His Inspiration (Dr.)	
Nov. 17—A Cure for Suffragettes (Com.)	
Nov. 17—He's a Lawyer (Com.)	
Nov. 20—The Detective's Stratagem (Dr.)	
Nov. 22—By Man's Law (2 parts—Dr.)	
Nov. 24—All for Science (Dr.)	
Nov. 26—A Circumstantial Hero (Com.)	
Nov. 26—The Somnambulists (Com.)	
Nov. 29—The Blue or the Gray (Dr.)	

CINES

George Kleine

Oct. 7—The Flower of Destiny (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II	
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special)	
Nov. 11—The Penalty (2 part Dr.)	
Nov. 18—For the Love of a Toreador (2 part Dr.)	

EDISON

Nov. 7—A Face from the Past (Dr.) Parts I and II	2000
Nov. 8—Elise (Dr.)	1000
Nov. 10—Camping with the Blackfeet (Des.)	500
Nov. 10—Seth's Woodpile (Com.)	500
Nov. 11—The Doctor's Duty (Dr.)	1000
Nov. 12—His Nephew's Scheme (Dr.)	1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II)	2000
Nov. 15—Getting a Patient (Com.)	1000
Nov. 17—Nora's Boarders (Com.)	1000
Nov. 18—A Cause for Thankfulness (Dr.)	1000
Nov. 19—The Girl in the House-boat (Com.)	1000
Nov. 21—A Good Sport (2 parts—Com.)	2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.)	1000
Nov. 24—From Durban to Zululand (Sc.)	500
Nov. 24—Enoch and Ezra's First Smoke (Com.)	500
Nov. 25—The Vanishing Cracksman (Dr.)	1000
Nov. 26—A Sense of Humor (Com.)	1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.)	2000
Nov. 29—A Royal Romance (Dr.)	1000
Dec. 1—The South African Whaling Industry (Ind.)	500
Dec. 1—Wanted, a Burglar (Com.)	550
Dec. 2—The Price of Human Lives (Dr.)	1000
Dec. 3—The Thrifty Janitor (Com.)	1000
Dec. 5—Alexia's Strategy (Dr.)	2000
Dec. 6—What Shall it Profit a Man? (Dr.)	1000
Dec. 8—The Manicure Girl (Com.)	1000
Dec. 9—The Stolen Plans (Dr.)	1000
Dec. 10—The Joining of the Oceans (Sc.)	500
Dec. 10—Greedy George (Com.)	500
Dec. 12—Peg o' the Movies (Dr.)	2000
Dec. 13—The First Christmas (Dr.)	1000
Dec. 15—A Pious Undertaking (Com.)	1000

ESSANAY

Oct. 30—Greed for Gold (Dr.)	
Nov. 1—The Doctor's Duty (Dr.)	
Nov. 4—Quicksands of Sin (Dr.)	
Nov. 5—Their Wives' Indiscretion (Com.)	
Nov. 6—The Rustler's Stepdaughter (W. Dr.)	
Nov. 7—The Death Weight	
Nov. 8—Broncho Billy's Secret (W. Dr.)	
Nov. 11—The Man Outside (Dr.)	
Nov. 12—The Last Laugh (Com.)	
Nov. 13—The New Schoolmarm of Green River	
Nov. 15—"Alkali" Ike's Auto (W. Com.)	
Nov. 18—The Lost Chord (Dr.)	
Nov. 19—The Usual Way (Com.)	
Nov. 20—The Cowboy Samaritan (W. Dr.)	
Nov. 21—The End of the Circle	
Nov. 22—Broncho Billy's First Arrest	
Nov. 25—The Little Substitute	
Nov. 26—Dollars-Pounds-Sense	
Nov. 27—The Naming of the Rawhide Queen	
Nov. 28—The Brand of Evil	
Nov. 29—Sophie's Hero	

KALEM

	Feet
Nov. 10—The Runaway Freight (2 parts—Dr.)	2000
Nov. 12—Our New Minister (Special—3 parts—Dr.)	3000
Nov. 14—The Fickle Freak (Com.)	
Nov. 14—Hypnotizing Mamie (Com.)	
Nov. 15—Against Desperate Odds (Dr.)	1000
Nov. 17—The Stolen Tapestries (Dr.)	1000
Nov. 19—The Express Car Mystery (2 parts—Dr.)	2000
Nov. 21—The Laundress and the Lady (Com.)	
Nov. 21—The Dublin Horse Show (Topical)	
Nov. 22—Primitive Man (Dr.)	1000
Nov. 24—An Indian Maid's Strategy (Dr.)	
Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II	
Nov. 28—The Good Old Summer Time (Com.)	
Nov. 28—England's King at Liverpool (Top.)	
Nov. 29—In Peril of His Life (Dr.)	

LUBIN

Oct. 23—The Evil Eye	2000
Oct. 24—The Man in the Hamper	1000
Oct. 25—Mother Love	1000
Oct. 27—The Man of Him	1000
Oct. 28—Making Good	400
Oct. 28—Giving Bill a Rest	600
Oct. 30—The Rattlesnake (2 reels)	2000
Oct. 31—A Momentous Decision	1000
Nov. 1—When the Prison Doors Opened	1000
Nov. 3—The Double Chase (Com.)	1000
Nov. 4—Magic Melody (Dr.)	1000
Nov. 6—The Price of Victory (2 reel Dr.)	2000
Nov. 7—Cocoanut Industry (Edu.)	400
Nov. 7—Getting The Best of Dad (Com.)	600
Nov. 8—Hiawanda's Cross (Dr.)	1000
Nov. 10—The Pride of Battery B (Dr.)	1000
Nov. 11—A Miracle of Love (Dr.)	1000
Nov. 13—The Sea Eternal (2 reel Dr.)	2000
Nov. 14—When the Clock Stopped (Dr.)	1000
Nov. 15—Whose Is It? (Com.)	400
Nov. 15—Badly Wanted (Com.)	600
Nov. 15—Whose Is It (Com.)	
Nov. 17—The Two Fathers (Com.)	
Nov. 18—Shadows (Dr.)	
Nov. 20—Partners in Crime (Dr.)	
Nov. 21—His Chorus Girl Wife (Dr.)	
Nov. 22—The Harmless One (W. Dr.)	
Nov. 24—Just Cissy's Little Way (Com.)	
Nov. 25—Sick Father (Com.)	
Nov. 25—The Lost Switch (Com.)	
Nov. 27—A Waif of the Desert (2 reel Dr.)	
Nov. 28—The Scapegrace (Dr.)	
Nov. 29—Turning the Table (W. Dr.)	
Dec. 1—Melita's Sacrifice (Dr.)	1000
Dec. 2—The Hazard of Youth (Dr.)	1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.)	2000
Dec. 5—Some Flowers (Com.)	400
Dec. 5—An Interrupted Courtship (Com.)	600
Dec. 6—Her Father (Dr.)	1000

G. MELIES

Oct. 23—Old and New Tahiti (Dr.)	
Oct. 30—A Japanese Wedding (Manners and Customs)	
Oct. 30—A Japanese Shoemaker at Work (Typical)	
Nov. 6—Sydney and Its Harbor (Travel)	1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)	
Nov. 20—A Lemon Plantation (Ind.)	

PATHE FRERES

	Feet
Nov. 1—Too Many Tenants (Com.)	
Nov. 3—Pathe's Weekly No. 64 (News)	
Nov. 4—The Vaudeville Star's Vacation (Com.)	
Nov. 5—A Yellow Streak (Dr.)	
Nov. 6—Pathe's Weekly No. 65 (News)	
Nov. 6—Race Memories (2 part Dr.)	
Nov. 8—A Phony Alarm (Com.)	
Nov. 8—Egyptian Temples (Travel)	
Nov. 8—Ice Cutting in Sweden (Travel)	
Nov. 10—Pathe's Weekly	
Nov. 11—Winter Sports in Switzerland	
Nov. 11—Siberia's Holy Lake	
Nov. 12—Lizard Lore	
Nov. 12—Coast of California (Sc.)	
Nov. 13—A Slave of Satan (2 parts)	
Nov. 13—Pathe's Weekly	
Nov. 14—The Slate Industry (Ind.)	
Nov. 14—Butterfly Preservation	
Nov. 15—In the Same Boat (Com.)	
Nov. 17—Pathe's Weekly	
Nov. 18—Mr. Gaston from Paris (Com.)	
Nov. 18—Flowers of Japan (Travel)	
Nov. 19—By Impulse (Com. Dr.)	
Nov. 20—The Green-Eyed Monster of Jealousy	
Nov. 20—Pathe's Weekly	
Nov. 21—Natives of Australia	
Nov. 21—The Pond Snail	
Nov. 21—In the Spanish Pyrenees	
Nov. 22—Kenton's Heir	
Nov. 24—Pathe's Weekly No. 70 (News)	
Nov. 25—The Shadow of Shame (Dr.)	
Nov. 26—The Elusive Turkey (Com.)	
Nov. 27—The Faithless Friend (Dr.) Parts I and II	
Nov. 27—Old Nurenberg, Germany (Travel)	
Nov. 27—Pathe's Weekly No. 71 (News)	
Nov. 28—Making Eight-Ton Ropes (Ind.)	
Nov. 28—The Capital of the Malay States (Travel)	
Nov. 28—Fashion's Law in Swiss Cantons (Col.)	
Nov. 29—The Blight (Dr.)	

SELIG

Oct. 17—The Woman of the Mountains (Dr.)	1000
Oct. 20—The Finger-Print (2 reel Dr.)	2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.)	500
Oct. 21—Dishwash Dick's Counterfeit (Com.)	500
Oct. 22—Dorothy's Adoption (Dr.)	1000
Oct. 23—Life for Life (Dr.)	1000
Oct. 24—Destiny of the Sea (Dr.)	1000
Oct. 27—The Pendulum of Fate	
Oct. 28—When May Weds December	
Oct. 29—Two Sacks of Potatoes	
Oct. 29—A Muddle in Horse Thieves	
Oct. 30—Old Doc Yac and the Artist's Dream	
Oct. 31—The Dangling Noose	
Nov. 4—Slipping Fingers	
Nov. 5—The Probationer	
Nov. 6—The Conversion of Mr. Anti	
Nov. 7—The Schoolmarm's Shooting Match	
Nov. 10—Phantoms (2 parts—Dr.)	2000
Nov. 11—Movin' Pitchers (Com.)	1000
Nov. 12—Trying Out No. 707 (Dr.)	1000
Nov. 13—The Child of the Prairie (Dr.)	1000
Nov. 14—A Cure for Carelessness (Com.)	
Nov. 14—The Matterhorn, Switzerland (Travel)	
Nov. 17—The Escape of Jim Dolan (2 part Dr.)	2000
Nov. 18—The Port of Missing Women (Dr.)	1000
Nov. 19—The Touch of a Child (Dr.)	1000
Nov. 20—An Actor's Romance (Dr.)	1000
Nov. 21—Outwitted by Billy (Dr.)	1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II)	
Nov. 25—Mounted Officer Flynn (Dr.)	
Nov. 26—Cupid in the Cow Camp (Com.)	
Nov. 27—A Message from Home (Dr.)	
Nov. 28—The Supreme Moment (Dr.)	
Dec. 2—The Rustler's Reformation	
Dec. 3—Within the Hour	
Dec. 4—Grandaddy's Boy	
Dec. 5—Northern Hearts	

URBAN ECLIPSE

George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)	

VITAGRAPH

Oct. 20—The White Feather	
Oct. 21—Luella's Love Story	
Oct. 22—Sleuths Unawares	
Oct. 22—Low Caste Burmese	
Oct. 23—The Doctor's Secret	
Oct. 24—On Their Wedding Eve	
Oct. 25—The Next Generation (2 Part Special)	
Oct. 27—At the Sign of the Lost Angel	
Oct. 28—In the Shadow	
Oct. 29—Father's Hatband	
Oct. 30—Bianca	
Oct. 31—Fatty's Affair of Honor	
Oct. 31—Performing Lions	
Nov. 1—The Warmakers (2 part Special)	
Nov. 3—The King's Man	
Nov. 4—His Silver Bachelorhood	
Nov. 5—The Hoodoo Umbrella	
Nov. 5—Scenic	
Nov. 6—A Broken Melody	
Nov. 7—Flaming Hearts	
Nov. 8—The Diver (2 part Special)	
Nov. 10—Thieves	
Nov. 11—The Right Man	
Nov. 12—Fellow Voyagers	
Nov. 12—Scenic	
Nov. 13—Their Interest in Common	
Nov. 14—Fanny's Conspiracy	
Nov. 15—Miss Tomboy (2 part Special)	
Nov. 17—Tangled Threads	
Nov. 18—His Last Fight	
Nov. 19—Why I Am Here	
Nov. 20—The Sale of a Heart	
Nov. 21—The Schemers	
Nov. 22—Whimsical Threads of Destiny (2 part Special)	
Nov. 24—Mary Jane	
Nov. 25—The Swan Girl	
Nov. 26—An Elopement at Home	
Nov. 27—The Cure	
Nov. 28—Betty in the Lion's Den	
Nov. 29—The Golden Pathway (2 part Special)	

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Released Tuesday, November 25th.

"THE LITTLE SUBSTITUTE."

A beautiful drama of love, affection and sacrifice featuring Francis X. Bushman.

Released Wednesday, November 26th.

"DOLLARS—POUNDS—SENSE."

An excruciatingly funny comedy. A riot of mirth from beginning to end.

Released Thursday, November 27th.

"THE NAMING OF THE RAWHIDE QUEEN."

A novel Western drama featuring Harry Todd, Evelyn Selbie and True Boardman.

Released Saturday, November 29th.

"SOPHIE'S HERO."

This is positively one of the best comedies ever produced at our Western studio. Margaret Joslyn and Augustus Carney featured.

Released Friday, December 5th.

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(IN TWO PARTS)

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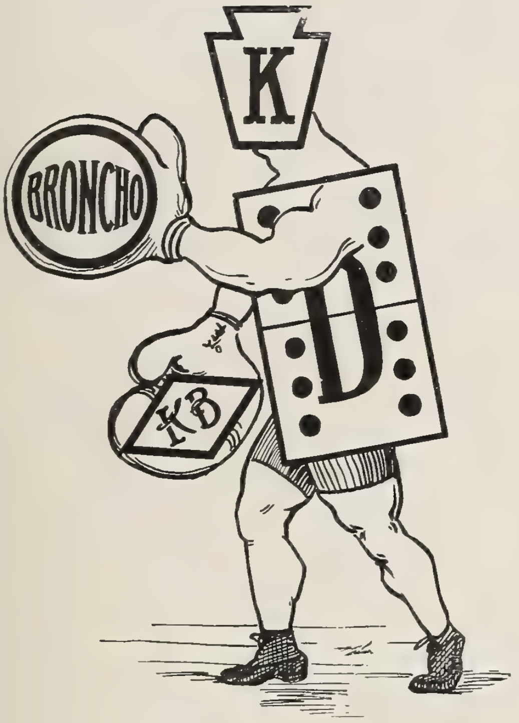
PUNCHES



As we prognosticated in our previous issue, the Champ really has made a killing. Miss Exhibitor, wanting to see more than an impromptu display of the Champion's wares, accompanied him to his training quarters, where he showed her some "reel" punches; (KAY-BEE, "THE MAELSTROM"); (BRONCHO, "THE REFORMATION"); (KEYSTONE, "COHEN SAVES THE FLAG"); (DOMINO, "BELLE OF YORKTOWN").

Now, all her young life, Miss Exhibitor was interested in anything that carried a "punch," and at this date is quite an authority on them and upon viewing these afore-mentioned "punches"—"she was his'n and he was her'n."

FUTURE RELEASES

KEYSTONE COMEDIES

Nov. 24—Fatty Joins the Force.
Nov. 27—Cohen Saves the Flag.
Dec. 1—The Woman Haters.
Dec. 4—Rogues' Gallery—San Francisco Celebration (Split Reel)
Dec. 8—Ride for a Bride.
Dec. 15—The Gusher.
Dec. 18—Fatty's Flirtation — Protecting San Francisco from Fire (Split Reel).

KAY-BEE FEATURES

Nov. 25—The Maelstrom.
Nov. 28—Sign of the Snake.
Dec. 2—The Revelation.
Dec. 5—The Long Portage.

BRONCHOS HEADLINERS

Nov. 26—The Reformation.
Dec. 3—The Frame Up.
Dec. 10—The Woman.
Dec. 17—The Open Door.
Dec. 24—Her Father's Story.
Dec. 31—The Buried Past.

DOMINO WINNERS

Nov. 27—Belle of Yorktown (3 reels)
Dec. 4—The Filly.
Dec. 11—Devotion.
Dec. 18—The Curse.
Dec. 25—True Irish Hearts.

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The exhibitors who follow this proven rule are the only ones who are *getting the coin* in big chunks, and *getting it continuously*.

The best in *your line*—the finest pictures that are now, or ever have been produced, pictures which have long been the favorites of the fans, are made by the Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph Companies.

The experience of these manufacturers covers the whole history of motion pictures. Upwards of twenty millions of dollars have been spent in perfecting the plants in which these brands are made, and hundreds of thousands of dollars have been spent in advertising to make them the *best known brands on earth*.

Think of getting the whole Pre-eminent Ten on one program of unvarying excellence, furnished at a rate which, in the end, will be far lower than you are asked to pay for unreliable, poor grade, unasked-for films!

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200 Fifth Avenue, New York

Special THEATRE CONSTRUCTION *Number*

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Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

DECEMBER 6th, 1913

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And Its Construction

Nine Articles and Copious Illustrations

Motion Pictures Amaze
Jack London

De Luxe Exhibition of
"Last Days of Pompeii"

All the Live News

Volume VIII

Number 22

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Then you will realize how and why we make such a wonderful projector.

Our secret of success is Constancy of Purpose

That purpose is and always has been to give the exhibitors and operators the best projector that experience, money and brains can produce.

Each person connected with the Precision Machine Co. is an expert in his particular line.

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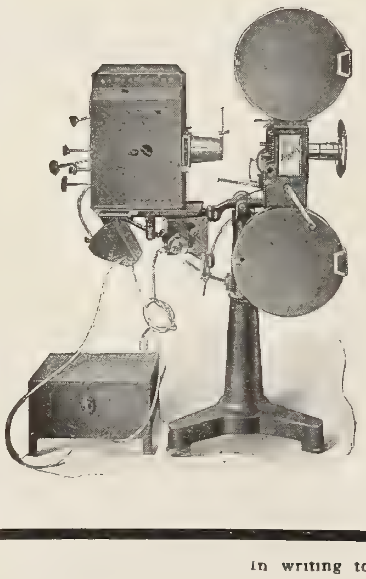

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"The audience feels an almost irresistible desire to stand up and shout. . . ."
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you will find it helpful to have at hand a copy of our AZ list; everything you will need among its pages. We can outfit you from street to curtain. All makes of picture machines and accessories. Ticket machines and ticket choppers, indirect lighting fixtures, flaming arcs, ventilating fans, purozone and electric oronators, exit signs, electric signs, brass railing, guard rails, lobby display goods including brass or wood posters, frames, easels, also posters of leading players, etc. Our line is complete. We carry the stock and give the service. Travelling showmen and exhibitors beyond the reach of electricity should inquire about our economic gas outfit. It's a wonder.

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Any film service that is unreliable—uneven and low grade is *an expensive service.* Sometimes it costs an exhibitor all he has before he tumbles to the reason.

Any film service that is absolutely reliable—delivered on time—programmes well balanced—uniformly high in quality and pleasing to to the fans, is a *cheap service.*

Shown under proper conditions Motion Pictures are the quickest and surest means to honest wealth now open to man. But showmen must be guided by demonstrated proofs—not mere high sounding claims. The companies which make up General Film Service have been the acknowledged leaders of the industry since the first Motion Picture was made.

Here are the reasons ***why:***

They were the first to manufacture films and, while developing with their art, they were developing the art itself.

They made it and grew up with it, guiding every inch of progress it has made.

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Their equipments for manufacture are the perfected cunning of the men who *invented* and *improved* the equipments with which pictures are made.

Their department chiefs are the experts who have been a part of the great art since its creation.

Their actors have been trained for years, and exploited till their names have become household words in the homes of every civilized community.

Their plants represent a total investment of over twenty-five million dollars.

Their "brands" have been advertised so long and so extensively that they are known and called for in every city and town on earth.

☞ *Proprietors of motion picture shows are now enabled to procure* ***all*** *of these brands—the product of the pioneer and premier manufacturers—the cream of the American and European film product—on* **one program.** One program of matchless merit and absolute reliability. General Film Service insures success from the very start.

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Producer of all great Biograph successes, founding the modern

Included in the innovations which he introduced, and which are now generally followed by the most advanced producers, are: The large or close-up figures, distant views as represented first in Ramona, the "switchback," sustained suspense, the "fade out," and restraint in expression, raising motion picture acting to the higher plane which has won for it recognition as a genuine art.

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What Drink Did
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The Lonely Villa
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The Necklace
The Country Doctor
The Cardinal's Conspiracy
The Renunciation
Sweet and Twenty
The Slave
A Strange Meeting
The Mended Lute
With Her Card
The Indian Runner's Romance
The Mills of the Gods
The Sealed Room
1776, or the Hessian Renegade
Comata, the Sioux
The Broken Locket
In Old Kentucky
Leather Stocking
Pippa Passes
Fools of Fate
The Little Teacher
The Expiation
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Lines of White on a Sullen Sea
The Light that Came
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The Mountaineer's Honor
The Redman's View
A Corner in Wheat
To Save Her Soul
The Dancing Girl of Butte
On the Reef
The Honor of His Family
The Cloister's Touch
One Night and Then
His Last Burglary
The Newlyweds
The Thread of Destiny
In Old California
The Twisted Trail
Gold Is Not All
An Unchanging Sea
Love Among the Roses
The Two Brothers
Ramona
A Child of the Ghetto
On the Border States
The Face in the Window
A Call to Arms
The House with the Closed Shutters
The Sorrows of the Unfaithful
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Examination Day at School
The Broken Doll

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revolutionizing motion picture drama and technique of the art

For two years from the Summer of 1908, Mr. Griffith personally directed all Biograph motion pictures. Thereafter as general director he superintended all Biograph productions and directed the more *important* features until October 1, 1913.

which have contributed to make American productions er are the following:

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- Greaser's Gauntlet
- The Muggsy Series
- The Two Paths
- His Trust
- His Trust Fulfilled
- Three Sisters
- Fisher Folks
- The Barbarian
- A Decree of Destiny
- Was He a Coward?
- The Lonedale Operator
- Madame Rex
- His Mother's Scarf
- The Sunbeam
- How She Triumphed
- The Smile of a Child
- Enoch Arden
- Fighting Blood
- Bobby, the Coward
- The Last Drop of Water
- The Sorrowful Example
- Swords and Hearts
- The Revenue Man and the Girl
- The Making of a Man
- The Long Road
- The Battle
- The Miser's Heart
- The Failure
- A Tale of the Wilderness
- The Eternal Mother
- A Blot on the 'Scutcheon
- Billy's Strategem
- The Mender of Nets
- Iola's Promise
- The Female of the Species
- One Is Business, the Other Crime
- The Lesser Evil
- The Old Actor
- A Lodging for the Night
- A String of Pearls
- A Beast at Bay
- Home Folks
- Man's Genesis
- The Sands of Dee
- A Pueblo Legend
- Two Daughters of Eve
- So Near Yet So Far
- A Feud in the Kentucky Hills
- The One She Loved
- The Painted Lady
- The Musketeers of Pig Alley
- Brutality
- The New York Hat
- The God Within
- Three Friends
- The Telephone Lady and the Girl
- Oil and Water
- The Sheriff's Baby
- A Little Tease
- The House of Darkness
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- Two Men on the Desert

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exhibition in America, including **Judith of Bethulia, Gulch,** and **Wars of the Primal Tribes**

Would you fight for your pard's sister?

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THREE REELS

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Demand AMMEX Western Features

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Candler Bldg., New York City

Thousands of People are asking when they can see

The "MUTUAL GIRL"

announced in The Saturday Evening Post

ALL over the country, from Maine to California, millions of motion picture lovers have been stirred up by the advertising of the

"MUTUAL MOVIES"

And now, when these millions of people go out for a fine evening's entertainment at the "Movies," they keep their eyes open to find the theatre that is showing the MUTUAL'S Trade mark—the solar lights and the posters

With the "Sign of the Wing-éd Clock"

And this is NOT a mere advertising campaign. The whole aggressive MUTUAL Plan is merely being expressed by the publicity.

Mutual Movies Make Time Fly

Many broad plans for great films are being worked out—The "*Mutual Girl*" series being only one of them; but it is a series of fascinating human interest pictures that every woman and girl in the whole country will want to see—and the men will simply go mad about her.

When you take MUTUAL Service

You not only get Good Films; but you get

Big Advertising for your Theatre ABSOLUTELY FREE

If you are *not* getting *Mutual* Service, *order it today*, and put out the *Mutual Banner* and the "Sign of the Wing-éd Clock", so that these *Thousands of People* that are reading the Advertising of *Mutual Movies* will be *hunting for your theatre*.

Show the films that the crowds are looking for

"MUTUAL MOVIES"

At the "Sign of the Wing-éd Clock"

NEW YORK MUTUAL FILM CORPORATION Branches in 49 Cities

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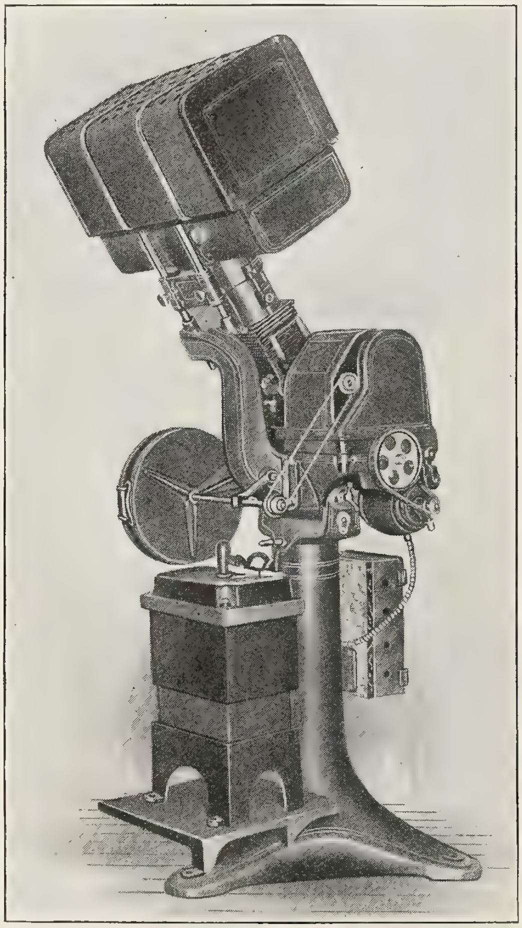

Vanoscope Projector

(Equipped with motor drive)

MANHATTAN BUILDING Chicago
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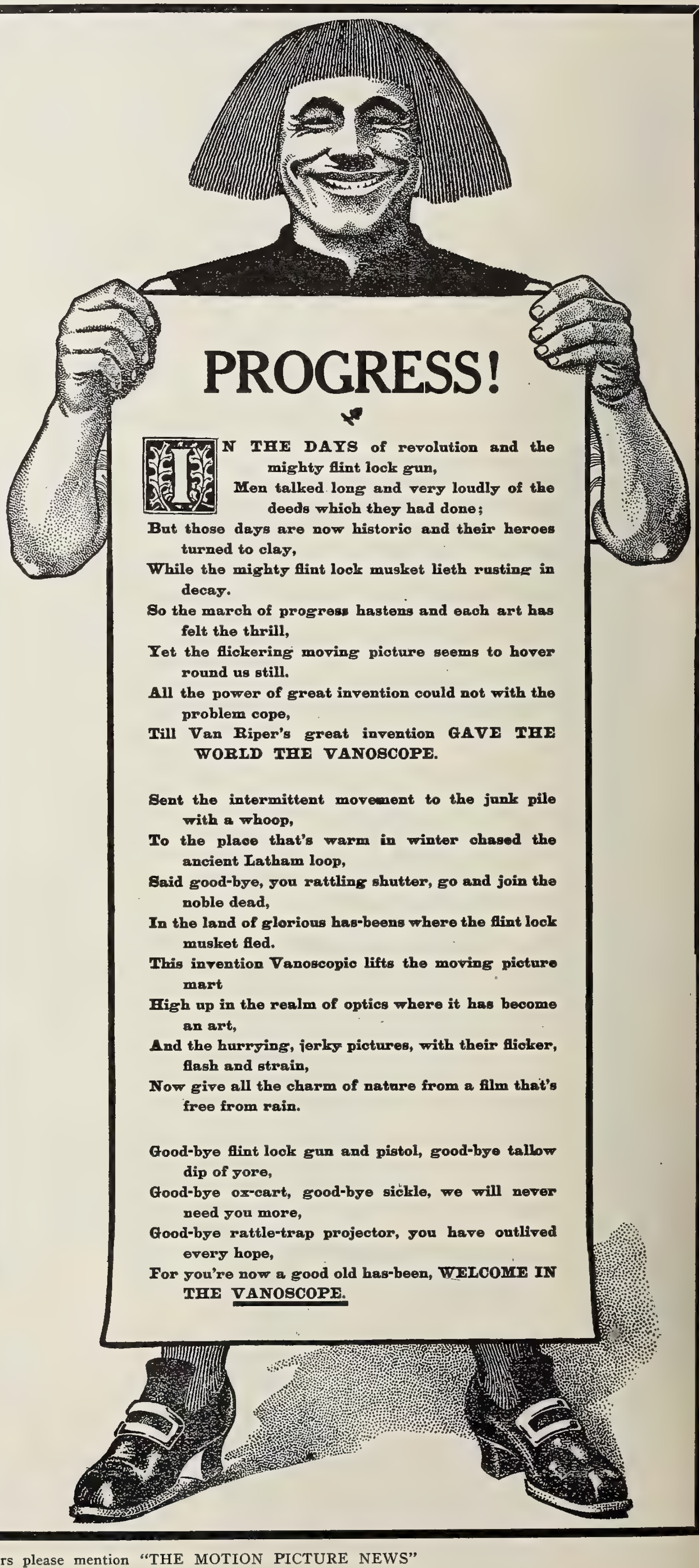


PROGRESS!

IN THE DAYS of revolution and the mighty flint lock gun,
Men talked long and very loudly of the deeds which they had done;
But those days are now historic and their heroes turned to clay,
While the mighty flint lock musket lieth rusting in decay.
So the march of progress hastens and each art has felt the thrill,
Yet the flickering moving picture seems to hover round us still.
All the power of great invention could not with the problem cope,
Till Van Riper's great invention GAVE THE WORLD THE VANOSCOPE.

Sent the intermittent movement to the junk pile with a whoop,
To the place that's warm in winter chased the ancient Latham loop,
Said good-bye, you rattling shutter, go and join the noble dead,
In the land of glorious has-beens where the flint lock musket fled.
This invention Vanoscopic lifts the moving picture mart
High up in the realm of optics where it has become an art,
And the hurrying, jerky pictures, with their flicker, flash and strain,
Now give all the charm of nature from a film that's free from rain.

Good-bye flint lock gun and pistol, good-bye tallow dip of yore,
Good-bye ox-cart, good-bye sickle, we will never need you more,
Good-bye rattle-trap projector, you have outlived every hope,
For you're now a good old has-been, WELCOME IN THE VANOSCOPE.

Have You Poster Worries?

Do You Nail Your Posters?

Do You Paste Them?

Does the Wind Tear Your Posters?

Does Your Lobby Look Cheap?

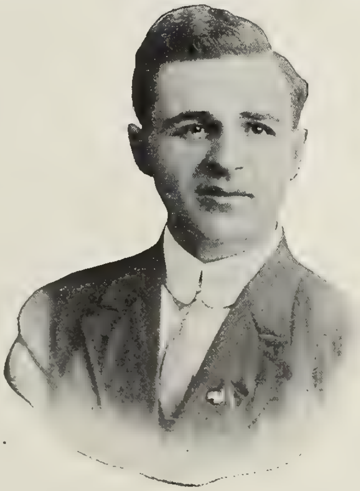
How Long Does It Take You to Replace Your Posters?

Do You Have Trouble with Your Exchange on the Return of Your Posters in Poor Condition?

MORAL

Use EAGLE FRAMES

They Mean More Business. Save You Time and Save You Money



They require no nailing of posters—no pasting. The wind cannot rip them. They look rich. You can change posters in a minute. And your exchange will congratulate you on their excellent condition when you return them regardless to their age.

These frames are finished in gloss mahogany, flat mahogany, black, dark green, weathered oak, mission or any finish you may desire. The wood is well seasoned, frame well built and will stand any weather conditions. Will not warp or lose their rich appearance.

Experience has taught us that frames opening from the front on hinges, as ours, fasten the poster more securely—give them a smoother surface, and improve their appearance.

All the Leading Exchanges Handle the Eagle Frames, and All the Largest Theatres in the Country Use Them.

Write for our 1914 Catalog D, containing a List of Frames, Easels, General Supplies and everything New for your Theatre.

EAGLE FRAME CO.

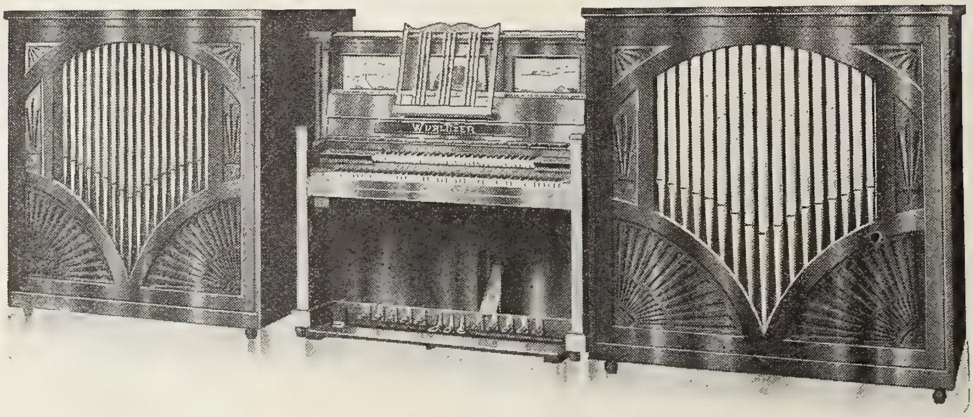
JOE GUERCIO, Mgr.

506 N. Carpenter St. Chicago

WURLITZER WURLITZER

Motion Picture Orchestra

Style H. There are many others



Does the public like it?

That is the first question that every successful theatre manager must answer *right.* Otherwise he will fail, no matter what other arguments are in its favor. Wurlitzer Music is no longer an experiment. Wurlitzer Music has been indorsed by men like W. A. Brady, President of the National Association of Theatrical Producing Managers; Cohan & Harris, the well-known New York firm; B. N. Sherwood, of the Fitzhugh Hall Amusement Co., of Rochester, N. Y.; W. A. Roderic, of the Paris Theatre Co., of Denver, and many other individual owners.

The right answer pays dividends

Right now two firms have evidently found the answer. One has already purchased five, the other is contracting for ten additional instruments. One out of every eighteen Motion Picture Theatres in the United States are now using Wurlitzer Music. One million four hundred and sixty thousand people daily listen to Wurlitzer Music.

With the Wurlitzer Motion Picture Orchestra, built specially to meet the needs of Motion Picture Theatres, every musical effect is instantly attainable. A complete and well-balanced orchestra played by one man. The right music with every picture.

Terms: *The needs of every theatre vary—the conditions in every community are different—our terms are such as to meet them. Prices from a few hundred to $10,000. It costs nothing to investigate.*

Write for Catalogue today

20 Branches **The Rudolph Wurlitzer Co.** ***20 Branches***

Address: 992 Fourth Street, Cincinnati. Branches in all principal cities

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THEATRES

is our specialty.

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Kathodion Bronze can be had to match any color scheme throughout. We offer any finish that any metal will take.

Specify *Kathodion Bronze* to your Architect or dealer. He knows what is best.

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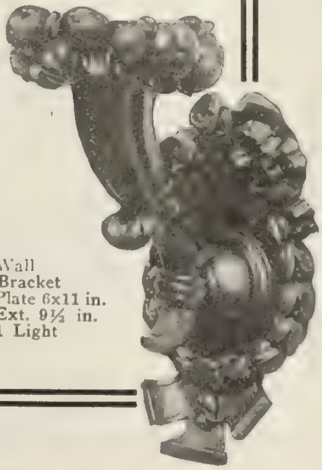
Ext. 9½ in.
1 Light



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The Most Fiercely Fought Football Contest of the Year.

PRESIDENT WILSON, his cabinet, the "White House Bride," famous personages, drills and manoeuvres of cadets and midshipmen will make this feature of absorbing, national interest.

We have the sole and exclusive right to take motion pictures of this wonderful national event.

Every American citizen will patronize your theatres when this feature is shown.

Prints measuring approximately 2000 feet—12c per ft.

Price Includes Exclusive Territory

Beautiful appropriate one and three sheet lithos—10c per sheet.

Wire Order, Deposit and Territory Desired.

Prints ready for delivery November 30th.

Commercial Motion Pictures Co., *Inc.*
102 WEST 101st STREET NEW YORK CITY
TELEPHONE, 6532 RIVERSIDE

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Territory Going Fast

For the "Uneek" Feature

"80 Million Women Want—?"

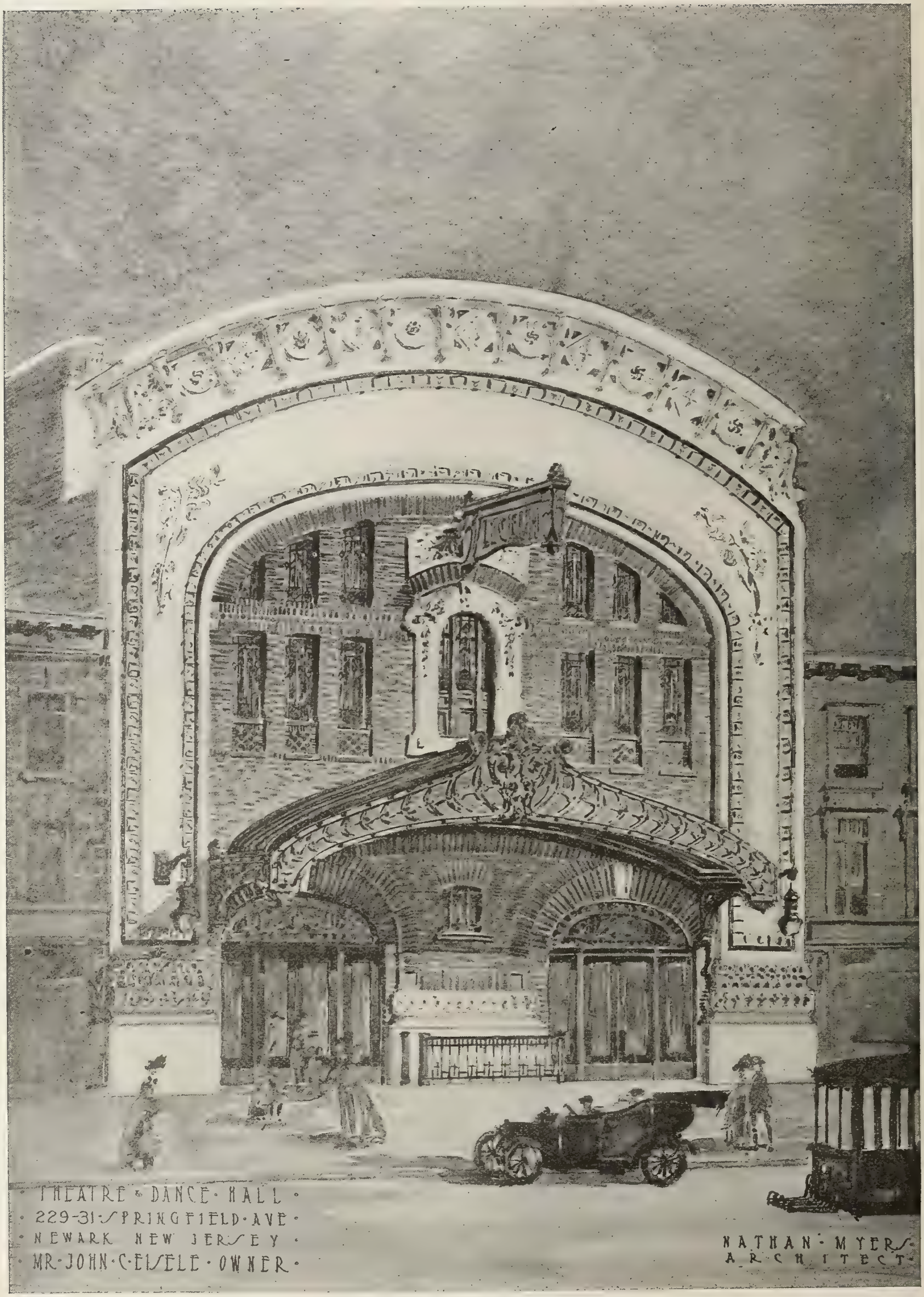
A four-reel drama of love, intrigue and politics; strong and original scenario.

Featuring and played by Mrs. Emmeline Pankhurst and Mrs. Harriet Stanton Blatch.

Wire Your Bid Now

TO-MORROW MAY BE TOO LATE.

Unique Film Company **110 West 40th Street, New York City**
Tel. 7377 Bryant. Watch for "Uneek" Films



THE MODERN TYPE OF THEATRE

The
Motion Picture News
MOVING PICTURE NEWS
Established 1908
EXHIBITORS' TIMES
Established 1913
Volume VIII December 6, 1913 Number 22

THE THEATRE BEAUTIFUL

WITHIN the year just closing a remarkable advance has been made in the construction of the motion picture theatre.

* * *

IDEALS and methods were vastly different less than two years ago. As for the first buildings—they cannot be dignified as theatres—they were like the first motion pictures—made cheaply to meet what was felt to be only a transient public fancy.

* * *

FROM these early houses with their dark interiors and flashy stucco fronts to the modern theatre beautiful, there's a tremendous leap—in many ways.

* * *

ARCHITECTS were not interested in the first theatres; to-day they are and their skill has to do with practically every such building erected to-day. Manufacturers of building materials, decorations, and equipment were not inclined to enter the picture theatre field. To-day they are competing sharply for the business.

* * *

MORE distinctly, perhaps, than any other one thing, the theatre of to-day evidences the uplift of cinematography. For this the manufacturers of films deserve great credit. Better pictures have made better theatres.

* * *

THERE is this to be said, however: many of the fine theatres of to-day are built—and some already managed—for the *future;* they are meeting the awakened interest of a large number of the public who a year or so ago considered the motion picture an impossible amusement.

THESE theatres demand *fine* pictures—not just better pictures. The environment they have, the presentation they give, demand a picture in keeping. They must have such pictures—*must have* to continue to attract their audiences.

* * *

FROM the beginning the editors of THE MOTION PICTURE NEWS have believed in and worked for the better theatre. The department on "Motion Picture Theatre Construction" has, we believe, given valuable, practical information and encouraged better construction.

* * *

WE believe the subject important enough to justify this special number; and we take pleasure in presenting these well-known architects who have given their services to its preparation:

Fuller Claflin, Elks Temple, Detroit, Mich
Fred. W. Elliott, Columbus, O.
Ben. C. De Camp, 908 Neave Building, Cincinnati, Ohio.
Thal & Aftel, Ohio Building, Toledo, Ohio.
Nathan Myers, Woolworth Building, New York.
Ralph M. Hulett, Lennox Building, Cleveland, Ohio.
Zettel & Rapp, Johnston Building, Cincinnati, Ohio.
Wm. O. Morch, Lombard Building, Indianapolis, Ind.
Kennerly & Stiegemeyer, Benoist Building, St. Louis, Mo.

* * *

THESE gentlemen, and others, will keep us posted hereafter on matters new and interesting in the construction of well planned theatres.

* * *

WE shall also continue with articles, from well-known engineers, on problems of ventilation, heating and lighting.

A DE LUXE PRESENTATION

S. R. Rothapfel Delights Large Audiences at the Regent Theatre—A Great Advance in Methods of Exhibition

A REMARKABLE incident in the history of the motion picture took place Monday and Tuesday evenings of last week at the Regent Theatre, 116th street and Seventh avenue, New York City. This sounds serious; and the writer so intends it.

S. L. Rothapfel presented artistically an artistic picture. That briefly was the "incident." But it served very clearly, to the writer, to portend for the first time the theatrical future of the picture. In short, it was little less than a revelation. There were many wondering expressions from those in the audience who had not been awakened to the possibilities of such a production. David Belasco, who was present, followed the performance from beginning to end with thoughtful attention, and later said: "It is one of the best things I have ever seen."

The picture shown was the George Kleine "Last Days of Pompeii." This excellent production Mr. Rothapfel centered in an environment so pleasing, so perfect in artistic detail, that it seemed as if the setting were a prerequisite to the picture, that to an educated audience the two should, and must hereafter, go together.

The Kleine picture is remarkable as such, not alone for its fine photography and splendid acting, but particularly because it does achieve dramatic unity. The central theme is the love of the Thessalonian flower-girl, the blind Nydia. As with Bulwer-Lytton's novel, so with the picture, you are left with a predominant impression of her gentleness and sweetness.

Mr. Rothapfel also achieves a theme in his music. There is the same unity throughout the admirable score with which the picture is accompanied. But predominating, woven delicately here and there in the score, is the soft, beautiful song from "Aida," symbolic of the gentle blind girl and her hopeless love for the Athenian, Glaucus.

S. L. ROTHAPFEL

The curtain rises to an inspiring prelude from the Regent pipe-organ, rendered by Mr. Drew, an accomplished organist. Then with a flare from the orchestra the dark red velvet curtains before the screen are parted to admit the figure of an actor arrayed in Grecian robes. With excellent intonation he announces the opening scene of the picture. Later, just before the Vesuvius scene, he appears again and for an interlude recites the thrilling lines from Bulwer-Lytton's novel which tell of the mob and its frenzied attack upon Arbaces.

At other intervals the monotony of the "silent stage"—there is bound to be some monotony in the long picture, however inspiriting it is—was delightfully broken by the voices of trained singers from the windowed recesses above and at each side of the stage. Soft lights were played upon these windows and also upon the fountain which plays just in front of the orchestra platform.

The frenzied scenes in the doomed city following the volcano's eruption were made most realistic by the accompaniment from "Lohengrin" and by a chorus of shrill voices back of the screen.

Mechanically as well as artistically the presentation was flawless throughout. It was, from every standpoint, the best that has been seen in motion pictures in this city.

The handsome and comfortable interior of the Regent has much to do with the success of the performance. There is no finer theatre in New York in point of construction, and Mr. Rothapfel's skilful attention to details has given the interior a refinement not to be equalled in a single other theatre here.

The audience, it should be noted, was of the kind found in the best playhouses. Judged by their decorum and sincere appreciation, they might have been at the opera.

There is a single criticism to be entertained, and that has nothing to do with the performance itself. This concerns the price of admission. It should be twenty-five instead of fifteen cents—that is certain. And perhaps one might go farther and say that such a production should be on Broadway at much higher prices.

Mr. Rothapfel's answer is, "It will."

W. A. J.

Cincinnati Exhibitors' Banquet

ON Thursday night, November 20, the members of Cincinnati Local No. 2, Motion Picture Exhibitors League of America, met for their second annual banquet in the Sinton Hotel.

Practically all the members of the Cincinnati body were present and several from outside, including W. Rayner, president of the Dayton local; Paul B. Elliott and P. A. Schmidt, Indianapolis; Orene Parker and George Nethers, Covington, Ky.; M. A. Vanderlip, Toledo; Harry Hilling, Ludlow, Ky., and J. J. Burkhardt, Newport, Ky.

M. A. Neff, the national president, was the toastmaster of the evening. The speakers were: A. C. Dinglestedt, Amos Foster, Dr. Peter Robertson, Thornton Snyder, P. B. Elliott, Orene Parker, J. H. Mayer, Otto Ludeking, John J. Huss, J. C. Klob, W. Rayner, Lem S. Miller, Mr. Wurlitzer, Mr. Newman and F. L. Smith.

President Neff delivered a short address on the progress of the motion picture and also eulogized Cincinnati.

ALBUQUERQUE STARTS

G. P. Hamilton, president and general manager, Albuquerque Film Company, and Buck Connors, Mr. Hamilton's assistant, a noted Western character man, late of the Frontier Company, have arrived in Los Angeles, and are at present busily engaged in preparations for the production of features. Milton Fahrnay has joined the camp as a producer.

Arrangements were completed for the field offices to be located in the Crosby film plant. From there Mr. Hamilton will direct all operations in connection with production, laboratory and business while in Los Angeles.

WHEN JACK LONDON WAS AMAZED

Famous Author Writes of His Experiences When His Book, "The Sea Wolf," Was Being Produced for Motion Pictures

By JACK LONDON

I'D rather see a moving picture actor than to be one—to paraphrase Gelett Burgess and his Purple Cow.

This is the first thing that bobs up out of my experiences following the motion picture people about San Francisco Bay as they made the first part of the film for the moving picture reproduction of my yarn, "The Sea Wolf."

It was the beginning of the picturing of my stuff, and the first time I've ever seen moving pictures made, and I had one of the best times of my life.

I'm amazed at the actual amount of work involved, and I was particularly impressed by the daring and the adventurousness of the motion picture actors. One doesn't have to go to the North Pole or the heart of Africa to take risks any longer. Just join a moving picture company and take a trip with them about San Francisco Bay. You'll get all the thrills you can stand, and maybe a little bit more, now and then.

Same Boat As in Story

A very curious, and to me, a very interesting coincidence came about. The moving picture people hired the ferryboat Sausalito for their stunts, and engaged about sixty people. Neither Hobart Bosworth, the producer, nor I, nor Charmian, nor anybody else among our crowd, knew that the Sausalito really had a very intimate part in the drama of The Sea-Wolf" which we were putting upon the films.

It happened that while I was writing "The Sea Wolf," or maybe a little bit before that, the Sausalito collided with the San Rafael in the fog and sank her, and a lot of people lost their lives. I used the incident in my yarn, only for fiction purposes I altered the name Sausalito to Martinez.

By sheer coincidence Bosworth hired this very boat, the Sausalito, from the Northwestern Pacific people, and, as I say, none of us knew that she was one of the two steamers actually engaged in the incident that figures so importantly in my story, nor did we learn of it until in the interval between the taking of two pictures, while joshing the captain in the pilot house, the captain stated his steamer was the one that sank the San Rafael.

For our purposes, she was both the San Rafael and the Sausalito—both the steamer that was sunk and the one that did the sinking.

One vivid touch of color in the day's adventures was a woman in the town of Sausalito, who saw what she thought to be the regular boat coming into the ferry slip. To her utter amazement the steamer was named Martinez instead of Sausalito. For we had laid a cloth painted Martinez over the real name-board on the pilot house.

To her further amazement, gazing from her quiet, sunny little house among the trees on the hillside, she observed a furious crowd of men, women and children struggling madly on the fore lower and upper decks of the ferryboat. What was the matter? The steamer missed the slip entrance. It collided with the side of the slip. She saw all those scores of frantic passengers fall on their faces in massed heaps on the decks.

Maddened Mass of People

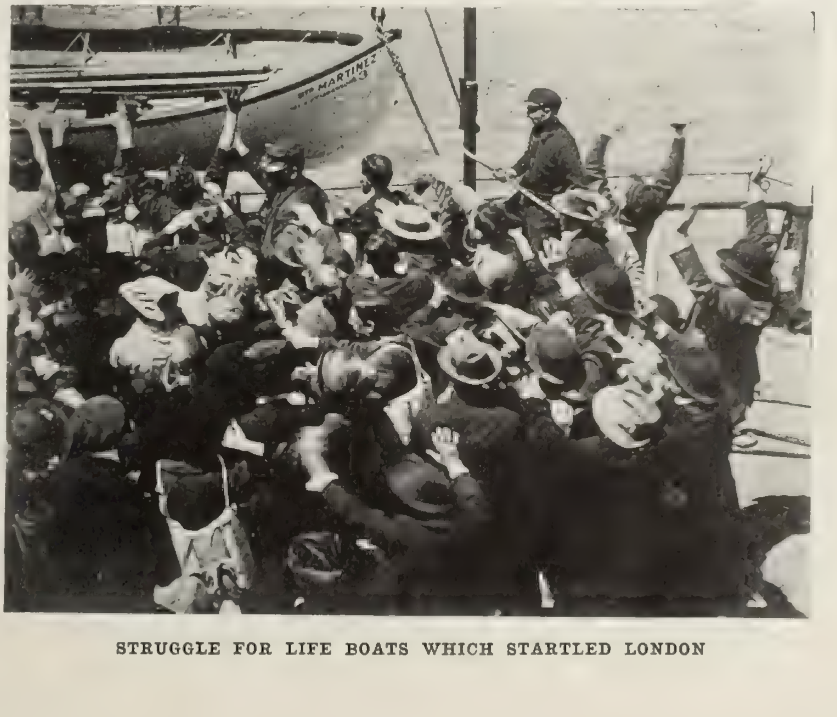
Not believing her eyes, she got her marine glasses to bear on the amazing scene. The steamer backed out from the slip. It came crashing in again. Once more the struggling, maddened mass of people rushed for life preservers, grappled with each other to get near the boats, and fell pell-mell in kicking and writhing heaps.

When I met her as I landed she was running madly down from her home on the hill to see what was going on. The moving picture camera was busily buzzing, and the people were doing another stunt, and that was all.

The launches and other steamboats on the bay were highly mystified by our erratic behavior, and by the utterly irregular and bewildering nature of our whistles, and they rushed toward us time and again to tender us their assistance.

Of course, Charmian and I were in the thick of the fun—though not in the action—not in those stunts of jumping into the cold water time and time again, and falling down a dozen times or more as the ferryboat bucked the slip at the director's order, hurling everybody right and left.

No, none of that for us. As I started to say, I'd rather see a motion pic-



STRUGGLE FOR LIFE BOATS WHICH STARTLED LONDON ture actor than be one. Though I'm mighty glad I've seen him at his work. He's a corker.

The following article was printed in the San Francisco Examiner the day after the scenes London describes were produced:

"In the taking of the motion pictures of Jack London's most famous novel, "The Sea Wolf," on San Francisco Bay, yesterday, Hobart Bosworth, the producer, hired the ferryboat Sausalito, and employed a troupe of sixty-two players, thirty-five of whom were given the special job of doing the dives and jumps overboard in the collision scenes.

"Considering the fact that they had to repeat their stunts over and over again, and to fall violently to the decks at least half a score of times in struggling heaps, the players certainly earned the thousands of dollars which the first day's reproduction cost.

"The three main characters of the story-drama were: Larsen, the Sea-Wolf, played by Hobart Bosworth; Humphrey Van Weyden, played by Herbert Rawlinson, and Maud Brewster, played by Viola Barry, the daughter of J. Stitt Wilson, former Socialist Mayor of Berkeley.

Show Van Weyden's Adventures

"Humphrey Van Weyden, in London's story, is a very anemic super-intellectualized literary artist, who in a collision between two ferryboats in San Francisco Bay is hurled into the icy water and swept seaward through the Golden Gate with the tide until he is picked up by Wolf Larsen, the dominating, red-blooded, modern Viking, and carried away on his ship, the Ghost, to wild adventures in the lonely ocean wilds, from which he returns a man in body as well as in soul and mind, and winner of the love of Maud Brewster.

"The pictures taken yesterday were those showing the first part of Van Weyden's adventures. The other scenes will be taken near San Pedro on a specially constructed ship which will be wrecked in the end. More than $40,000 will be spent in making the films, which include an introductory set of pictures showing Jack London himself writing, or riding full tilt on his Glen Ellen ranch, or otherwise engaged in his diurnal routine in Sonoma county.

"According to Bosworth's statements, London will reap a fortune from the production of his stories in moving picture form."

VITAGRAPH AIDS SAFETY CRUSADE

THE value of making accident education attractive is attracting the notice of persons all over this country through the accident prevention campaign being conducted by the many electric railways for the benefit of all who must use the streets and roads of cities and towns in their daily work.

One of the most interesting features of this campaign is the portrayal in motion pictures of the dangers and resultant accidents from carelessness. In connection with the Brooklyn Rapid Transit System's children safety crusade, the Vitagraph Company of America is producing a series of feature films on this subject, one of which, "The Price of Thoughtlessness," has been shown.

An article appearing in the November issue of the Electric Railway Journal tells in a very graphic manner how this great crusade is being carried on. It says:

"The accident prevention campaign which is now being conducted by the many electric railways is undoubtedly reaching a larger portion of the public with excellent results, but few companies have as yet succeeded in arousing the hearty interest of the children. The average child is very unwilling to receive instruction unless that instruction is presented in an attractive form.

"The experience of the Brooklyn Rapid Transit System's children's safety crusade, to which reference was made in the October 25th issue of this journal, has proved that the permanent interest of school children can be maintained by the use of attractive lecture material, presented through the medium of trained speakers. The material consists of car models, original colored cards showing almost every kind of accident possible on the streets, and finally a series of motion pictures (by the Vitagraph Company of America).

"The Vitagraph Company of America is doing a big work for humanity in aiding in this general safety crusade. A more realistic and telling medium for the presentation of this vitally important subject could not be found than the motion picture screen."

LATEST NEWS FROM CHICAGO

ALDERMEN who were appointed on the committee to confer with Dr. Young on the advisability of amending the ventilation ordinance as it now stands, made a personal investigation of some twenty theatres on Monday night, November 10. It is said that they found the conditions to be so good in these theatres that they often expressed themselves in the superlative in speaking words of praise. They saw no reason why the ordinance should be as drastic as it now stands, and it is thought that in all probability they will recommend it to call for 800 cubic feet of air per hour per person.

In their conference with Dr. Young he would not listen to any change being made in the ordinance. It is for this reason they took it upon themselves to personally investigate some of the theatres.

Walter Scates a Daddy Now

Walter Scates, manager of the General Film Co. branch of Boston, wires in that a nine-pound baby girl was born on November 9. Mr. Scates for a number of years was manager of the General Film Co. Dearborn avenue branch in Chicago. Mr. Scates did not give us any further particulars, such as the young lady's views on suffrage or the Mexican situation.

The Edison film, "Why Girls Leave Home," has become very popular in and about Chicago. Ben Beadell, local representative for Edison, claims this is the most popular film at the present time.

Mr. Skelton, of the Edison Company, spent a few days in Chicago last week. Mr. Skelton is associated with the phonograph department of the Edison enterprises.

THE LYCEUM THEATRE, NEWARK, N. J.

Nathan Myers, the Architect, Writes on Problems that Confront Designer of Photoplay House

ONE of the most magnificent of the many new motion picture theatres is the Lyceum, of Newark, N. J., designed by Architect Nathan Myers, who has offices in the Woolworth Building, New York City, and the Cort Theatre Building, Newark, N. J.

The frontispiece of this publication shows the exterior of this theatre. Its floor plan accompanies this article.

Without doubt New Jersey's most elaborate building devoted to light entertainment is now nearing completion in the Lyceum, located in Newark's second busiest quarter in Springfield avenue, near Belmont avenue.

Land Cleverly Utilized

These conditions presented themselves: The land, with worthless buildings thereon, where maintenance charges exceeded receipts, cost the owner almost $80,000. It ran from street to street, about eighty-five feet, with a street frontage of fifty feet. Anything planned above the first story for commercial purposes spelled failure. A one-story motion picture place or one story with a small balcony could not stand the entire initial investment burden. Nor could a balcony be placed under any circumstances, because fourteen feet of the fifty would have had to be devoted to alleys and fire-escapes, according to the Newark laws.

It was therefore determined to build for the provision of a 600-seat motion picture house on the first floor and a public dance-hall on the second floor. To make this possible a special permit had to be received for the architect to omit the usual four-feet-wide alleys to both sides of the auditoriums, as is required in one-story theatres. Such permission gave the architect the right to use every inch of this valuable plot of ground, and every inch has been used.

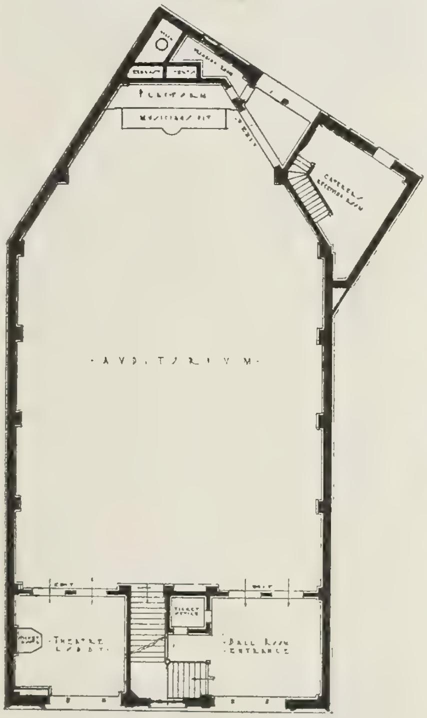
The lot was very irregular, and, while the maximum seating capacity was desired, no seat was worth installing that was not in full view of the screen, as well as at the proper angle. A symmetrical auditorium was also desired for architectural reasons. The floor plan of the auditorium shows how well this was accomplished.

To the left is the theatre entrance lobby, and to the right is the ball-room entrance lobby, which latter also serves as an emergency exit for the theatre. Between the two lobbies is a large marble stairway to the ball-room, and off of the second landing is a doorway to the picture booth.

The value of this booth arrangement may easily be seen. Access to the same may be had during the show at all times, without creating any disturbance. In case of a fire the slides covering the holes in the booth front could be quickly dropped if they had not already closed automatically, and the operators could back out safely and close the door to let the fire burn itself out, the audience hardly the wiser.

First American Day-and-Night Screen

At the stage end of the theatre and ball-room, each has a ceiling height of twenty-two feet, which allows a mezzanine story to each in that corner of the plot, not of use to either on account of symmetry. The architect has grasped the opportunity for using the same as accessories to the ball-room, should that portion be devoted at any time to affairs needing catering. The ground floor is used as a caterer's receiving-room, the next as the kitchen, the ball-room floor-level as the service pantry and the mezzanine above as the waiters' and cooks' wardrobe and toilet-rooms.



FLOOR PLAN LYCEUM THEATRE

Getting back to the theatre, there is a space for the screen, where there will be installed the first day-and-night screen made in this country, and a small stage only large enough for a monologue or a two-person turn. One dressing-room is provided.

The ball-room also has a small balcony, seating about a hundred, and is provided with ample check-rooms.

The interior of all parts of the building will be highly decorated in plaster and stencil ornament in the Art Nouveau style, dark red, gold and cream for the theatre and old rose, gold and cream predominating for the ball-room.

The facade is indicative of its purpose. It is highly decorative and attractive, yet not loud and gaudy. It is mostly in matte-glazed, polychrome terra-cotta. The body color is light cream, blue and dull gold ornamenting it. The brickwork is of Fiske tapestry, laid in recessed joints. One large copper marquise spans the entire front to cover both the theatre and the ball-room entrances, as well as the sidewalk stairway to the basement restaurant.

This restaurant occupies all the space under the sidewalk not used for the retiring-rooms, as well as the space under the lobbies, and but a small part under the auditorium.

The boiler and coal-rooms are located under the sidewalk of the other end of the building. All parts of the building are provided with a system of forced-draught ventilation. Each set of retiring-rooms is provided with separate exhaust fans.

The lighting has been equally well studied. That for the theatre will be entirely indirect, and that for the ball-room will be direct-indirect, for both of which National X-Ray fixtures will be used, for the remainder of the building Macbeth-Evans and Holophane goods will be used where they are most suited.

Here follows a contribution from the pen of Architect Nathan Myers. They fully represent my views on the growth of cinematography and emphasize the necessity of providing better photoplay houses for the constantly increasing army of lovers of motion pictures. These lines confirm also our first impression: that Mr. Myers has made a real study of motion pictures and of their projection.

What Mr. Myers Says

"About twelve years ago the motion-picture and the motor-car industries were in their infancies. Both have made a most remarkable advance, and ten years hence both will have succeeded so far that this period of development will be looked upon as but a second stage of their respective histories. Up to this time, it might be quite truthfully said that the motor-car has been developed for the enjoyment of the rich, the motion picture for the enjoyment of the poor. The former is being developed that soon it will be within the reach of the almost poor, while the latter is being produced that it commands those of the most refined and fastidious taste.

"In the first days of motion pictures the product was mostly of an unsavory and uneducational type. It displayed Wild West scenes, every unlawful exploit imaginable, and rather taught crime than the correction of it. These pictures were housed in places befitting. Any ramshackle fire-trap would do, with a plaster front of misapplied ornament and myriads of electric lights. Their interiors were unsanitary, poorly planned and often provided with inadequate or no emergency exits. The seats were usually on a level, and the ceilings low.

"With the development of the industry came the betterment of everything. The objectionable films were replaced with a series of Western life that taught lessons of love, truth and morality. The life of all nations, the industries of the world, the science of all things, have through this new medium been brought to the door of every small village. Novels and plays are intelligently reproduced and often by renowned actors.

"Motion pictures cannot henceforth be termed, as heretofore, the lightest of all theatrical amusements. It is rising to greater stations.

"With this advancement, it is commanding the efforts of the best architects throughout the land, who are constantly striving for betterment in design, practicability, economy of construction, maintenance and management and safety of the public.

"There are state and city ordinances that in general prescribe a minimum of conditions for safety of the patrons, and do not pretend to govern any details beyond that. They differ greatly at times, and often when two govern the same locality are contradictory.

"There should be provided a sufficient number of emergency exits for all parts of the house, furnished with panic bolts of that type that no matter what part of the door receives the first blow, the door will open. That type of bolt that must be pressed at the handle is not of sufficient protection. The main entrance lobby should not be counted as an exit, for just at the moment of panic the entrance lobby might be packed by a crowd desiring entrance to the second show and the doors could not be swung outward for relief.

"The machine booth should be fireproof with fusible link doors to all openings, and so arranged that the operator may close all by cutting one cord. A vent from the top of the booth to above the roof must be installed.

Heating and Ventilation Important

"The gradiant floor, the careful arrangement of the seats, the decorations, the lighting, the stage, the provision for organ space, and many more details require the most minute study.

"Too little attention in general is given to the heating and ventilating of the show place. They must be studied for cold and warm weather conditions.

"Only the best of screens should be installed and they should have their shadow box and proper setting. The relation of the booth to the screen is important, for very many times the best pictures have been spoiled by poor projection.

"The Motion Picture News has repeatedly given valuable suggestions as to the various fields of the industry, and these articles can be read with much benefit to all concerned. May such advice and good judgment continue!" J. M. B.

THE EMPIRE THEATRE, DETROIT

Fuller Claflin, Who Designed It, Advises "Consulting Architect"

FULLER CLAFLIN, Elks' Temple, Detroit, Mich., a well-known architect and builder of many playhouses all over the country, does not discourage the services of a general or local architect, but, as in the case of a disease, the general practitioner advises consultation with a specialist. Mr. Claflin urges that a specialist should be retained.

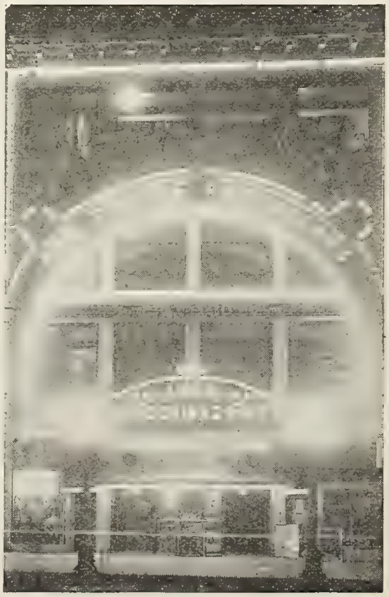
In an advance notice on his coming book, "The Perfect Theatre," Fuller Claflin says:

"Among architects there are specialists in every class of work from bungalows to office buildings, from factories to hotels, from breweries to public libraries, from jails to churches and from mausoleums to theatres. Certain opinions of these specialists have a commercial value.

"Hence the consulting architect.

"A consulting architect does not profess to know about more things than architects of general practice, but he is supposed to have learned about some things which only specialists are likely to have had a chance to learn.

"He is a dealer in common sense. His business consists in stripping from some special class of building projects the impossible, the unreasonable, the ridiculous, the unnecessary, the wrong, the crude, the unwise, the unsound, the unsafe and the otherwise objectionable elements, and in suggesting the proper things.



EMPIRE THEATRE, DETROIT

"His services are usually retained with the understanding that from time to time he is to give advice about matters as to which he has specialized; and his services are usually rendered in co-operation with those of a general architect. As a result, when the work in hand is in its initial stage, a satisfactory general plan and design can ordinarily be adopted, a general plan of operations evolved, an effective means of keeping the cost of operations within a fixed appropriation provided, and other matters of general policy determined upon with due regard to the suggestions and recommendations of the consulting architect."

The illustration shows the Empire Theatre of Detroit, planned by Mr. Claflin. It was the only photograph obtainable, a good night view, but not doing justice to the fine details of the lobby and of the ticket office. As a night picture, it shows that the Empire is a great attraction on Woodward avenue, the main shopping district of Detroit. The auditorium of the Empire Theatre is beautifully decorated, very comfortable, with 550 chairs, and is under the experienced management of M. H. Starr. J. M. B.

STIEGEMEYER ON NEW ST. LOUIS THEATRE

O. W. STIEGEMEYER, of St. Louis, Mo., a leading architect on theatres, has designed some of the most famous theatres of St. Louis, and presents in the accompanying illustration a view of the new theatre that he is erecting. He says:

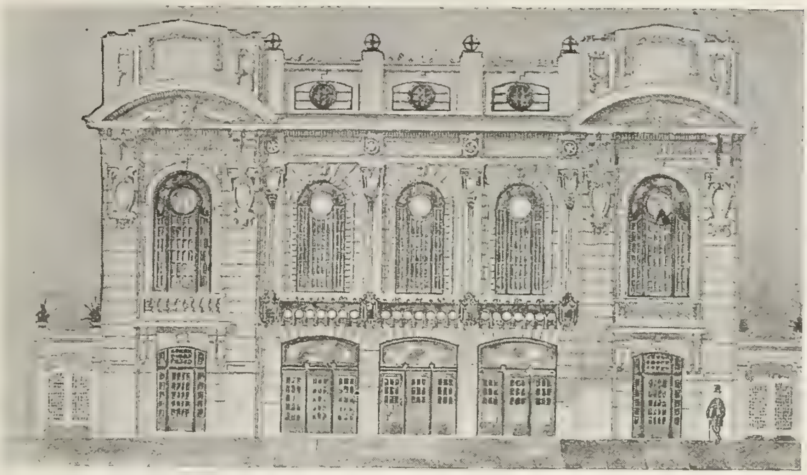
"A new picture and vaudeville house of 2,000 capacity is in course of construction, occupying a lot 93x157 feet on the north side of Delmar avenue, west of Hamilton avenue, St. Louis, Mo.

"The house was designed by Mr. Stiegemeyer, of the firm of Kennerly & Stiegemeyer, St. Louis, Mo., who have made a specialty of designing amusement buildings.

"The house will have a reinforced concrete skeleton, with concrete balcony and roof. The stage and front of building will have brick curtain walls. The front elevation and the returns on both sides will be faced with white glazed terra cotta.

"A prominent feature of this house is the novel construction of the side walls, which consist of large triple window-frames between the columns supporting the roof trusses. These sashes can be opened in the summer time, making the house practically an open-air proposition, and giving at all times excellent ventilation.

"The interior of the house will be elaborately decorated with plastic relief ornament, which in turn will be decorated in cream, old ivory, light green and high-lighted with gold bronze, making a very attractive house.



PLAN OF NEW ST. LOUIS THEATRE

"The entrance doors are sheltered by a massive copper and colored glass marquise. The lobby will have marble wainscoting and marble pilasters supporting a heavy ornamental plaster cornice, together with a coffered ceiling, studded with electric lights, which are encased in semi-circular bowls.

"The main floor will have a seating capacity of 900, the balcony 800, and 300 seats in the orchestra boxes, proscenium boxes and in the loges across the front of the balcony.

"The stairs to the balcony lead out of the foyer on each side of the house. From a landing on these stairs a separate flight lead to the mezzanine floor, which is elaborately fitted up as a lounging or waiting room, with ladies' retiring rooms and men's smoking rooms on either side.

"When completed this house will be one of the most beautiful and complete vaudeville and picture houses in the country, and will represent an investment of $100,000." J. M. B.

THE COLUMBIA THEATRE, MUNCIE, IND.

C. R. Andrews, Owner, Writes on House Designed by Ben C. De Camp

MR. ANDREWS writes on his new Columbia Theatre, of Muncie, Ind., designed by Architect Ben C. De Camp, Neave Building, Cincinnati, O. Unfortunately a photograph of the theatre is not available. Here is what Mr. Andrews has to say:

"The house is one of the best-equipped houses in the Middle West, being almost entirely fireproof. The only wood used in its construction is contained in the roof. The operating booth is constructed entirely of concrete, with two twenty-four-inch steel ventilators running from the booth out through the roof. The booth is nine by twenty-two feet. The auditorium is fifty-four feet six inches by sixty-eight feet, seating 504. All leather upholstered. Auditorium floor of concrete with eight exits. All-metal doors and equipped with Von Dupin self-releasing latches.

"The proscenium arch is a beautiful plastic design, with singers' boxes located on each side, above which are located a series of pipes in front of the organ chests. We have a pipe-organ containing 1,800 pipes, one of the best-balanced instruments installed in this vicinity. It contains all the stops and attachments necessary to bring out the effects of the pictures.

"The theatre is heated and ventilated by a device installed in the basement, which takes in the fresh air from a stack forty-five feet high. This ventilating device is of sufficient capacity to change the entire volume of air in the auditorium every three minutes, the fresh air being forced in near the ceiling level and the foul air ducts at the floor level, with regulating devices to keep the room at a given temperature regardless of the size of the crowd in the theatre.

"The fresh air is tempered to any desired degree in the Winter by being forced through hot steam coils and cooled by ice coils in warm weather, is one of the big features of our place and gives an unlimited field for advertising. It is thoroughly practical, and certainly endorsed by the patrons and medical profession.

"The house is lighted by an indirect lighting system, which gives a soft, mellow appearance and blends beautifully with the decorations and makes it possible to reach your seat or recognize anyone in the audience at all times, yet does not interfere with the vividness of the picture.

"The lobby is of marble and mirrors on the sides, with a tile floor. The lobby is sixteen feet wide and fifty-nine feet long, with a brass rail running the full length, which separates the ingoing and outcoming crowds. The entrance is constructed entirely of marble, tile and terra-cotta.

"I believe that we have one of the finest picture houses of its size in the country, and naturally feel proud of it."

THE COLUMBIA THEATRE OF PORTSMOUTH

Architect De Camp Describes Advantages in House He Planned

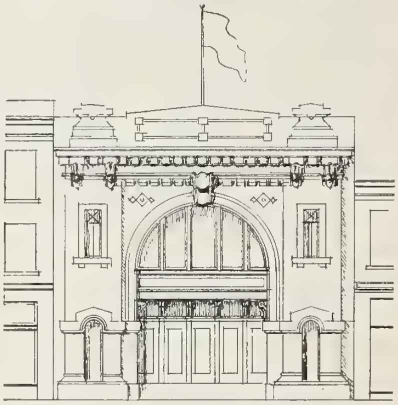
THE illustration shows the front elevation of the Columbia Theatre, of Portsmouth, O., owned and managed by Fred N. Tynes, the mayor of that city. The plans were drawn by Architect Ben. C. De Camp, 908 Neave Building, Cincinnati, O., who has the following to say:

"The especial features of this house are its fireproof construction, model heating and ventilating and air-purifying devices, together with its beautiful decorative features. Its lighting is all overhead, indirect system. The color scheme is ivory, green and gold, and when lighted is certainly most beautiful.

"The State law governs the construction of such theatres outside of cities of the first class, and all must be fireproof from top to bottom, with required exits at sides and rear. There are six hundred leather-upholstered seats, and each person occupying a seat is guaranteed a perfect sight of the screen. The seats are arranged in circle form and banked so as to obtain this result.

"The screen is framed back into a deep setting of dark cloth, thus avoiding anything of the color combination that would detract from the picture. In fact, the pictures show up as works of art, draped round about with suitable draperies, harmonizing with the picture throughout.

The pictures are projected on a Mirror screen from the booth, which is placed in the balcony, and the effect is really beautiful. Seats are arranged on both sides of the booth for those who do not have the price for a first-floor seat, thus separating the sheep from the goats, so to speak.



COLUMBIA THEATRE, PORTSMOUTH, O.

"The air is changed at uniform periods, and each person is supplied with 1,500 cubic feet of air per hour. This system is very similar to that used by the Vento Company. The air passes over pans of fresh running water, so as to be cleaned and purified before it reaches the audience. The result is that each person is alert and free from the sickening feeling generated from bad ventilation and foul air, and able to enjoy the exhibition to their satisfaction.

"You will notice the absence of ticket booth, usually set in lobby, but in this house it is concealed, being on one side and back of arch lines. There is a small stage back of curtain screen, where once a week some special features are given with great success, as words spoken or sung can be heard plainly to the back of balcony, thus demonstrating the perfect acoustics of the room.

"In closing this brief description it would be well to say that Mr. Tynes has spared no expense to make this house a thing of beauty, and it has certainly justified the expenditure.

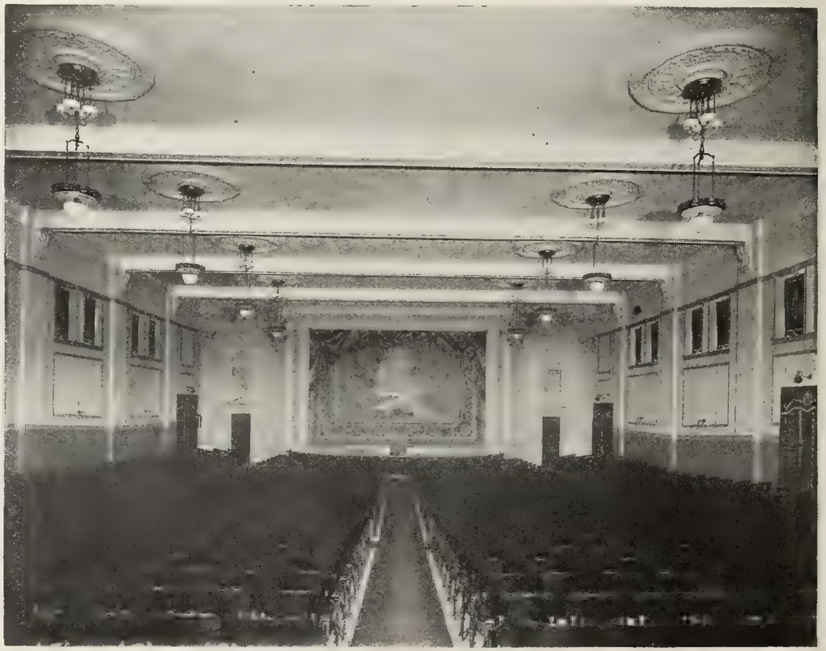
"Anticipating high water at some time, we devised a drainage system, which was put to the test last May, for there was seven feet of water inside the house, and this was all carried off without any effort as the river began to fall. Another house in the same city was ruined on account of the flood, because no provision was made for the drainage when built." J. M. B.

THE NORWOOD THEATRE, NORWOOD, O.

THE illustrations show the new Norwood Theatre, of Norwood, O., designed by architects Zettel & Rapp, Johnston Building, Cincinnati, O. The only particulars furnished by the architests are as follows:

The auditorium measures approxi-

THE NORWOOD



AUDITORIUM, THE NORWOOD, NORWOOD, OHIO

mately 63x100 feet, stage 67x18 feet, lobby about 18 feet deep.

The theatre is heated and ventilated by a multivane fan blowing fresh air over the battery of warm-air furnaces.

To this meager description I wish to call the attention to a light fixture used in the auditorium, a new lamp which is installed in many of the Western theatres. It is a sort of indirect lighting system. The electric light bulb rests at the bottom of the white porcelain bowl, shown under the fixture, and cannot be seen from the floor. While some of the light passes through the thickness of the white porcelain bowl and falls on the seats in diffused rays, the upper rays of the light strike the white enameled surface of the fixture and fall back in the auditorium also in diffused rays.

The advantage of this new lamp is that less candle-power is required. The fixture can be adjusted at any height and the ceiling can be painted any color.

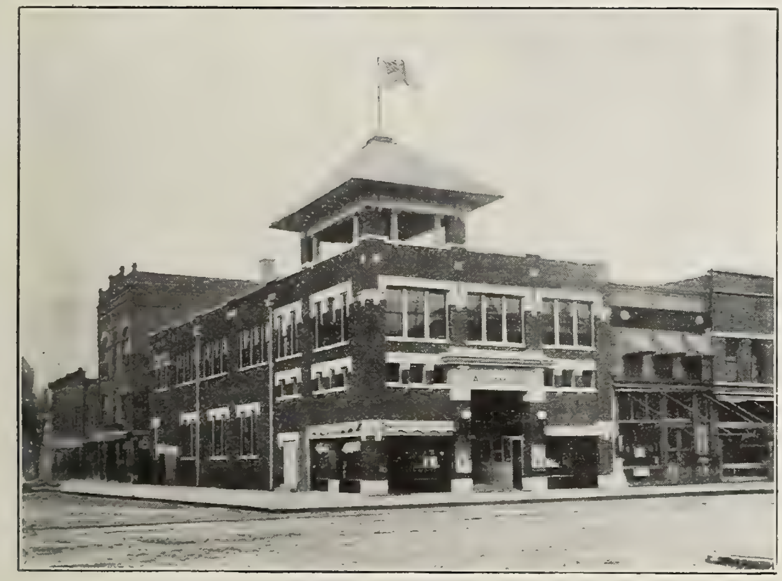
J. M. B.

THE ALHAMBRA THEATRE, SHELBYVILLE, IND.

Architect Morch Describes the Home of the Mirror Screen

THE illustration shows the Alhambra Theatre, of Shelbyville, Ind., or what is called the home of the Mirror screen, as it is the photoplay palace of Frank J. Rembusch.

The architect is William O. Morch, Lombard Building, Indianapolis, Ind. He has been very successful in the designing of several theatres; among them is the Oriental on Meridan street, Indianapolis.



THE ALHAMBRA, SHELBYVILLE, IND.

Mr. Morch gives the following description of the Alhambra Theatre of Shelbyville:

"Mr. Rembusch first engaged me to make three sketches before I quite got the idea of his desire. In fact, I was almost provoked, thinking Mr. Rembusch was super-critical, but from the results that we obtained I am glad that he was very critical at that time.

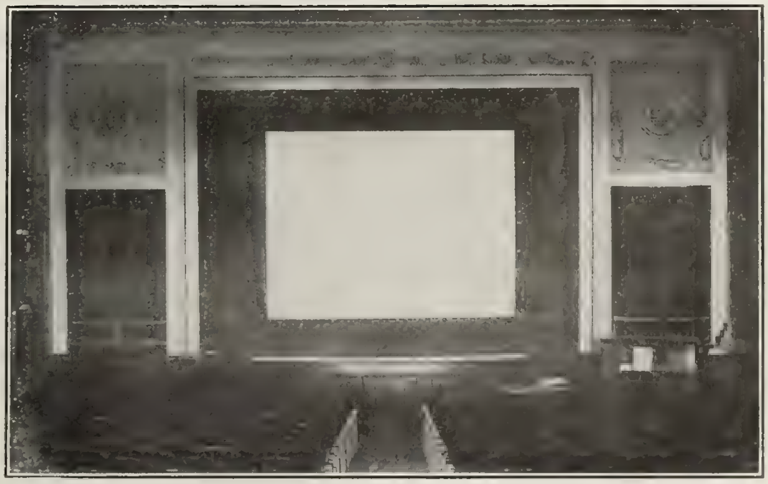
"The exterior of the building gives you an idea of something very substantial. The lines are all uniform and straight and just enough diversion to break any monotony. One of the things that is unique about the building is the tower on the corner. The idea of the tower was to give the building personality, so to speak, and the effect is both startling and pleasing. When the electric lights are on, surrounding the tower, at nights, like a blaze of glory, it makes a wonderful advertisement for the playhouse.

"The theatre is 40x120, and the Mirror Screen Company occupies the office rooms above same. The exterior effect is an intermingling of colors which gives you an idea of a Persian rug. The bricks are rough and of gold, green, red, brown and the wood shade combined, which give the most beautiful effect imaginable. At the same time there is nothing about the building in its general outline that grows old, as sometimes a very flashy building will do.

"No expense was spared in either the exterior or the interior. The walls are decorated and hand-painted on cloth. An illustration shows the arrangement of the Mirror screen. The over-draperies are all of velvet. The stage is particularly attractive, as it has a large proscenium arch and two smaller proscenium arches on the side, which the singers may use or orchestras may be placed. It has a pipe-organ on one side and a piano on the other of these small openings.

"The screen sets back about ten feet from the stage in a shadow-box which brings out the pictures very plainly. The seats are all leather-covered. The building is thoroughly fireproof and sanitary. The lighting is very effective at all times, and sort of gives the idea of exquisite taste without spoiling the homelike atmosphere."

J. M. B.

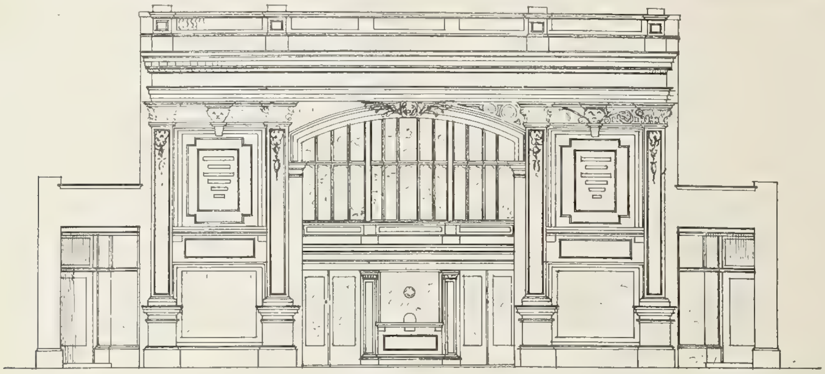


AUDITORIUM, THE ALHAMBRA

ARCHITECT WRITING BOOK ON PICTURE THEATRES

RALPH M. HULETT, an architect with offices in the Lennox Building, Cleveland, O., has in preparation a book entitled "The Picture Theatres of Ohio."

This book will deal exclusively on the subject of picture theatres, and will contain photographs of some fifty or more theatres throughout the State, and a series of articles pertaining to the heating, ventilation and management of theatres, along with the State Code of Ohio.



EXTERIOR PLAN

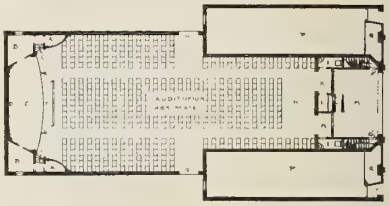
The accompanying illustrations are from sketches prepared for the book, showing a projected theatre.

In this theatre the architect's endeavor is to emphasize the theatre proper as far as possible, while using the space not needed for a lobby for commercial purposes. He has done this by utilizing the 8 feet space required for exits for his store entrances and extended the store into the theatre, by which means he gets fairly large stores and yet does not detract from the theatre effect.

It was designed for a lot 60x125 feet and seats 465 persons. The stores are 15x62 feet in size, and this leaves an ample lobby, with convenient access to operating booth. In the auditorium a good view of the stage is obtained from every seat, and all acoustics are properly taken care of.

The following is the "key" to letters on the plan:

"A"—Boxes.
"B"—Dressing Rooms.
"C"—Steps to Boxes and Dressing Rooms.



"D"—Screen.
"E"—Stage.
"F"—Orchestra Pit.
"G"—Emergency Exits.
"H"—Standing room.
"I"—Toilets.
"J"—Stairs to Operating Booth.
"K"—Entrance.
"L"—Box Office.
"M"—Lobby.
"N"—Exit.
"O"—Stairs to Offices.
"P"—Stores.
"Q"—Display Windows.

J. M. B.

THE COLUMBIA THEATRE, TOLEDO

Thal & Aftel Design Practical and Rich-Appearing House

A THEATRE which is very rich and refined in appearance owing to its straight lines and absence of cheap decorations is the Columbia, of Toledo, O., It is a substantial structure, built in the belief that motion pictures are here to stay.

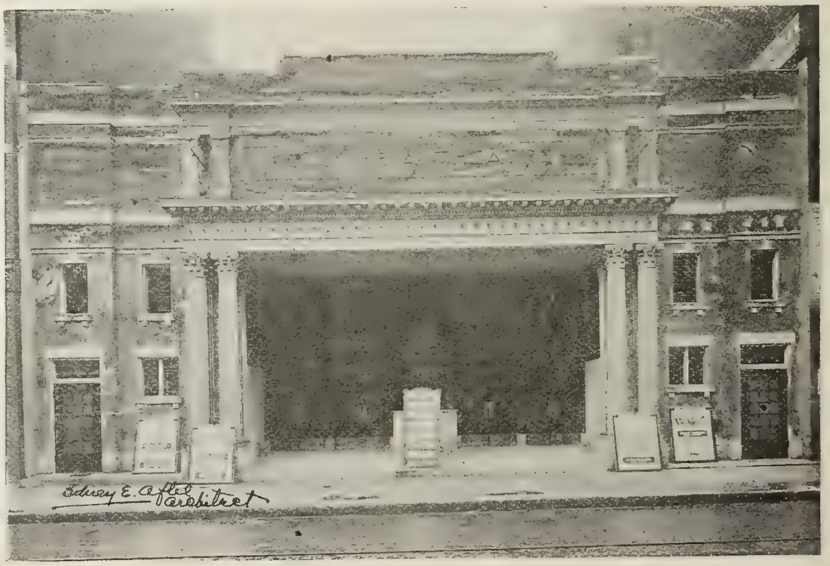
The architects, Thal & Aftel, with offices in the Ohio Building, Toledo, have submitted the following description:

"The building is 60 feet wide and 120 feet deep. The main front vestibule is 29x10 feet, full height of building, as shown on plans.

"The space over the front exits and toilets is utilized on one side for the manager's office, with windows overlooking into vestibule and auditorium, and the other side, which was built with a stair same as the manager's office, is utilized for the bill and repair room and entrance to operating booth.

"The operating booth is 7.6x12 feet and 10 feet high, equipped with two machines. The auditorium has a seating capacity of 800. It is 16 feet high at entrance level and 22 feet high at lower level, with the floor sloping 6 feet. The building is equipped with a complete stage 20x50 feet and 36 feet high, suitable for vaudeville. The dressing-rooms and heating and ventilating apparatus are located under stage.

"The theatre was originally intended for vaudeville and motion pictures at 10 cents admission, but was converted to motion pictures only at 5 cents admission.



COLUMBIA THEATRE, TOLEDO, OHIO

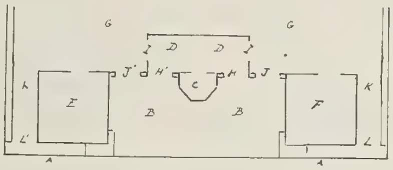
The illustration shows the floor plan of the front of said theatre, as the special arrangement of the doors calls for mention:

A A—The building line.
B B—The lobby.
C—The ticket office.
D D—The foyer.
E—Ladies' resting room.
F—Gents' smoking-room.
G—Auditorium.

H and H' are two double doors connecting the lobby with the foyer or entrance doors.

I and I' are two double doors connecting the foyer with the auditorium. As shown, these two doors I and I' open on the side of the foyer, throwing the light from the street on the side walls and not on the screen, as is the case with doors facing the stage.

As foyer D D is partitioned, the cold air from the street does not strike the shoulders of the spectators.



J and J' are regular exit doors, but act more as emergency doors, as the patrons generally exit by the aisles K K' and doors L L'. These doors L L' are provided with the Van Duprin self-releasing exit door device, which enables anyone to walk out by merely pressing on the bar, yet no one can open the door from the outside.

Thal & Aftel have designed seven of the best theatres of Toledo, and have just completed an elegant photo-play house in Monroe street of that city.

J. M. B.

THE MAJESTIC THEATRE, COLUMBUS

Owned by Max Stearn, It Is the Thirty-ninth Fred W. Elliot Has Designed

A FEW weeks ago I mentioned Max Stearn, of Columbus, O., who remained in his own town and succeeded, until to-day, when he is on the eve of the opening of his new Majestic Theatre, which will prove to be one of the best equipped and managed motion picture theatres in the country.

The illustrations show the floor plan and front elevation of the magnificent Majestic Theatre, now being erected in Columbus, O., by Mr. Stearn, at a cost of $125,000.

This is the first fireproof motion picture theatre to be erected in Columbus. Further, it is the first real theatre designed to be used exclusively for motion pictures.

In the Heart of Business Section

The building contains a balcony, six boxes, and is equipped with a roomy stage not provided for present use, but for the future should occasion demand.

The building is of the most modern fireproof construction, being built of terra cotta, brick, concrete and fireproof steel; all exterior windows have metal frames filled with wire glass, and all doors are metal-covered. Mr. Stearn has spared no expense in making this a modern, up-to-date, safe structure. It is located in the heart of the business section of the city, directly opposite the State Capitol, and adjoins the Neil House, the political headquarters of Ohio.

MAJESTIC THEATRE, COLUMBUS, O.

The building occupies a lot 75x190 feet. The front of the structure is faced with red-wire cut-brick trimmed with richly-decorated cream glazed terra cotta. The outer lobby is 25x25 feet, and extends through two stories in height, the walls of which are covered with Rookwood tiles. The entrance is protected from the weather by a cast-iron marquise extending over the sidewalk.

The theatre is designed to accommodate 1,200 persons, 700 chairs being provided on the main floor and 500 in the balcony.

The picture machine room is 8x12 feet and 8 feet high, and is constructed entirely of reinforced concrete, and all openings into the same are covered by steel doors. Adjoining the picture machine room is a rewind room 6x8 feet and 8 feet high.

The stage is 25x50 feet and 50 feet high, and is provided with eight dressing rooms, and all other accessories necessary in an up-to-date theatre. The interior will be gorgeously ornamented in stucco, will be illuminated by concealed lighting and will be decorated in oil.

The picture screen will be within a shadow-box placed in the center of the stage, and this will be masked by velvet draperies and curtains.

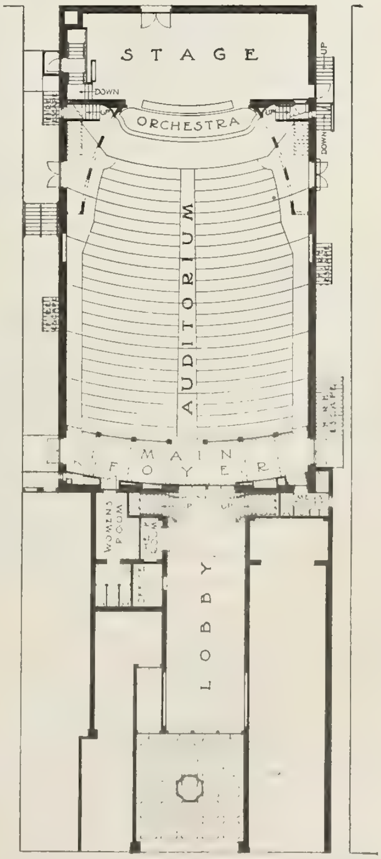
Open About Christmas

The building will be equipped with a system of indirect steam-heating provided with electrically-propelled fans, which will supply to each auditor not less than 1,200 cubic feet of warm fresh air per hour.

The structure was designed by Fred W. Elliott, architect, of Columbus, O., and is the thirty-ninth theatre which Mr. Elliott has designed.

The building is nearing completion, and Mr. Stearn looks forward with pleasure and pride to the opening, which will take place on or about Christmas Day.

J. M. B.



FLOOR PLAN, MAJESTIC THEATRE

The
Motion Picture News

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Vol. VIII December 6, 1913 No. 22

SUBSTITUTES FOR CELLULOID

JUST as celluloid, which is the flexible support of the motion picture, was devised to take the place of glass, so attempts, we see, are constantly made to prepare a substitute for celluloid. Indeed, the matter has engaged the attention of experimenters for more than twenty years. The principal reason why a substitute for celluloid is aimed at is on account of the readiness of the latter to take fire, although there are others of a chemical and physical nature.

Three or four weeks ago we printed an article on "Stereoscopic Projection on the Screen" and pointed out that it was difficult, if not impossible, to effect this. You cannot make and see stereoscopic pictures on the screen properly. Now, we do not say that you cannot make a substitute for celluloid—you can, but the substitute is not as good as the celluloid itself.

There are, at the present time, in many parts of the world people working to make these substitutes. During the last five years, we have had in our hands not less than twenty substances which are supposed to take the place of celluloid, and yet, up to date, not one of them has found its way on the market. Gelatine itself has been suggested as a substitute for celluloid, but in practice it has not answered. It is a difficult chemical problem to solve. The chemistry of celluloid is not at all obscure. Any intelligent inventor can get an idea of the ingredients and the methods of manufacture.

* * *

OUR object in writing this article is to warn would-be inventors, of which there are so many in this field of endeavor, to acquaint themselves thoroughly with what has been done before in the matter before they set to work on these so-called substitutes. The difficulties in the way are great indeed, as any chemist familiar with the problem knows. You can, it is true, get a substitute for celluloid as it is used to-day, but in practice the substitute is not an efficient one. It cannot stand the action of development. It deteriorates the silver salts. The gelatine will not adhere to it. It cracks. It is not flexible enough. These are some of the practical difficulties that have been met with in the substitutes that have been made on a small scale and experimented with in the camera, in the developing-room and the projection machine.

We do not wish to be understood as deterring or deriding invention, but simply to warn modern entrants into the field that so much has been done in this direction already that the path of originality has been very much narrowed.

It might not be out of place here to say that paper can be used for taking and projecting motion pictures; so can glass plates. Here you have feasible substitutes for celluloid, but in actual practice they are difficult to use for the purpose and are never entirely satisfactory.

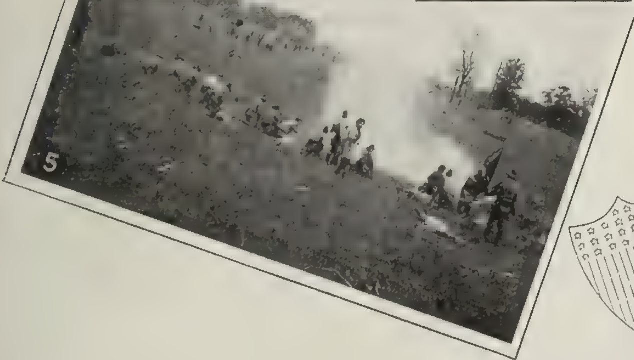
* * *

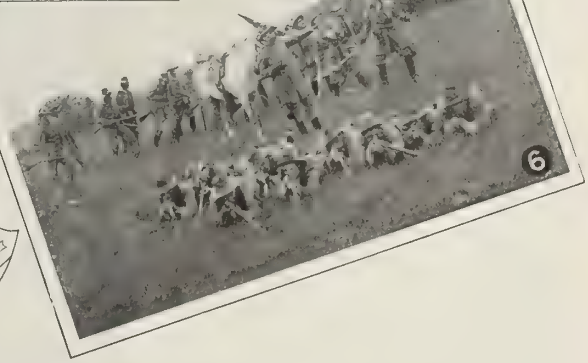
GERMANY FALLS IN LINE

AMERICANS are often charged with a weakness for novelties as well as a quick appreciation of new inventions. In the matter of moving pictures, however, great as is their vogue in this country, we have nothing on the Europeans. In England, France, Italy and elsewhere, the new form of amusement is playing havoc with the so-called legitimate theatres, and we learn from to-day's cable news that even the staid Germans have yielded to the fashion of the hour.

Berlin has now over twenty companies manufacturing the films, and theatre after theatre is being turned into a motion picture house. Berlin, however, has set a new pace by the luxurious furnishing of the "kinos" as they are called, club chairs and boxes being so elegantly finished that the swellest society of the German Capital occupies them instead of going to the opera.

The Berlin films, by the way, are subject to police censorship. It will be interesting to follow the effect of the picture shows on Germany's long-established drinking customs. In this country, saloons are hard hit by the motion picture theatres.—*Trenton, N. J., Evening Times.*





The Battle of Shiloh, one of the bitterest and most stubbornly contested engagements of the Civil War, has been refought for the Lubin cameras. The original battle ground and contiguous localities upon which General Grant and General Johnston and their heroic followers worked out one of the bloodiest chapters in the history of our country have been utilized for the enactment of this thrilling drama of love and war. The Battle of Shiloh is said to be the most artistic and authentic reproduction of a historic event ever made in Motion Pictures, and is illustrative of the astonishing progress the manufacturers of films have made. The Battle of Shiloh is in four reels and will be found on the General Film Company's Exclusive program.

Motion Picture Theatre Construction Department

A WELL-KNOWN architect, who has designed and erected a great number of theatres, says:

"While I am known to build theatres, and have always several in course of preparation, I do not consider myself a master, as after each theatre is completed, I see where I can improve on the next one."

The confession of this architect shows that the man designing and erecting cottages is not the right man to be consulted on a theatre.

There is another very important point. In every city of the United States the most drastic codes have been enacted on the construction of motion picture theatres, and unless the architect has had some former experience, it is hard for a builder of cottages to become familiar with all these building codes.

Concerning the Regent

Illustration No. 1 shows the Regent Theatre, at Seventh avenue and 116th street, New York, of which a complete description was given in the issue of July 26.

Since then the Regent has been entirely renovated and placed under the management of S. L. Rothapfel, known as the greatest genius in the art of fitting the music to the picture.

In illustration No. 2 is shown the exact position of the operating booth, under the balcony. The rear wall of said operating booth is shown on the left side of illustration No. 3, the magnificent foyer.

Flowers are seen a little everywhere. Why not? Are they not a courteous attention to the women? Flowers are cheerful and place the stamp of refinement wherever they are found, on the dining-table, in the parlor, in the boudoir, even in the limousine.

I wish most of our readers would study illustration No. 3 and take notice of this army of clean-cut attendants, how they wear the uniform, the true military style. No hands in the pockets, no dudish cuffs on the trousers, no coats open to show either a flashy necktie or a dirty shirt. Even the operators keep their white duck coats buttoned to the neck.

S. L. Rothapfel is the king manager. He has great ideals, and his ambition is to see the dollar motion picture theatre. But how can we induce the public to pay a high admission if we don't pay a strict attention to these small details? I should say important details, as they mean much to the success of a theatre, but to many managers they are small and of no real importance. An exhibitor told me: "All this is waste of money and time. We cannot pay the wages for clean, decent ushers. We must take what we can for the price. Then our patrons come to see the pictures and not to admire beautiful draperies, flowers or see if the attendants have clean shoes."

My answer to such an exhibitor is: "You are wrong," and the future will prove it.

The Globe in Buffalo

Illustrations No. 4 and No. 5 show the façade and the lobby of the Globe Theatre, of Buffalo, N. Y., owned by the Sherman Amusement Co., and managed by S. S. Webster.

The Globe Theatre is of modern construction, with eight hundred seats and several boxes. The lobby is finished in marble and tile, with the ceiling and the side walls painted in old ivory and gold. Three large double doors lead into the auditorium, the decorations of which are most beautiful. The ceiling is high and built on graceful arcs in panels of heavy decorative scroll-work, while frescoing and plastic relief ornaments combine to make the interior especially attractive. The operating booth is absolutely fireproof, its construction being entirely of concrete and steel. The operating booth is equipped with three machines.

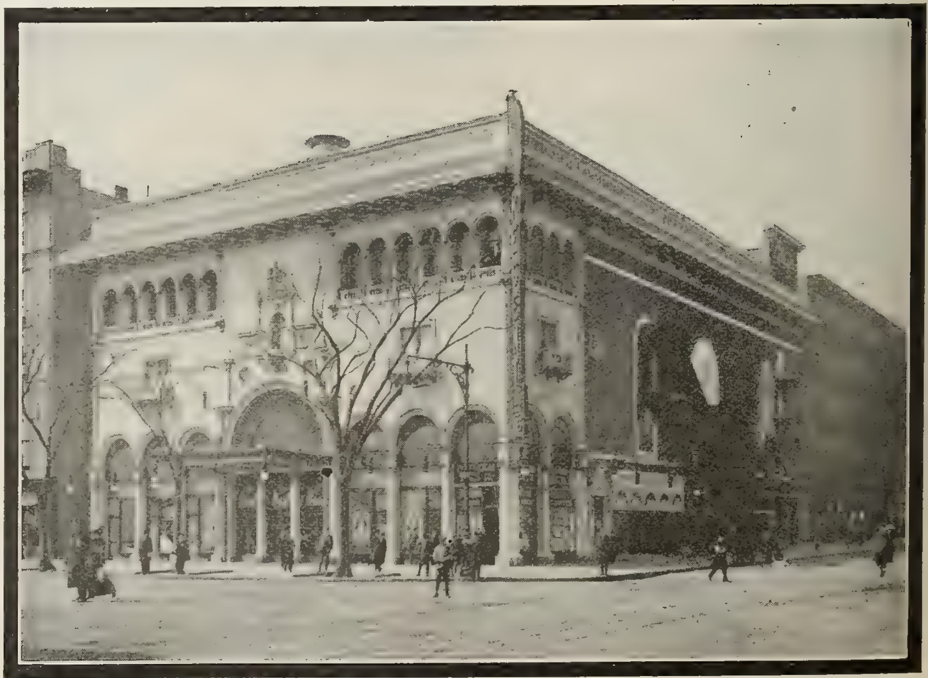
Two immense exhaust fans with a capacity of more than 60,000 feet a minute will carry out the impure air, causing a perfect circulation of fresh air at an equal temperature under and over every seat and in every nook and corner of the theatre, thereby supplying a healthful oxygen-filled atmosphere, thus reaching the highest point of modern theatre sanitation requirements.

The eye-comfort system of indirect illumination is used. This makes it possible to light the auditorium while the pictures are being run.

I visited Milwaukee, Wis., where I have found the Saxe Bros., the owners of seven of the best theatres of Milwaukee. Their start was small. It was in the old Theatorium, still doing business, but under an entire new dress.

Saxe Brothers' Activities

This first success gave rise to the Orpheum, which in its early days was then



1.—THE REGENT THEATRE

considered the most refined theatre of the State. The Orpheum is no more, as the Saxes allowed the Orpheum to be torn down with other buildings to make room for a new department store.

The third venture of the Saxe Bros. was the Princess, which proved a general revolution in the construction of motion picture theatres. It was one of the first theatres to do away with the cheap-looking, ginger-bread decorations, and to uplift motion pictures by presenting them in a real palace.

The Princess of Milwaukee has been the show-house, the model of new constructions, and has been heralded in all the papers, and exhibitors came from long distances to examine this new style of theatre. The interior has been remodeled to increase the seating capacity to something like 1,100 chairs, and to provide some side boxes for 10-cent seats.

In quick succession the Saxe Brothers opened the Alhambra, the Saxe, the Crystal, the Modjeska and the Juneau.

Are they going to stop? No, these gentlemen are too successful to stop, and they are now planning the erection of a large Hippodrome. They have bought property around the Princess Theatre, and it is their intention to move the Princess Theatre a few doors below to make room for the new Hippodrome.

Owe Success to Confidence

The question remains to know to what is due the success of the Saxe Brothers? My answer is that, like Max Stern, Mr. Sievers and other successful exhibitors, the Saxe Brothers did not adopt the circus policy of P. T. Barnum, but from the very first they had confidence in motion pictures, and devoted all their efforts to uplift the industry, to give a refined show and to encourage the patronage. There is no doubt that if the Saxe Brothers had followed the policy of the ignorant exhibitors by giving an inferior show, too long a program, a display of ugly and sensational posters, they could have, like others, coined some money at the start, but where would they be to-day?

Saxe Brothers went slowly. They appealed to the better element, and through their constant efforts Milwaukee has today a most select class of lovers of motion pictures. The policy of the Saxe Brothers was not to try to grab all the nickels in sight, but to educate the public, uplift motion pictures and assure them a bright future.

The Saxe Brothers are business men. They know how to spend money to make money; they know that cheap wages do not bring the results, and from the very start they have established a most remarkable organization.

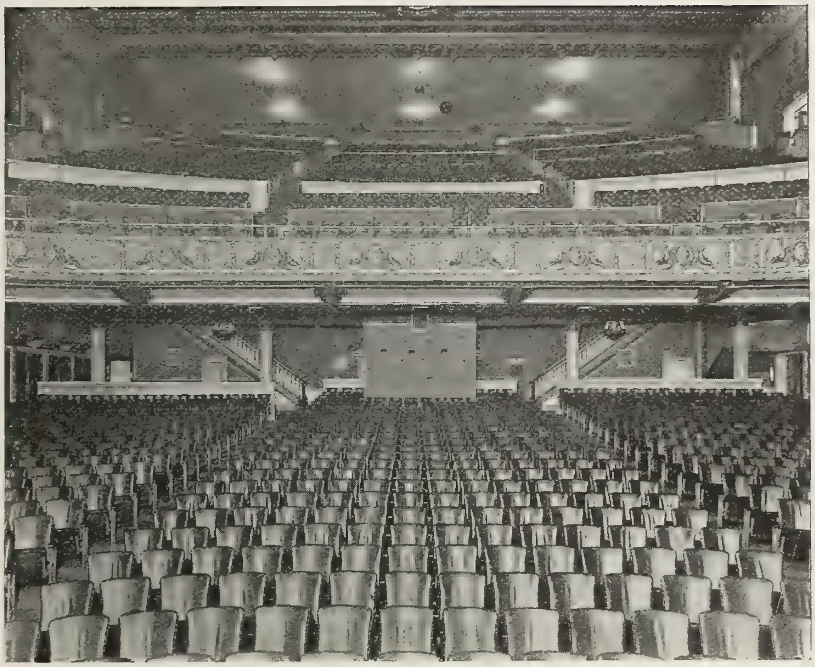
The success of the Saxe theatres is due to a great organization. Frank Cook is the general manager over the six motion picture houses. He has under his supervision a local manager for each house, and the local manager is responsible for his force.

Machine Shop in Basement

As I have mentioned the name of P. T. Barnum, I must state that the Saxe Brothers copy the great showman by having everything under their control, and need to depend on no one in case of an emergency.

In the basement of the Alhambra Theatre is to be found a well-equipped machine shop. This is not a toy, but a very large, commodious shop, with private office and store-rooms, lathes, drills and other such heavy machinery, and tools of all descriptions. Experienced hands are busy repairing projecting machines, lamp-houses, rheostats, arc-lamps, electric signs and fixtures, etc.

The operators of the different Saxe theatres have no excuse for projecting a bad picture, as if there is anything wrong with the projection they send to the shop, and repairs are made without



2.—INTERIOR REGENT THEATRE, SHOWING OPERATING BOOTH

3.—THE FOYER AND ATTENDANTS, REGENT THEATRE

4.—LOBBY, GLOBE THEATRE, BUFFALO, N. Y.

interruption to business. A large stock of machine-heads, magazines, lamphouses, rheostats and other parts are kept in stock in case of an emergency call.

One feature of the Alhambra Theatre is the care of children. At the rear of the auditorium is a large sunny room filled with toys of all descriptions and in charge of matrons. The mothers who wish to enjoy a good show, and who do not wish to annoy their neighbors with noisy and crying babies, leave them in the care of the matrons. There the children find everything to amuse themselves, from slides, rocking-horses, dolls, furniture, balls and animals, to a pit of sand with real sand, shovels and tin buckets.

Change Stage Settings

The Saxe Brothers have their orchestra on the stage and partly hidden behind some artistic scenery. The setting at the Alhambra represented a typical Japanese garden, with beautiful light effects of varied colors. When the picture is on the screen the lights are kept very low, just enough illumination to show the outlines of the scenery, yet not enough to spoil the projection.

These settings are not permanent. They are changed once in a while, as Howard Tuttle, who has his scenic studio behind the stage, and who is kept busy the year round making new stage settings for the Saxe theatres, is all the time experimenting with new effects. It is an art with Mr. Tuttle. I was amazed when I visited his studio and found so many sketches of new compositions. Illustration No. 7 shows the curtain painted by Mr. Tuttle for J. E. Williams, of the Grand Opera House, of Oshkosh, Wis.

It is claimed that S. L. Rothapfel was the first one to conceive the idea of placing his orchestra on the stage and of giving to both his picture and his musicians some artistic setting. Mr. Rothapfel has the right idea, as a picture shown on a plain wall, with practically no frame to it, looks too cold and too mechanical.

Mr. Rothapfel made the success of the Lyric, of Minneapolis, Minn. Later he resigned from the Lyric to go with the Shubert Brothers at their Lyric Theatre of Chicago.

From Chicago Mr. Rothapfel went with the Saxe Brothers, of Milwaukee, and there found a responsive chord. The Saxe Brothers, then the leading showmen of Milwaukee were only too pleased to welcome new ideas, and Mr. Rothapfel started to work with all his energy, and in the course of time he made of the Alhambra Theatre, of Milwaukee, the leading motion picture house for miles around. The excellent and appropriate music, the beautiful stage settings, the tasteful lobby decorations of the Saxe houses under Rothapfel's management gained fame, and although he left Milwaukee to come to show to New Yorkers what are real motion pictures de luxe, the Saxe houses of Milwaukee are still drawing the best patronage, as the spirit of the master is still there.

Conservatory on Stage

Illustration No. 7 shows a good specimen of what Mr. Rothapfel can do to give more life to the picture and to enhance its beauties.

The stage of the Regent Theatre represents a conservatory. The musicians play on the stage and are partly hidden by potted plants and other decorations, including an electric fountain. Two large windows open on either side, with appropriate backgrounds, giving a perspective to the scene.

The photograph, although perfect in details, does not convey the beautiful and pleasing sight of a night performance, when the changing lights of varied colors procure the most wonderful effects.

A heavy velvet curtain is lowered in front of the screen between the pictures when the singers appear at the windows or the orchestra plays a special selection.

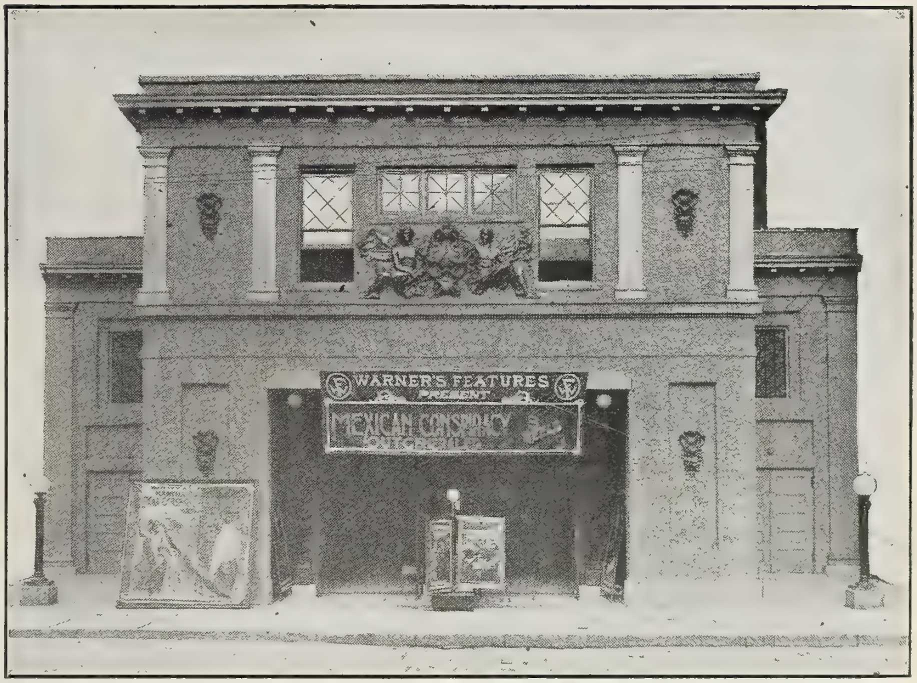
It is art in every sense of the word, and there is no wonder that a manager paying so much attention to all the details is rewarded by a constantly increasing patronage.

The last illustration shows the New Amusu Theatre of Walter, Brown & Davis, of Elmira, N. Y., replacing the

5.—EXTERIOR, GLOBE THEATRE, BUFFALO, N. Y.

old one destroyed by fire on March 13, 1913.

As far as possible wood and inflammable materials have been eliminated. It is of tile-block, brick and cement walls, covered with fireproof roofing. The front is finished in stucco, and makes a handsome appearance. Everything in the interior of the building is attractive, being finished in a near manner of buff and deep yellow, finely blended.



THE AMUSU THEATRE, ELMIRA, N. Y.

6.—CURTAIN, GRAND OPERA HOUSE, OSHKOSH, WIS.

The lighting of the Amusu is of the most modern system, and the cooling system for the summer months is the most perfect.

When the representative of The Motion Picture News visited the Amusu, Manager Walter was making the necessary arrangements for the heating and ventilating of the theatre during the cold season. J. M. B.

AN illustration shows the Alhambra, of Toledo, the new house of W. C. Bettis.

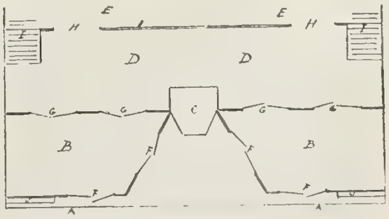
Its interior is a regular palace, most luxurious with fine draperies and heavy carpets, even on the stairs. Everything is in keeping and has an atmosphere of refinement with its flowers and well-uniformed ushers. The uniform is of dark red cloth, trimmed with black braid for the coat, and white duck trousers.

The façade of stone is a monument to the city and in perfect harmony with the beautiful bank office building on the corner.

The front doors are old walnut with heavy French plate glass panels, covered with rich curtains on the inside. The casings and base of the ticket office are also walnut, with artistic stained glass above the doors and for the windows of the ticket booth.

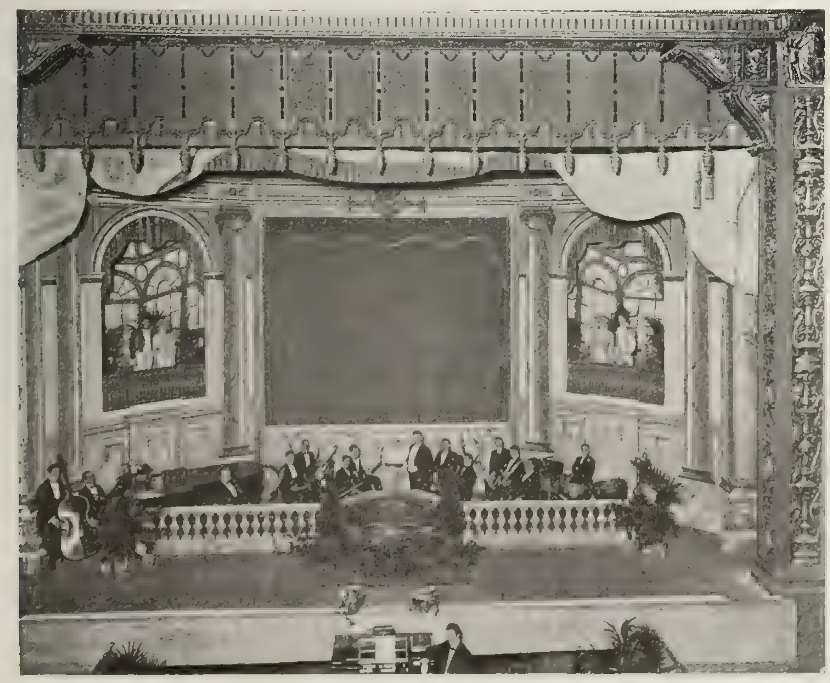
An elegant marquise extends over the sidewalk the full length of the building. The ventilation is the very best. The air is cleaned, heated or cooled, according to the season, in a high cemented basement, pushed through small openings in the floor and pumped through the roof, forcing a constant change of air.

Another illustration shows the disposition of the doors at the Alhambra Theatre of Mr. Bettis:



A A—Building Line.
B B—Lobby.
C—Ticket office.
D—Foyer.
E—Auditorium.
F F—Doors leading from street into lobbies.
G G—Doors leading from lobbies into foyer.
H H—Doors leading from foyer into auditorium.
I I—Stairs to balcony and offices.
J J—Poster frames of old walnut.

This arrangement of two lobbies, one on each side of the ticket office, offers a



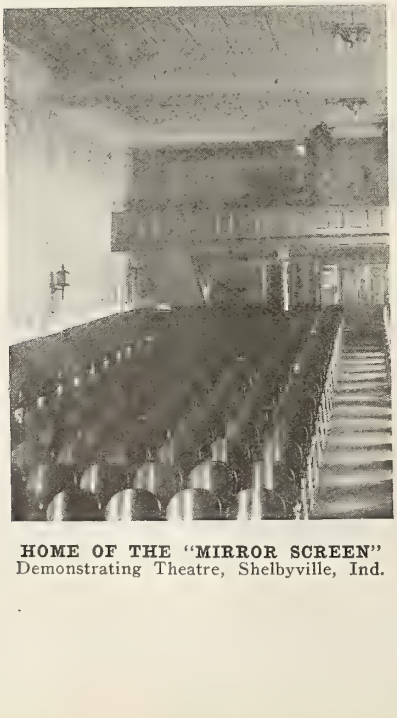
7.—STAGE OF REGENT THEATRE

protected entrance from bad weather to the incoming patrons and a protected exit for the outgoing visitors. These two lobbies act also as storm-doors.

It is very encouraging for any man with a strong desire to see motion pictures reach a higher plane and be the great universal educator, to see that not only the manufacturers of films are doing their best to improve the pictures, but that the architects are taking a deep interest in the matter, and are working to build theatres befitting the new pictures. In plain words, the architects all over the country are building elegant frames for the pictures.

THE ALHAMBRA, TOLEDO, OHIO

The improvements on theatres have been slow in the past because the whole attention of the film manufacturers, renters and exhibitors was on the film only. We have entered a new era and now that the managers realize the necessity to cater to a better patronage, we may expect some great things in the future.



HOME OF THE "MIRROR SCREEN"
Demonstrating Theatre, Shelbyville, Ind.

SOLAX-BLACHE PLANT ENLARGED

A new building is being built at the already commodious plant of the Solax and Blache Company, the interests of which are allied, at Fort Lee, N. J. The foundation is now being laid for the new building, which will be fifty by one hundred feet in size, two stories high, and built of stone and concrete. It will be joined to the present plant, which is one hundred by one hundred and fifty feet in size, by a steel bridge. The factory, laboratory and dark-rooms will be moved into the new building, and the space thus acquired in the old building will be used for additional office, studio and shipping-room.

The allied companies will give a Solax and Blache feature service in five centers. One is from Buffalo, covering New York State, exclusive of Greater New York. The second is Indianapolis, from which Indiana and Kentucky will be handled. From St. Louis, Missouri and Southern Illinois will be handled. The fourth is Kansas City, covering Kansas, Arkansas, Colorado and Northern Oklahoma, and the fifth, in Atlanta, will cover Tennessee, North and South Carolina, Alabama, Florida, Georgia, Mississippi and Louisiana.

The following features are now being booked: "The Rogues of Paris," four reels; "Star of India," four reels; "A Prisoner in the Harem," four reels and "A Fight for Millions."

The Solax and Blache companies together release two features a month. Soon they plan also to buy outside makes.

EXCLUSIVE FEATURES CONTRACT WITH ITALA

Harry A. Samwick, of the Exclusive Features, Inc., has arragned with Nector J. Streyckmans, of the Itala Film Company, for the New York state rights on all Itala subjects, beginning with "Gypsy's Kiss." The Exclusive Features also control New York state rights on all the feature subjects of the Film Releases of America.

J. M. Goldstein, president of the Exclusive Features, has signed a lease for large offices in the Masonic Building at Twenty-third street and Sixth avenue, the same to be occupied about January 1. The present offices at 24 East Twenty-first street have been found inadequate to carry on the business increased since they began releasing three features weekly.

U. S. USES POWER'S

The U. S. Government is using more than fifty Power's Cameragraph No. 6A Projection Machines on battleships, at West Point and at army posts for instructions in military and naval tactics, as well as for the entertainment of the enlisted men.

BERT ENNIS AND MISS PIRUNG WED

Miss Clara Muriel Pirung, of Flatbush, and Bert G. Ennis, publicity and advertising manager of the Eclair Company, were married Thanksgiving Eve at the church of St. Rose of Lima, Washington avenue, Flatbush. Mr. and Mrs. Ennis are now on a short trip South.

MRS. BERT G. ENNIS

Thus culminates a romance which began in the spring of 1910, when Miss Pirung and several others histrionically inclined formed the Kensington Players Club. Miss Pirung was playing the leading female part, and Mr. Ennis, then in vaudeville, produced the play.

Miss Pirung is a daughter of Mr. and Mrs. John C. Pirung, of 408 East Seventeenth street, Brooklyn. Mr. Ennis is a son of Mr. and Mrs. R. J. Ennis, of 415 Westminster Road, Brooklyn, and a grandson of the late Henry F. Hughes, a pioneer piano manufacturer. The ceremony was conducted by the Rev. Father Leo Ennis, a cousin of the groom. George Bunny, son of John Bunny, the Vitagraph star, took motion pictures of the bride and groom entering and leaving the church, and of the festivities following the ceremony. The young couple will make their home in the Ditmas Court apartments, Flatbush, New York.

SUPREME FEATURE SELLING

The Supreme Feature Film Company, Inc., formerly located at 64 East Fourteenth street, and now located at 145 West Forty-fifth street, are now selling state rights on its big six-reel production "The Hero of a Nation, Bar-Cochba," which took them five months to make; and was acted by the most prominent European talent.

OH, IT'S AN INTERESTING LIFE!

Punctuated by **GEORGE D. PROCTOR**

MEMORIES of the house-warming of the new home of the Screen Club at 165 West Forty-seventh street, are the first thoughts that steal over me as I warm up the right arm over the keys. I think memories of that occasion will continue to haunt me for some time, for it was considerbul of an affair.

It's a wonderful organization, this Screen Club. The house-warming of last week was only the official entrance into its present, expanded sphere. When a college student is handed his sheepskin and told to go out and wrestle for a living the occasion is called "Commencement Day," although it is the end of his college course. So when the Screen Club graduated from its quarters in Forty-fifth street, and they were dear to us all, that graduation was only the commencement.

It was only about fourteen months ago that the charter was granted the Screen Club. Look at it now. It occupies a beautifully furnished home in the heart of New York's motion-picture and theatrical district. From a small beginning it has grown quickly but with a solid growth, till now it has among its members a good majority of the actors, together with many of the manufacturers, and a liberal sprinkling of press agents, writers, and so on.

The spirit of the Screen Club is not lightly to be considered, either. The boys all stick to each other through thick and thin. A chance to boost is never let pass unheeded. The noonday lunch sessions are the most valuable film forum of the day. Anyone burdened with conceit is sure to lose it in passing.

But about the house-warming. More than eight hundred persons visited the Screen Club between six at night and the wee small hours. The house was literally packed. It was a human sardine can. And everybody was tickled to death with what he saw. Auspicious is an old word and a favorite of Noah's, but that is what the opening was. The house was packed for hours. Celebrities of the screen and stage elbowed each other. There were good things to eat and the white-aproned knights were busy. The Edison Kinetophone Quartet sang ad libitum and in the large dining-room of the Hotel Longacre, which was utilized as an overflow hall. Everybody was happy and everybody was pleased. It was a memorable occasion.

And early in the morning, as the little birds perched by request on the window-sill, three men were saying good-bye in voices as tender as Marathon runners at the end of the hundredth mile. They were King Baggot, president; Joseph White Farnham, first vice-president, and J. H. H. Gerhardt, treasurer, to whom more than any others, is due the credit for the success of the housewarming.

Who was there, did you ask? Oh, what's the use of promoting petty jealousies. Read the who's who of th film game. They all were there. ALL—and then some.

John Hardin, for nine years handling Edison films, walked into the Ambrosio offices this week and took his seat as sales manager. Thus does John enter on a new career and one with broad vistas of success ahead. He will surely start by adding to the buyers several of his many personal friends and others will follow. John Hardin with Ambrosio. And he gets his pitcher in the papers.

NEW SALES MANAGER, AMBROSIO

Taking a crack at censors in general and the Ohio board in particular is one of the principal indoor sports of the day. I must admit that I feel a thrill when someone says "Any censorship is un-American." But as long as it is a very present thing it can not be vociferated into the background.

Granting merely for the sake of argument that there must be censors, it is easy to see that the more censor boards there are, the more trouble is in store for all in the film business, as they seem anxious not to work together.

President Neff's own hand-raised censors out in Ohio are having their troubles writing letters to the newspapers and a Federal injunction has been slapped on them. The other states can sit back and observe. Meanwhile the Ohio film men are in a pretty pickle. If there must be censors why not an authorized national body and one composed of persons who will see the questionable films made by mushroom producers as well as the program stuff and who are broad-minded and sensible. But all this is Utopian.

Heading the list of the pleasant festivities after the Screen Club ball comes the little gathering Sunday night at the home of Charles Feature Abrams, whose name has been heard before. For film men there were present J. W. Farnham, Joe Miles, Charles Kessel, Fred Balshofer, and John Mahan.

Then the faithful few journeyed way up-town to the ball of the "Bronx Movie Circle" an organization of motion picture operators and pianists inhabiting the top of the city as the map hangs on the wall. A lot of film folk were present including Kinemacolor and Universal delegations. Maurice Costello and Florence Lawrence led the grand march followed by Irving Cummings and partner and Darwin Karr and Claire Whitney. It was a merry affair and how late it lasted is a matter of guesswork. The officers of the organization are: President, Morris Sillish; vice-president, Otto Spitz; secretary and treasurer, Abraham J. Kessler; secretary, David S. Herbertt and sergeant-at-arms, Phil Peller. Around the hall were the arrangement committee: Charles Gates, chairman; Abraham Kessler, Phil Peller, David S. Herbertt and Morris Sillish and the floor committee: Frank Percher, floor manager; Charles Ritchie, assistant floor manager; Arnold Tyroller, chairman; George J. Sokoloff and Irving Perry.

Echoes coming in from Minnesota indicate that the battle there between Otto N. Rath and M. A. Neff is a hot one. Rath and his followers will meet in Morris and organize on December 12. The organization is called the Motion Picture Association of Minnesota and its motto is "Minnesota for Minnesotans." President Neff seems somewhat peeved and has issued a statement saying that he is glad that Rath and his followers have quit the league. So there you are.

Which reminds me that Neff will hold a convention to re-organize Wisconsin at the Atheran Hotel on December 16 and 17. George M. Westley is now busy getting new members in Wisconsin.

Signor Joseph Hopp of Chicago and points East is going to be quite the busy boy. Since selling out his Standard Film Exchange to the Universal he has revivified his Union Film Company, moved into larger quarters and plans to supply a feature a day, which is something of an undertaking, ask any feature buyer. Joe made a flying trip to New York last week.

He may also accept the presidency of the newly formed Laclede company. This company is producing three-reel Westerns, the first of which is "The Pale-Face Squaw" already on the market. The product is being marketed through the Films Lloyds which means Charlie Abrams. The home of the concern is in St. Louis.

Incidentally Joe reports that his brother William Hopp is recovering after his recent operation.

Phil Klein, treasurer of the All Star Feature Corporation, was due back Friday from England where he has been busy for several weeks. Sans doute he has a bundle of contracts with English stars and authors.

Eberhard Schneider is much put out over the statement of A. E. Smith, of the Vitagraph Company of America, on the stand in the Patents Company suit to the effect that he invented the "framing device" now used on projection machines. Schneider, in an official statement, says he invented it and cites dates and patent numbers.

The suit against the Patents Company marked time over the holiday and will resume again December 1, according to schedule.

Mayor Kline, Mayor-elect Mitchel, several judges, and other notables are expected to be among the laity present at the ball of the Motion Picture Exhibitors Association of Greater New York at Terrace Garden on December 15.

Ramo films are back in the ring with a strong advertising campaign with C. Lang Cobb, Jr., manager of sales and publicity of that company at the head. This company is producing two strong, dramatic, three-reel features a month. It is sparing no pains to produce the best.

Fred Beecroft please note.

Meanwhile Agnes Egan Cobb is quite the busy lady at her desk at 225 West Forty-second street. She had three Union Features a month to handle, on the tenth, twentieth and thirtieth, and two Features Ideal which are released on the fifth and twenty-fifth, a total of five for one lone woman. Not only that but she sells 'em and gets up all the heralds, lithos, publicity matter and so on. Figure it out for yourself whether she's good or not. Her first of the Features Ideal is "The Guerrillas of Algiers" or "The Mosque in the Desert." More about this picture later.

Mary Pickford, Little Mary, is on her way to Los Angeles where the Famous Players have opened a studio. Edwin S. Porter will be the producer there.

George Kleine's new theater in Forty-second street, New York City, between Seventh and Eighth avenues, is progressing rapidly and the contractors now say it will open about the middle of March. This is the first theater in America especially erected for plural-reel features It will be equipped with every device to make the presentation of the pictures perfect. The name has not yet been decided upon.

The Society of Allied Arts, of which J. Stuart Blackton, Vice-president of the Vitagraph Company of America, is a member, visited the Vitagraph studios last Saturday.

Marshall P. Wilder, who has made kings laugh, and who must be remembered for his work in many Vitagraph comedies, is thirsting to appear on the screen again. He confided as much to me at the Screen Club housewarming. He may be reached at the Lambs Club or Atlantic City.

G. W. Landon, who for the past several years has specialized in advertising along motion picture projection lines, has joined the staff of the Precision Machine Company, and will handle the publicity and advertising of the Simplex projector.

Many reports of progress emanate from the Mutual offices. The indoor studio at 29 Union Square West, where Larry Griffith will work, is about ready. Three entire floors will be used.

Daniel Carson Goodman, author of the "Hagar Revelly" which drew the fire of Anthony Comstock, has been engaged to censor all productions before they are released. Miss Katherine Eggleston, a magazine and newspaper writer, has been engaged to edit and title films at the Reliance studio.

DON'T YAWN, BOYS

Hector Streychmans has an automobile for sale.

John W. Gray is handling the Universal's national advertising campaign.

Many exhibitors will give away "Alkali Ike" dolls for Christmas presents.

Wilfrid North, director, is back with the Vitagraph Company after the accident whereby particles of powder were shot in his eyes.

C. B. (Pop) Hoadley has gone with the Biograph on the scenario desk.

J. W. Anderson, brother of "Broncho Billy," is now playing in pictures at the Western Essanay studio.

The Imp picture, "Traffic in Souls," is showing on Broadway at the Joe Weber playhouse.

Horace Bennet has been engaged as manager of the branch office of the World Special Films Corporation at New Orleans. William H. Irvine has been engaged for the Washington, D. C., branch. This concern has added a poster department, located at 213 West Fortieth street.

The Manhattan Feature Film Company has bought upper New York state on several Ramo features. Edgar C. Briggs is manager of sales and booking. Frank Donovan is manager and publicity expert.

C. J. Giegerich, late of the defunct Scientific Cinematography, is now with the Leslie syndicate.

Teddy Salomon, who has been the operator in the Universal projection room for some time, goes to the Imp studio as editor and titler.

Jack Cohen doesn't leave the Universal after all. In fact he moves up to the position of editor of the Animated Weekly.

Mailing cards extolling the Simplex machines are going the rounds.

Mary Fuller, of Edison, won the popularity contest conducted by the Colonial Theatre, Buffalo.

Yale Boss, Edison actor, has graduated into long trousers.

P. G. Lynch, formerly of the Pacific Mutual Film Corporation, has been engaged by S. S. Hutchinson, president of the American Film Manufacturing Company, as his assistant at Santa Barbara, Cal. Mr. Lynch will be in charge of business matters at the new Santa Barbara studios.

Kathlyn Williams' new play, projected and completed under her own direction, is called "The Leopard's Foundling," and is a new note in dramatic daring in dealing with the carnivora as though the treacherous big cats were the most tractable and gentle of animals. Miss Williams herself plays the leading part.

Phil Gleichman, of the World Special Films Corporation, has just returned from a trip down South.

Jane Fisher, of the Ramo Stock Company, was operated on last week and is still in a precarious condition.

Donald MacDonald, for two years a leading man with the Universal, is now a director. He also spent a year with the Selig forces.

The two-reel picture, "How the Jews Care for Their Poor," made by the Universal, will be shown Sunday night at the annual banquet of the Brooklyn Federation of Jewish Charities.

The Canadian offices of Warner's Features are now permanently settled at 360 St. Catherine street, West, Montreal. F. A. Fenton is in charge, assisted by Mr. Holland.

H. M. Russell, of the Pan-American Film Company, has just returned from a flying trip to Salt Lake City and Los Angeles.

Miss Pauline Widrow, the capable little "Demi Tasse" of the Italian-American Film Corporation, is, these days, very much pleased with the work she is ticking out on her machine.

TWO OLD FAVORITES FILMED

"Ten Nights in a Barroom," Owned by Photo Drama Company—"The Stranglers of Paris," Produced by Motion Drama Company

"TEN Nights in a Barroom," which has been a pet subject for temperance workers for years, has at last reached the motion picture screen. It has been produced as a five-part motion picture owned by the Photo Drama Company.

THE STRAW RIDE IN "TEN NIGHTS IN A BARROOM"

This production, made under the direction of Lee Beggs, brings to the mind the horrors of drink more vividly than could any play or lecturer. When Joe Morgan goes into delirium tremens a snake of horrendous size crawls across the table before his eyes and entwines itself around him, then vanishes utterly and instantly.

This is perhaps the most impressive scene in the picture, as it drives in the effects of drink on the brain of the spectator, but there are many other things worth while to be seen. There are pastoral scenes where one can almost smell the new-mown hay. There are drunken brawls where strong men and a child are struck down and there is the transformation of Joe Morgan from a prosperous mill owner to a sot, through drink, and his subsequent regeneration. This, of course, is the big lesson of the film.

An Exceptional Cast

As for the cast, Robert Vaughn plays Joe Morgan, Violet Horner is his wife, Robert Lawrence plays Simon Slade, a saloonkeeper, Marie Traldo is his wife, and Jack Regan plays the Judge's son.

First is shown the rural courtship of the Morgans and the Lawrences and the wedding of the Morgans, together with a barn dance. Later Joe starts on the drunkard's path. His dainty wife has to come after him in Slade's bar. He keeps on down and down, is ousted from his house and his position as half-owner of the mill. In fact, he loses his all through drink. A gambler comes to town and gets the son of Judge Hammond in a game.

STRONG SCENE FROM "TEN NIGHTS IN A BARROOM"

At this point the contrast in the homes of the seller of drinks and the consumer is made clear. Joe is down and out. He and his wife are in abject poverty, while the Slades are prosperous. Joe wanders down to the river. There he saves the life of the Judge's son when the latter's horse runs away on a ricketty bridge and throws him in the water. Joe's little girl comes after him in the saloon. There is a fight. Slade hits out with a beer bottle and hits the little girl. She is taken home and dies. Joe, in horrible delirium tremens, sees snakes. Slade is tried, but his friends on the jury acquit him. Joe swears never to touch another drop of liquor.

Then his regeneration begins. He is taken back into the firm. Incited by him, the villagers attack Slade's tavern, wreck it, and spill the liquor on the ground. Years later Joe is found, happy in his home and friends, a new man.

WHEN David Belasco produced "The Stranglers of Paris" on the legitimate stage it was the sensation of the day. It was a dramatization of Belot's famous novel, popularly regarded as a sensational and vivid narrative embodying conditions in Paris nearly a decade ago.

Now this play also has reached the screen in six reels as the first production of the Motion Drama Company. It is a play especially well adapted for motion picture production. It contains many thrilling incidents, all of which are reproduced vividly, with due regard to working up the dramatic values, yet the details are not overlooked. For instance, a clever little comedy bit is introduced when a Frenchman doffs his hat in a jerky manner. Little things like that do much to make or break a film. This production surely will "make."

Gordon's Double Duty

To James Gordon is due much of the credit. He directed the picture and played the leading part, that of Jagon. His enormous physique and his powerful face render him exceedingly well fitted by nature for this part, and he makes the most of his endowments. He makes the strange character a living reality. Anna Hull plays Jeanette, his daughter, with her usual savoir faire.

HANDS OF FATE, "THE STRANGLERS OF PARIS"

Dramatic scenes follow each other with almost bewildering rapidity. Lusty fights are frequent. Then a man leaps from a vessel into the open sea. Scenes in an underworld café are interesting. High society, too, has its innings. Light comedy touches are interspersed. The lover of any especial factor in what goes to make a successful picture will find what he likes in this. The story, briefly, follows.

In a little rose-covered cottage in a village of France lived Simmonet, a respectable citizen, his wife and their little daughter, Mathilde.

Their happiness was complete but short-lived, as his wife died after a short illness. Simmonet, nearly insane with grief, takes to drink, neglects his business, and sinks to the depths of an outcast of society. He is aroused to a sense of his condition, but fails to regain a foothold—it is too late. He becomes vindictive, hates all mankind, and makes a vow that, by no matter what means, he would save his child from the pangs of poverty.

He takes his child to Paris, where she grows to womanhood, ignorant of her father's double life. Simmonet loses his identity and assumes the name of Jagon. He soon drifts into the underworld of Paris, and, owing to his superior strength and powerful personality, becomes the leader of the dreaded gang known as "The Stranglers of Paris."

Attracted by Her Beauty

A wealthy, elderly gentleman, Claude Guerin, is attracted by Mathilde's beauty, and asks her hand in marriage. Jagon makes a tool of Mathilde and compels her to accept, provided he makes a will in her favor. This he does and is strangled by Jagon and found dead before the wedding day. For this crime, Blanchard, an innocent man, is convicted on circumstantial evidence.

Later, Captain Guerin, a brother of the murdered man, contests the will and obtains a verdict in favor of his daughter Jeanne. The day the money is paid to him by the court he is followed to his home by Jagon and his accomplice, Lorenz. That night Captain Guerin is strangled by Jagon and the money stolen.

About this time Blanchard had been made a "trusty" of the prison, and succeeded on the night of the murder to slip away for a few hours to visit his wife, who is a maid at Captain Guerin's home. He was seen to enter and leave the house by several persons. He was brought back and, owing to his record, is held for the crime. Jagon, too self-confident, enters the room at this moment and is recognized by Jeanne as the man who had called on her father prior to his death, and accuses him. He is arrested and convicted of the crime and sentenced with Blanchard as his accomplice to penal servitude for life. Fearing this, Jagon had previously given Lorenz the money and the family papers of Don Jose the Marquis de Ribas and instructed him to assume this name, and to take care of his daughter Mathilde. This Lorenz does, and later marries her.

Jeanne Guerin, believing that Blanchard, the husband of her maid, is innocent of the crime of her father's death, entreats her lover, Robert, an officer in

JAGON AND FAMILY, "THE STRANGLERS OF PARIS"

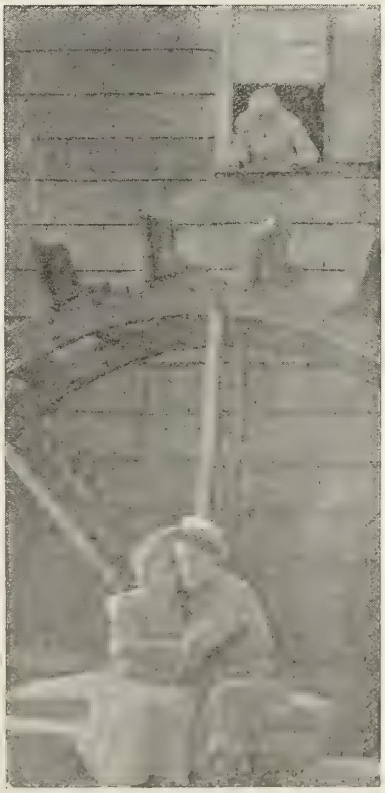
APACHE DANCE IN "THE STRANGLERS OF PARIS"

the army, to secure the proofs of his innocence. He meets Mathilde, who becomes infatuated with him, and promises to assist him, and when shown photographs of Jagon and Blanchard, discovers that Jagon is her father. In a scene with Lorenz, who is jealous of Robert, she declares him the real accomplice of her father and asserts that she will rescue this innocent man and denounce him. Lorenz, fearful of this threat, strangles her.

Innocent Man Cleared

At this very moment Jagon appears, he and Blanchard having escaped from the convict ship. He springs upon Lorenz and almost strangles him, when he is shot by Lorenz and falls by his daughter's side. Arousing himself to follow Lorenz and kill him, he disappears behind curtains. Lorenz wanders back half-dazed, and nearing the curtains is drawn back of them by the powerful grip of Jagon, the strangler, and later found dead.

Jagon, semi-conscious from loss of blood, staggers into the arms of his daughter, who has recovered.



COURTING BY THE OLD MILL
"Ten Nights in a Barroom"

He dies in her arms, but not until he has cleared Blanchard of both crimes, and sees him united to his wife, a "free man."

Vivian Prescott writes that she has returned to pictures via Biograph. We are pleased to hear it. Vivian should never be out of pictures, as she is a clever, hard-working artiste, whom picture fans have always appreciated since her former Biograph days. She has done good work for the Imp, Reliance and other companies.

Williamsburg Exhibitors Organize

A NEW branch of the Motion Picture Exhibitors' Association of Greater New York was formed in the Williamsburg section of Brooklyn on Thursday night, November 20.

The meeting was held at the progress Theatre, 116 Graham avenue, with thirty-two exhibitors in attendance from the direct local district. It was called to order at 11:45 p. m. by Samuel H. Trigger, president, who discussed the feasibility of forming local branches throughout Greater New York.

Mr. Hollander, chairman of the East New York branch, also spoke at some length on the same subject.

Mr. J. Teltenstein, of 450 Bushwick avenue, was unanimously elected chairman of the Williamsburg branch, and Miss E. Disler, of the Progress Theatre, 116 Graham avenue, was appointed secretary.

Matters in connection with the ball and the amendment to the Folks ordinance were gone into, and other matters were discussed whereby the prices and number of reels to be run could be adjusted, and it was decided to take this matter up at the next meeting, which will be held at the Leonard Theatre at Leonard and Grand streets, Brooklyn.

Here are some of the theatres represented and proprietors who were present:

W. E. Sanders, Kingston Theatre, 1506 Fulton street.

Broadway Lyceum, M. Goodman, 837 Broadway, Brooklyn.

Graham Palace, L. Dryling, 71 Graham avenue, Brooklyn.

Tompkins Amusement Company, 54 Tompkins avenue, New York,

Leonard Theatre, Richard Garrett, 222 Leonard street, Brooklyn.

Metropolitan Theatre, A. Saltzman, Metropolitan and Flushing.

Lewis Theatre, 3 and 5 Lewis avenue, Brooklyn. I. Blumenson, 178 Nostrand avenue, Brooklyn.

Tompkins theatre.

Williamsburg Theatre, 147 Manhattan avenue, Brooklyn.

Owl Theatre, Feinstein Bros., 626 Broadway, Brooklyn.

H. Rosenberg, Sutter Theatre, 570 Sutter avenue, Brooklyn.

Metropolitan Theatre, Ginsburg & Traub, 168 Manhattan avenue.

Bushwick Theatre, S. Feltenstein, Bushwick and Flushing avenues.

Old Post Office Theatre, William Hollander, 1923 Fulton street, Brooklyn.

Miss T. E. Shwank, 1923 Fulton street, Brooklyn.

L. Salkin, Progress Theatre, 116 Graham avenue.

Sarah Disler, 116 Graham avenue.

Greenpoint Star Theatre, P. Rosenson, 257 Driggs avenue.

Bushwick Casino, L. Thomas, 260 Bushwick avenue.

Mr. Tiefenbrun, Nassau and Morgan avenues, Brooklyn.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

THE beautiful presentation of the Kleine version of "Last Days of Pompeii" at the Regent Theatre, New York City, under the leadership of Manager S. L. Rothapfel, confirms what I have said in these pages, viz., a full orchestra and a pipe-organ can furnish the most appropriate music and enhance the beauty of the picture, provided the leader or the organist arrange their music to suit the different scenes.

As the work of selecting the different themes is beyond the comprehension of some managers and musicians, I still stick to my policy and advise the manager who cannot afford the wages of high-talented musicians to keep a single piano. A good pianist able to play the picture will bring better results than an orchestra playing a rag-time tune during a death-bed scene.

Music as an Added Attraction

The following lines are contributed by an exhibitor who knows how to use the great musical instrument of Mr. Hope-Jones, of the Wurlitzer fame:

"Did it ever occur to you that some people may come to your theatre *in spite* of poor music?

"And, by the same token, some may actually stay away *because* of poor music?

"If you actually lose 10 per cent. of possible patronage by poor music, how much more do you lose by not having music that is really an added attraction and will bring you additional patronage on its own account?

"Who wants to see a funeral procession to the accompaniment of a rag-time piano and a drum? Also, 'Way Down on the Suwanee River,' sounds like the mischief for a melodramatic scene climax. Also the organ and voice effect *is needed* for a wedding scene.

"Finally, the right atmosphere for every picture is absolutely necessary for its greatest success, and the right music is the one essential thing to produce the right atmosphere.

"If you can't afford a large, well-balanced orchestra, get an instrument that can be played by one man that will give you the effects you want.

"About a year ago the spectacular play, 'A Daughter of Heaven,' was given in the Century Theatre, in New York, with an instrument built according to scientific principles discovered and given to the world by an English genius. The Wurlitzer Unit Orchestra had previously already been used in leading theatres and auditoriums, and the world of critics and musicians regard it highly. Instruments specially adapted for the motion picture theatres have been developed on these principles, and the charming and wonderful effects are astonishing. The 'Quo Vadis' and the 'Les Miserables' films in the Astor Theatre, in New York, and in other cities have been great successes with these instruments.

Cost Is Moderate

"The special advantage of the instrument is, of course, the fact that the effects can be obtained at such a mederate cost—effects otherwise obtainable only through comparatively large orchestras with a great variety of instruments and traps.

"The good effect of good music on the attitude of the audience towards the whole performance has been noted by the writer in many cities with many classes of audiences.

"Good music, whether by a high-grade orchestra or a fine instrument, quiets a restless audience and gives the cheerful atmosphere that makes them want to come back."

Musical instrument manufacturers are realizing that motion pictures are here to stay, and as they become more and more popular, they are all trying to get a share of the business by devising new instruments to give more life to the picture. I have described the Dramagraph, Deagan Bells, Excelsion Sound Effect Cabinet, Bartola, Leedy Chimes, etc., and in the following issues I will try to keep the reader posted on anything in this line. J. M. B.

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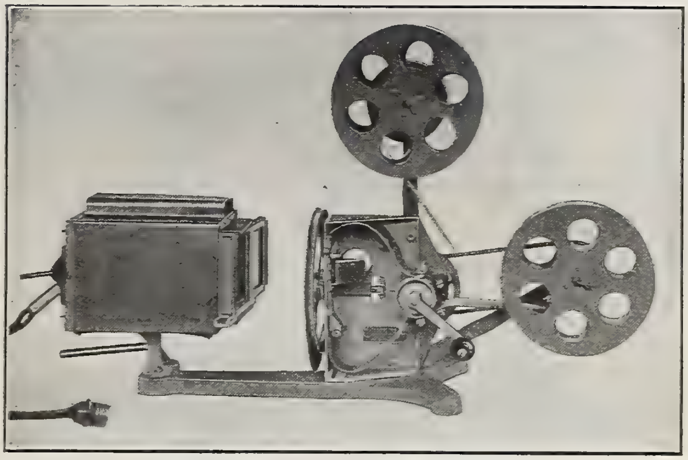

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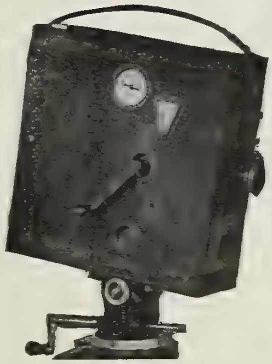

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APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

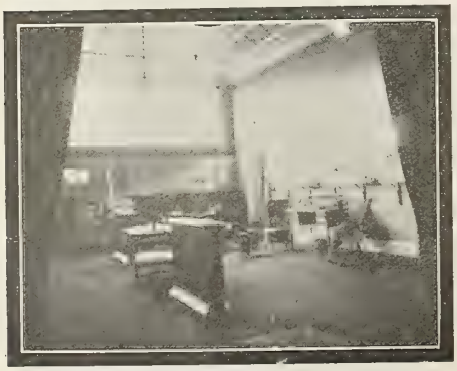
IN a previous issue of The Motion Picture News, I said that while good manners could be taught to a certain degree, the recipient of such an education does not always make an efficient employee, as his true character will show one day or another.

Good manners must be born with the man, otherwise he looks, under his new varnish, like the young farmer who puts on a Sunday suit to come to town to show himself. Everyone can see that the farmer boy, used to free movements in loose clothes, is ill at ease in the city clothes. The same applies to the man who has no manners, who has not been trained from his youth to look clean, neat, and to be polite with every one. He will, for the sake of keeping his job, do his best to listen to good advice and try to correct himself, but one day or another his rough early training will crop out.

Promotion Often a Reward

Managers cannot be too careful in the selection of their attendants as clean, neat, polite and courteous men mean much to the success of the place.

As already stated, I had the pleasure to meet several of these clean-cut attendants. They are steady workers. From year to year you find them at the same theatre, not always at the same job, because we have some conscientious managers, who can appreciate good work and promote their employees.



A COSY CORNER

I was rather surprised to see the good business done at the Morse Theatre, of Chicago, because I had no idea that Rogers Park, of Chicago, had enough population to maintain regular motion-picture theatres.

In my opinion, it was more or less of a risky game, and while some managers would fail in this district, Charles E. Bowles is making a grand success.

The affable manner of Mr. Bowles, his even character, no matter what may be the troubles resting on his shoulders, make him a real favorite. He is always the same perfect gentleman, at his theatre, at his business office in the loop district or on the street. Same pleasing greeting, same kind smile, never too busy to answer. If he is too busy to receive you, he does not throw you out with a gruff word: "I am too busy," but with a courteous answer he gives you to understand that your visit will be appreciated at another time and you depart satisfied and ready to call again.

Mr. Bowles acts as his principal usher. He likes to greet his patrons, show them the best seats at his disposition, and he endears himself so much to them that most of the patrons return nightly, not so much to see the pictures as to meet the genial manager. Then, as the patrons talk to their neighbors, the Morse is the rendezvous for the best patronage; many of them come from quite a long distance.

Indifference Out of Date

It is useless to say that the cashier, doorman and the other ushers act likewise, as they have a good example to follow, and they can see for themselves that a neat, clean appearance and good manners make the success of a motion picture theatre.

The influence of Charles E. Bowles is such that he could manage his theatre without the help of posters, as no old or questionable pictures can be shown in a house so well managed, where everything is of the highest quality and efficiency.

As I have stated, appearance is not a vain word, but is taken up not only by our big corporations, but even by the small business men, who realize that business cannot be conducted to-day on the style of indifference.

Last Wednesday I was surprised to see a sandwich man enter the steam-cars at a station between Toledo and Buffalo, dressed in snow-white. White spotless duck and trousers, white apron and cap. He had no trouble to dispose of his sandwiches, as his clean, neat appearance was a guarantee that his eatables had been prepared with the greatest care.

We must not lose sight of the fact that many persons go to motion picture shows not so much to see the pictures as to rest themselves. I may surprise several managers in telling them that thousands of business men, salesmen and others on the road, spend a nickel or a dime to visit a motion picture show while waiting for their train. In the old times such road men had to kill time by visiting the saloons.

We have also to consider the number of women who, after running for bargains, feel the necessity of a rest, and the motion picture theatre is just the place, as it rests mind as well as body. When these facts are taken into consideration, we realize that such persons are more or less influenced by the outside clean and neat appearance of a theatre.

If I devote so much attention on this question of appearance and manners, it

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TO ALL WHOM THIS MAY CONCERN.

Please take notice that on the 29th day of October, 1913, the co-partnership of James L. McIntire and Robert Richter, trading under the name and style of McIntire & Richter, at No. 28 East 14th Street, in the city of New York, was by mutual consent dissolved. Until further notice, beginning on the 20th day of November, 1913, the business will be conducted by Robert Richter individually.

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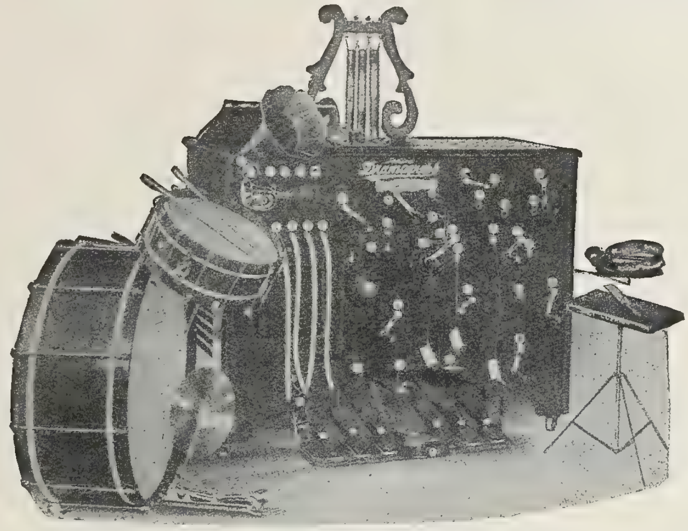

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Jewel Theatre,
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WORLD SPECIAL FILMS CORPORATION.

Dear Sirs:—

I wish to congratulate you on "Protea." It is simply great. The best show that ever played in Flint. Praises from every patron. Those who came Saturday came Sunday, and I believe I can call it back in a short time and do greater business.

The advertising is far superior to anything ever put before a theatre door. No one can make a mistake by using "Protea." Let me hear from you with reference to "GOLDEN CROSS." Keep me posted on all your releases.

Yours very truly,
Mrs. E. L. TYLER.

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World Special Films Corporation
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is to encourage the managers to keep up with the times and to not overlook the general public sentiment.

It may be that most of our managers are not aware that societies are forming all over the country to encourage courtesy.

In the past I have mentioned the rules of courtesy of the Pennsylvania Railroad, of the United Cigar Stores, etc., and now comes the following in a Cleveland daily:

COURTESY WINS PROMOTION FOR MAN "TAL" LAUDS

Polite Store Clerk Profits When Pleased Customer Writes His Employer

Organized courtesy has begun paying dividends.

Frank Harrison Miller, now floor manager at Higbee Co., is the first beneficiary.

Miller was a clerk in the silk department a month ago when the appreciation league was organized, its sole object being to reward cheerfulness, sympathy, courtesy, attention and helpfulness.

The "Tals," as the members call themselves, wasted little time after William V. Backus, 945 Engineers' Building, the founder of the cult, had perfected his plans.

And so it happened that two weeks ago Dr. Pauline Barton-Peeke, a "Tal," noticed the courtesy and cheerfulness of Miller as he waited on her at the silk counter. Back at her home she wrote the Higbee Co. a letter on Tal stationery, mentioning her courteous treatment.

Two days later Miller was made floor manager, with a suitable increase in salary. The letter was shown to Miller after the promotion was made.

"I didn't know her at the time," said Miller Wednesday. "She bought several pieces of silk, and I was glad I could please her. That was the last I thought about it until the office told me about her after they had promoted me.

"I had never thought of the financial end of courtesy before, but I've tried to be courteous because it gives one a better feeling toward himself."

"The movement which has just benefited Miller is bound to help all employees that are deserving," said Asa Shiverick, vice-president of Higbee's. "It is also going to create a new spirit in customers—one of helpfulness and not of criticism."

This should be a warning that such societies are forming all over the country, and motion picture men must make the necessary reforms if they wish the encouragement of the "Tals," as they call themselves. Do not allow the Tals to cast a bad note against your attendants.

J. M. B.

To Film Army-Navy Game

EXCLUSIVE rights to take motion pictures of the football game between West Point and Annapolis, played at the Polo Grounds on Saturday, November 29, have been granted to the Commercial Motion Picture Company, of which Edward M. Roskam is the active head. This is the first time that motion picture camera operators have been allowed on the side lines during an Army-Navy game. Four camera men will be stationed around the field.

In addition to the game itself, there is considerable interest attached to the spectators. President Woodrow Wilson has a box on the Army side and Francis Sayre and the White House bride are expected to attend. Other notables holding boxes include General Miles, General Leonard Wood, Vice-President Marshall, Secretary of War Garrison, William Jennings Bryan, Attorney-General McReynolds, Secretary of State McAdoo, Governor Glynn, Senator Root, Senator Lodge, Senator O'Gorman, Mayor Kline, Senator Brandagee, Senator Ollie James, Champ Clark and Henry L. Stimson.

In addition to the state rights buyerrs the Commercial Motion Picture Company has a prospective customer for this picture in every army post and battleship.

ED. COXEN, LEADING MAN IN "FLYING A" PRODUCTIONS

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"FOR the Love of a Toreador." (Cines. Nov. 18. Two Parts.)—There are many splendid scenes in this drama. The arena scenes, taken in Seville, Spain, are especially fine. A notable release. Francisco, a toreador, loves Lolita, a pretty Spanish girl. Carmen loves the fighter and is jealous of the favored Lolita. Just previous to the fight Francisco vows he will kill the largest animal in Lolita's favor and the news reaches Carmen through a matador. On the great day Francisco returns the victor, having fulfilled his promise, but just as the congratulations are being tendered him he is stabbed by the jealous Carmen. He recovers, and after he and Lolita are married Carmen begs forgiveness.

"Why I Am Here." (Vitagraph. Nov. 19.)—Probably the best comedy of the month; written by James Oliver Curwood. It is the story of a man who gets thirty days for beating up another. He tells his tale. He tells of kissing a flirt, of her threat to tell her beau, Bill Murphy, and of his fear for the latter gentleman, believing him to be a bully. Finally, after dodging him for weeks, he meets Murphy, a little puny, effeminate man, and promptly proceeds to "do him up." Sidney Drew played the "villain." Anita Stewart, as the girl, was perfect. Her work added much to the picture.

"A Lemon Plantation." (Melies. Nov. 20.)—Taken in Santa Paula, Cal., showing the various processes lemons pass through before becoming public property. There is much space given to details. Photography is very good.

"The Express-Car Mystery." (Kalem. Nov. 19. Two Parts.)—A melodramatic railroad story, which has some good features. Pasquale, a wandering violinist, is insulted by Dugan, a bully. On trying to retaliate, his violin is broken. John Grant, an express messenger, is entrusted with a large sum of money. This is stolen by Dugan in a thrilling manner, and John is blamed for the deed and put through a "third degree" in an effort to make him confess. Pasquale, in the interim, seeing the prosperity of Dugan, follows him in an attempt to regain money from him to pay for his broken violin. Missing him on the passenger train, the Italian holds up the engine of another train and follows the crook, finally catching him and having him arrested. John recognizes him and the truth is told.

"Farming in the Ancient City of Thebes." (Vitagraph. Nov. 19.)—Split reel with "Why I Am Here." Shows grain harvesting, treading the grain, and bullocks pumping water. Photography good.

"The Touch of a Child." (Selig Nov. 19.)—A good story, which cannot, however, be used as a suffrage advertisement. Tredgold, an impresario, asks Helen to join the opera. Her husband refuses her permission, but she goes anyway, breaking off with him, thus choosing between home and fame. She is a great success, and receives much attention from a Count. She repulses him and wishes to be back home. She receives word that her baby is very ill and needs her, and hurries back to her home. The little child unites the two and she forsakes the stage.

"By Impulse." (Patheplay. Nov. 19.)—Clever acting and good photography are the best points in this film. Harmon returns home after some absence and meets his old friend. A picture of the friend's daughter appeals to him. That evening the girl, Lucille, discharges a servant and goes to the employment bureau for another. While there she answers the 'phone and receives an application. Dressed as a servant she applies for a position with Harmon and is accepted. They rapidly become friends. A burglar calls and she "knocks him out" with a poker. Harmon and Lucille then get married and he learns her identity. Henry King plays "Harmon" and "Lucille" is played by Miss M. L. Pardee.

"The Detective's Stratagem." (Biograph. Nov. 20.)—This is a fair detective story. A cashier in a bank needs money very badly and succumbs to temptation. He goes to the bank in the evening to steal, but is caught by the watchman. As they are fighting, four burglars enter and loot the bank. A detective is called in and, by posing as a burglar, gets in with the robbers, and has them arrested when they are about to rob another bank. Just why the cashier is exonerated and why he was submitted to a "third degree" is not entirely clear.

"Conscience." (Broncho. Two Parts.)—This is an exceptionally good story, presenting some good situations. Haggerty, a crook, is forced to leave for the West in the disguise of a minister. He arrives there and is taken for one, and all goes well. He writes his pal, Bill, to come and join him, as there is plenty of chance to rob safes there. Bill comes, but in the meantime Haggerty has met a girl and has really reformed. Bill and he have a fight, in which Bill gets the better and is shot by the sheriff. Haggerty then writes to the girl and takes leave for ever. The finale is pretty and effective.

"The Soul of the South." (Kay Bee. Two Reels.)—Rather a good story, greatly augmented by clever acting and good settings. The first reel deals with ante-bellum moonshiners. The revenue officers raid them and some are killed. The little boy becomes an orphan and wanders away. He is adopted by a Southern gentleman, after his rescue of her daughter. The war breaks out and Jim is court-martialed and sentenced for falling asleep on duty. Betty, the girl, produces an old signature that Jefferson Davis had given her many years before and forges it to a pardon, taking it to the Colonel herself. Davis is visiting the Colonel and recognizes the girl. He verifies the pardon and sets the boy free.

"The Filly." (Domino. Two Reels.)—Richard Stanton's Irish impersonations are most clever. He plays with Anna Little in this picture and gives it a good Irish atmosphere.

Satan, a racing filly, is the only one that can beat the Squire's other horse. The Squire's daughter, Dolly, is the only one who can ride her. Dan and Dolly are in love with one another to the father's chagrin. Satan "goes lame" just before the race, and Dan paints her brown, putting her in the race with Dolly as jockey. She, of course, wins, and the purse is large enough to allow them to be married.

"Love vs. Law." Imp. Two Reels.)—Charles Eldridge, formerly with the Vitagraph Company, plays a splendid part in this comedy. King Baggot and Ethel Grandin are also good. The father of Ethel, a war veteran, is constantly boasting of his prowess on the field of battle, and telling what he will do if accosted by a bandit. One comes along and father flees. Jack thinks to take the bandit's place in order to scare the old man. He does this, but gets arrested. Ethel finds the real bandit and asks his help. He turns up in the court-room, holds them all up and tells the truth, later making his escape. Jack is freed and married right then and there.

"Into the Lions' Pit." (Powers. Two Reels.)—Diaphanous skirts are not a new thing by a long way, take it from this picture of ancient Rome. Edwin August and Ethel Davis play the leads. Marius, a warrior, returns victorious from the wars and meets Lygia, a Christian girl, with whom he falls in love. His former favorite, Dacia, together with Casius, plot against the girl's life. Abducting her, they cast her into a lions' den. It is in this picture that Miss Davis was so badly injured. She is dropped from a great height to a stone floor. Marius, hearing of the girl's plight, rushes to the rescue and saves her.

"Influence of Sympathy." (Victor. Two Reels.)—With Florence Lawrence and Ernest Fox playing the leading parts one naturally looks forward to a good picture. This story is very pretty, indeed. The little daughter of very loving parents dies, and the mother is inconsolable. They adopt a little girl from an orphan asylum, but it is useless. She thinks of suicide, and when she is about to attempt it meets a little cripple girl, whom she takes home. It is this little girl that breaks the link from the past.

"The Leper's Coat." (Rex. Two Reels.)—A very good story, teaching a valuable lesson that may, however, fly over the heads of any but a very intelligent audience. The Smalleys, assisted by Rupert Julian, play the leading parts. A man having dined with a doctor who is taking care of a leper reaches home to find that he has been wearing the leper's coat. In a frenzy of fright he rushes out, not knowing nor caring where he goes, finally reaching a Christian Scientist's house, where he is taken in. The doctor arrives later and tells him that the coat was his own and the man believes and is no longer worried. A few years later the man receives word from the doctor that the coat was really the leper's, thus making a good ending. A story of conjugal unhappiness runs through the tale.

"The Dublin Horse Show and Other Events Across the Water." (Kalem. Nov. 21. Split Reel.)—Same reel as "The Laundress and the Lady." Besides the Horse Show the following subjects were shown: Amateur wrestling in England, Robin Hood Rifles of London, Grand Prix Motor Race in Paris, athletic sports in France, and the famed water bicycles in Nogent-sur-Marne, France. A sort of "Kalem Weekly."

"His Chorus Girl Wife." (Lubin. Nov. 21.)—Whenever a disreputable woman is needed for a part she is always called a chorus girl. Robert meets a chorus girl and immediately marries her. He soon discovers she is untrue and they are legally separated. Robert becomes a minister in a small town. His wife locates him and demands "silence money." In the argument she falls from a window and is killed. The minister then marries one of his parishioners, his resignation being refused.

"The Schemers." (Vitagraph. Nov. 21.)—John Bunny and Flora Finch are certainly a great combination. Bunny as an inebriated husband is great. To get to the club he makes a clever dummy in his bed. When he returns his wife thinks the dummy a burglar. So the husband puts her out of the room and commences a strenuous "fight" with the dummy. He is, of course, greeted as a hero.

"Natives of Australia." (Patheplay. Split Reel. Nov. 21.)—Same reel with "The Pond Snail" and "In the Spanish Pyrenees." Three good subjects. Treats of the Aborigines in Victoria, explaining the boomerang and various dances. Women weaving baskets and men making shields are also shown.

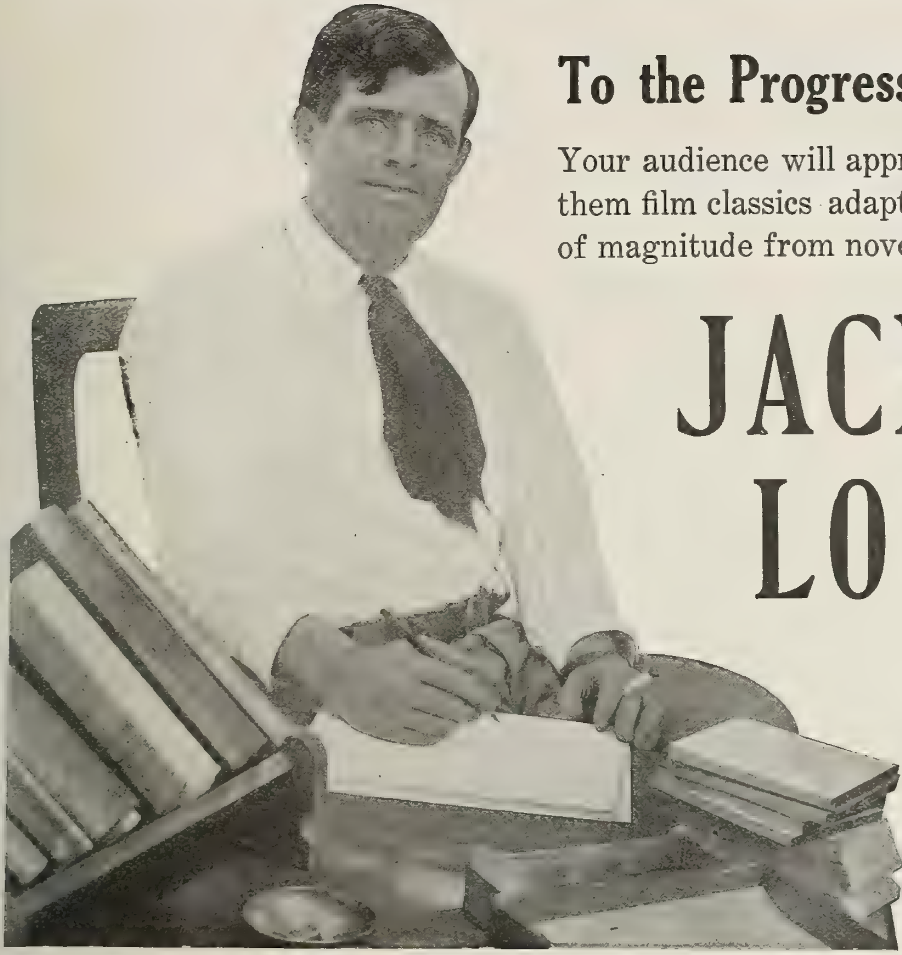
"A Good Sport." (Edison. Two Reels. Nov. 21.)—A very fine picture. The idea is clever and original and the action perfect. A kind of exposé of the inside of the "game." Mabel Trunelle, Herbert Prior, Gertrude McCoy, William West and Bigelow Cooper play the largest parts. An Englishman comes to America, arriving here pretty "down and out." He is very much of a dude, but gets a job at five dollars a day with a motion picture manufacturer. He works hard and becomes a leading man. His fiancée in England sees him in a picture kissing a girl and immediately sends for him. So he goes, leaving his leading lady. The caustic subtitles were especially good. A little knock was given the Censorship Board. The "Western" scene was particularly fine. Much laughter from the audience when they saw how simple the scenery is.

"The Pond Snail." (Patheplay. Split Reel. Nov. 21.)—Same reel with "Natives of Australia" and "In the Spanish Pyrenees." A splendid picture, showing the eggs and their growth under a powerful microscope. Even the heart, which is one one-thousandth of a millimeter in size, is plainly shown beating.

"In the Spanish Pyrenees." (Patheplay. Split Reel. Nov. 21.)—Same reel with "The Pond Snail" and "Natives of Australia." Beautiful scenery on top of high mountains is the chief attraction of this picture. Frozen lakes, 7,200 feet above sea-level, are very pretty.

"In the Fangs of Jealousy." (World Special Films Corporation. Two Parts. Made by the Paris Eclair Company.)—

"THE FANGS OF HATE"—RAMO FEATURES
Daredevil Dave jumps through court room window to waiting horse below.



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A perfect story, with clean action throughout. The photography is good and the acting excellent. A famous actress, under an assumed name, meets with an accident in front of the home of an author. They become too intimate for the wife to stand, and the actress leaves. Later they meet again in Paris and she agrees to produce the play of the author. It is a great success. The wife, jealous, substitutes ball cartridge for the blank ones used, and wounds the leading lady on the stage. She confesses her crime and all are reconciled in the knowledge that the husband was interested from business reasons only.

"Kenton's Heir." (Patheplay. Nov. 22.)—A good cast and photography is responsible for this "getting across." Robert, Kenton's son and heir, is disowned and goes away. Twenty years pass by and the old millionaire is dying. The doctor knows that should he obtain a glimpse of his son it would rally him. So another man, who looks like Robert, is substituted. The old man lives through and welcomes the stranger. Harold meets Marjorie, a relative, and they become engaged. The real son, Robert, is saved from committing suicide on his father's grounds by Harold. The latter confesses his part in the deception, but by consent holds his place in the family.

"A Proposal Deferred." (Edison. Nov. 22.)—Being the fifth story of "What Happened to Mary," from the Ladies' World. Captain Bradford and Mary again meet, this time in a legal proceeding. Bradford owns a mine which Mary believes to be her property. When the boy finds that Mary is the contestant he withdraws his claim and moves away. Mary, not knowing the reason, thinks of what might have been had he proposed. The photography is perfect. The same cast as heretofore.

"Pathe's Weekly, No. 69." (Pathe. Nov. 20.)—Children being taught in the Music School Settlement in New York shows the inside workings of a philanthropic idea. Views in the Panama Canal, the pictures of which have been accepted by the Government as official records, are timely. A new device used to identify automobiles in case of accident is demonstrated. The comic section of "Bud" Fisher was well received.

"Pathe's Weekly, No. 70." (Pathe. Nov. 24.)—The subjects taken are local exclusively, the photography beyond reproach. Maggie Teyte, the prima donna, dons a queer costume and calls it the ideal one for women. Moving nail-kegs and scrap-iron with large magnets in Texas is novel. The Y. M. C. A. campaign to obtain $4,000,000 is shown in the editorial section. The U. S. Cavalry in Texas drilling for emergencies, and repairing a telephone cable under the Hudson conclude the most interesting features.

SPECIAL FILM REVIEWS

"THE Price of Human Lives." (Edison. Dec. 2.)—Taken under the auspices and for the good of the National Association for the Study and Prevention of Tuberculosis, this picture by the Edison Company is bound to be of great value, and will materially assist the work of this and other philanthropical associations.

This picture, though showing how consumption may be avoided, deals more with the cure. It is in particular a great warning against the so-called medicines that "cure" the disease, and is shown in the form of a story. In this manner it is appealing to all, the moral being sufficiently plain to prevent quacks doing a lucrative business with those seeing the film.

Sallie Crute, Augustus Phillips, Frank McGlynn and Robert Brower play the leading parts in a most satisfactory manner.

Harry Bruce and Beth Cort are engaged to be married and are very happy. Beth's father, the manufacturer of "Concura," a consumption "cure," offers Harry a good position, which the latter accepts. Nellie Linn has a bad cold, and, in answer to an advertisement in the paper, buys a bottle of "Concura," believing that it will cure her. Beth also buys a bottle of her father's product, but as she is about to take it her father stops her. She is interested in social service work and in this pursuit she meets Nellie and Eddie, her sweetheart, in their tenement.

Having received a letter from a relative to the effect that her aunt had died as the result of using "Concura" instead of a proper remedy, she goes to the offices of the company to demand that they stop selling the fake. She is surprised to find that Harry and her father are the makers of the deadly drug and breaks her engagement. She finally gets a promise from her father to stop making the "cure" and they are again happy, as Harry turns "traitor" and becomes an ardent worker for the "Red Cross Stamp Movement." Needless to say, they are married.

Nellie and Eddie are cured of their illness through the kindness of Beth,

SCENE FROM "THE PRICE OF HUMAN LIVES"
Edison.

who sends them to the country, where the only cure works wonders, i. e., fresh air and sunshine with healthy food.

"The Duke's Talisman." (Gaumont. Four Reels and Prologue.)—Something similar to the "Prisoner of Zenda," and every bit as gripping and fine a story. Through four reels of perfect colored photography the action wends its way without the time lagging for a moment. You seem to forget your very presence and surroundings. A Duke being pursued by revolutionists is hidden by a farmer and his daughter. In parting he presents the girl with a ring by which she may ask any favor. Times get better and the Duke returns to his kingdom, where he sets a price on the head of the revolutionist. The girl loves the Duke's enemy and warns him of his danger. A Countess, who also loves the man, hides him from his relentless pursuers. Later, however, seeing that he loves the farmer's daughter, she tells his hiding place. He is captured. The girl goes to the Duke with his ring. He says the execution must go through, but it will be mock. So the man is apparently shot, but later "returns to life" and together they go away. The wonderful shades of colors used in this picture are worth much to see. It was a great pleasure for the writer to review such a film. The costumes are of Napoleon's time and are gorgeous.

"Trapped in a Forest Fire." (American.)—This one-reel production gives some splendid views of a forest fire, whose scorching flames spread and zigzag over the mountainside, destroying everything in its course. A story has been built by the American Company in which this devastation plays a big part.

Robert Newton, a young business man, and his mother give a houseparty at his shooting lodge in the Adirondack Mountains.

Among the invited guests are Vera Stanton, a young romantic girl, with whom Robert is in love, and Inez Tremain, who in her turn loves Robert. To complicate matters, Inez is loved by Tom Nevins, a friend of Robert.

Nevins proposes to Inez and is refused laughingly. While sitting on the veranda later on, Inez sees Robert and Vera start for a walk and follows them, overhearing Robert propose and being rejected because he was too practical.

Trying then to win Robert by fair means and failing because of his thoughts of Vera, she decides to remove Vera from his life. To this end she sends for Dick Graham, an adventurer friend of hers, to come and camp near them, thinking because of his dashing ways and Vera's romantic turn of mind he can win her. Graham is agreeable, as Vera is rich and he is looking for money.

A few days after his arrival Inez takes Vera to Graham's camp. Some time later Rover, who has been hunting, happens upon the scene and, being introduced to Graham, invites him to call.

Graham calls one evening and makes an appointment with Vera to meet her in a picturesque nook in the forest. On the evening of the appointment, while waiting to meet Vera, he passes the time smoking, throwing his half-smoked cigarette in the dry leaves. Arriving at the meeting place, he smells smoke and looking back sees the fire. He becomes panic-stricken and rushes to the shooting lodge, leaving Vera to her fate, as she arrives a few minutes afterwards.

SCENE FROM "TRAPPED IN A FOREST FIRE"
American.

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All is disorder at the lodge, Graham has alarmed everyone. The cars come on and, loaded to capacity, start for safety, Graham and Inez in the first car. Robert misses Vera. With her brother James and his friend, Tom Nevins, he goes in search of her. It is only after braving the scorching flames that he finds her hemmed in on all sides by the blaze. He returns to the lodge with her and she decides that she prefers a practical man.

"Zuza, the Band Leader." (Keystone. Two Reels.)—The best comedy that the Keystone Company has put out in a long time. Ford Sterling, the unequaled comedian (of his class) plays the lead and is supported by Mabel Normand. Both have exceptional opportunities for distinguishing themselves and take advantage of them. The band leader, composer of "The Chicken's Dream," is much beloved by all the ladies, to such an extent that it becomes monotonous. Mabel's lover causes all the excitement by trying to kill the leader. There are the usual chases, with action every moment.

"For the Family Honor," or "The Heart's Highway." (World Special Film Corporation. Two Reels.)—The scenes of this picture are laid among the snow-clad mountains of Switzerland, and consequently the views are wonderful. Local atmosphere is given by scenes depicting sleigh-riding and other sports. Two sisters and a brother are their father's idols. The son attends college in Paris, working his way through by playing the piano in a café. The younger sister elopes with a man who had helped her in an accident and goes to Paris. The man is also instrumental in assisting the brother, though the relationship between them is not known. When the older sister and brother call to thank Jean they meet their sister, who is now his wife. They are separated through the man's mother, who refuses her blessing. Later they are joined in a touching scene, when the son is very ill. Blanche was played by Rose Sylvaire, her sister by Josette Andriot, and Charles Krauss played Jean.

"Star of India" (Blache Features—four parts). With its opening and closing scenes laid in India, that land of mystery where Adventure is supposed to stalk unchecked, and New York used as the locale for the intervening scenes, this four-part film makes an excellent vehicle for several novel and startling features.

There are magnificent palace scenes, the Star of India, a huge diamond in the temple protected by serpents galore, and a blind priest, a race through the air on a slack wire, a den of thieves, a floooded sewer which snuffs out several lives, a fight on a mountain top, elephants and several other unusual elements.

The cast is good enough to ensure attention. Fraunie Fraunholz plays the male lead, Captain Kenneth, a military attache. Opposite him is Claire Whitney, of blond beauty and considerable ability. Others seen on the screen are James O'Neil, Theodore Burkhardt, Willie Boyd, Andrew Rogers, Joseph Levering, Fred English and Harold Baker.

When the story is told the many opportunities for the coveted thrill will be seen. Guarded in the Rajah's palace is an ugly idol with the Star of India in its forehead. This is an enormous diamond. It is gifted with the power of making all those who see it desire insanely to possess it. A military attache seeing the jewel, laboriously tunnels through the ground to the palace, steals the diamond, but is poisoned by one of the snakes guarding it, and eventually he dies.

The diamond falls into the hands of an American surveyor, who almost loses his life in getting it, for the stone is also coveted by his Hindu servant, who later follows him across the Atlantic with evil designs. When the surveyor's sweetheart sees the stone, she insanely desires it.

His rival undertakes to get it for her on the promise that she would marry him if he succeeded. Both he and the Hindu engage the same gang of crooks as assistants in their attacks on the surveyor. The diamond changes hands several times. Each man who temporarily gets it dies a horrible death. During the days of trial and struggles the lovers unite against the gang. The stone finally is returned to India, where it continues to glitter as "The Guiding Star of India."

All of the opportunities to make the feature a thriller are made the most of on the screen. The result is a four-part feature which richly justifies its length and name.

DANTE FEATURES MOVE

Dante Features, formerly located at 1 and 3 Union square, have removed to larger offices at 143 West Fortieth street, where they are in a better position to handle their increased bookings on their features, including "The Betrothal" and other big productions.

EASTERN BUYS SENSATIONAL FILM

The Eastern Feature Company, of 835 Broadway, has secured the state rights for Greater New York for "Lieutenant Daring and the International Jewel Thieves," in three parts. This is a highly sensational production.

BLINKHORN'S FEATURES SELLING FAST

Albert Blinkhorn's features have attracted considerable attention, and several large contracts have been drawn up. Last week William Hirshberg, of the General Film Company, of Chicago, signed a contract to take over the Turner Films and Hepworth's productions.

All of Blinkhorn's features for the Southern States were sold to W. I. Cherry, who was in town looking for some good productions. The feature films are going fast and but little territory remains unsold.

SCENE FROM "THE DUKE'S TALISMAN"
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A psychological romance, very intense and very beautiful.

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BUYS AMMEX FEATURES

Among the purchases of state rights on Ammex Western Features is that of the Universal Film Exchange, of New York City, for "The Barrier of Blood." The Consolidated Film Company, Ltd., of Montreal, has purchased the state rights on the same subject, and also on "The Fatal Reckoning." The second of the Ammex three-reel series will be "The Lucky Nugget."

KIMBERLY TO REPRESENT THANHOUSER

Paul Kimberley, of London, a recent visitor to New York, and who left with Phil Klein on the Mauretania on the famous all-star night, has surprised the London film trade by opening up an agency for the American Thanhouser Corporation.

ECLECTIC COLOR FEATURES

The Eclectic Film Company will release two plural reel feature films colored by the new Eclectic natural color process. They are "Toils of Villainy," in three parts, ready November 27, and "His Fatal Passion," ready December 11. The later release will set a new mark for color work in multiple reel features, as it is in five parts. Other productions are coming.

BEILISS FILM GOING FAST

State rights are reported as going fast on "The Terrors of Russia" or "The Freedom of Mendel Beiliss," which is handled by the Italian American Film Corporation. Lithographs have been turned out by the Acme Lithograph Company and are now ready for delivery, thanks to J. A. Guasman, of that concern.

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A feature comedy-drama especially adapted for the holidays. Henry Rosser, a clerk in a department store, wants to please his family by giving them a turkey. The novel means by which he secures the fowl and the unexpected interference by the police, forms a novel plot for this photographic and dramatic success. Irene Warfield, Richard C. Travers and E. H. Calvert featured. Heralds and posters now ready.

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A novel and eccentric comedy which will bring reams of laughter from your audiences. If you desire a picture with real comedy in it, book this one.

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"A ROMANCE OF THE HILLS"

A dramatic incident of a romance in the West. Beautiful photography prevails. Portrayal of the characters excellent.

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An unusual and interesting Western drama featuring the world's most popular photoplayer, G. M. ANDERSON.

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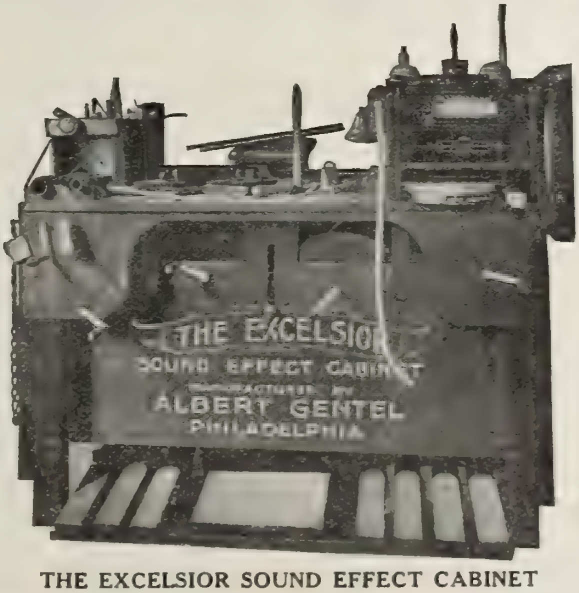

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See the Announcement of the SALES DIVISION of MOTION PICTURE NEWS on page 59 this issue.

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"Exchangemen and Their Troubles"

Is the title of a series of splendid articles to begin shortly in The Motion Picture News. We were greatly surprised to find, after reading some of the articles in this series already submitted, that there are so many different ways, as yet untried, by which exhibitors and exchangemen can co-operate to the profit of both.

It is really worth anyone's time to read these stories. The first will appear in an early issue.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 22—Griffard's Claw (2 parts—Dr.)
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.)
Dec. 6—A Tragic Experiment (Dr.)

AMERICAN

Nov. 20—The Tale of the Ticker (Com. Dr.)
Nov. 20—A Modern Steel Plant (Edu.)
Nov. 22—Calamity Anne's Dream (Com.) 1000
Nov. 24—The Occult (Dr.) 1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.) 1000
Dec. 1—American Born (2 reels—Dr.) 2000
Dec. 6—A Divorce Scandal (Dr.) 1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.) 1000
Dec. 11—His First Case (W. Dr.) 1000
Dec. 13—Armed Intervention (Com. Dr.) 1000
Dec. 15—Where the Road Forks (2 reel Dr.) 2000
Dec. 18—Personal Magnetism (Com.) 1000
Dec. 20—Fate's Round-Up (W. Dr.) 1000

BISON

Nov. 11—Madonna of the Slums (2 reel Dr.)
Nov. 15—"Laska" (2 reel Dr.)
Nov. 18—The Raid of the Human Tigers (3 reel Dr.)
Nov. 22—Winona's Vengeance (2 reel Dr.)
Nov. 25—The White Vaquero (2 reel Dr.)
Nov. 29—The War of the Cattle Range (2 reel Dr.)
Dec. 6—The White Squaw (2 reel Dr.)
Dec. 13—The Werewolf (2-reel Dr.)

BLINKHORN

Nov. 10—Kissing Cup (Hepworth—4 parts—Dr.)
Dec. 1—David Copperfield (Hepworth—7 parts—Dr.)
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.)

BRONCHO

Nov. 5—The Veteran (2 reels)
Nov. 12—The Imposter (2 parts—Dr.)
Nov. 19—The War Correspondent (2 parts—Dr.)
Nov. 26—The Reformation (Dr.)
Dec. 3—The Buried Past (Dr.)
Dec. 10—The Woman (Dr.)

CRYSTAL

Nov. 11—Baldy Belmont Wins a Prize (Com.)
Nov. 16—Out of the Grave (Dr.)
Nov. 18—Her Secretaries (Com.)
Nov. 18—Percy's New Mamma (Com.)
Nov. 23—The Cabaret Singer (Dr.)
Nov. 25—Hubby's New Coat (Com.)
Nov. 25—Baldy Belmont Lands a Society Job (Com.)
Nov. 30—The Convict's Daughter (Dr.)
Dec. 2—That Awful Maid
Dec. 2—The Installment Plan Marriage
Dec. 7—A Woman's Revenge (Dr.)
Dec. 9—Pearl's Hero (Com.)
Dec. 9—Baldy is a Wise Old Bird (Com.)
Dec. 14—First Love (Dr.)

DOMINO

Nov. 13—The Ghost (2 parts—Dr.)
Nov. 20—The Witch of Salem (Dr.)
Nov. 27—Belle of Yorktown (3 parts—Dr.)
Dec. 4—Devotion (2 parts—Dr.)
Dec. 11—The Filly (2 parts—Dr.)

AMMEX

Nov. 10—Barrier of Blood 2000
Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister 2000

DRAGON

(Formerly Ryno)

Sept. 19—Blindness of Courage 3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)
Nov. 15—Dare Devil Rescue (Special) 3000

ECLAIR

Nov. 12—Lade Babbie (3 reel Dr.)
Nov. 16—Unforseen Metamorphoses and Does Max Snore (Split)
Nov. 19—Partners (2 reel Dr.)
Nov. 23—Oh! You Rubber
Nov. 23—Soldiers Drilling in Turkestan
Nov. 26—A Son's Devotion (2 reel Dr.)
Nov. 30—Roaring Bill (Com.)
Nov. 30—One on Tooty (Com.)
Dec. 3—When Pierrot Met Pierrette (2 reel Dr.)
Dec. 7—Trouble on the Stage
Dec. 7—Magnetism—Magnets
Dec. 10—Over the Cliffs (3 reels)
Dec. 14—He Likes Things Upside Down
Dec. 14—Nutty Has a Romance

ECLECTIC

Oct. 30—The Doom of the Ocean 3000
Nov. 13—The Fatal Plunge 3000
Nov. 27—Toils of Villainy (3 parts)
Dec. 11—His Fateful Passion (5 parts)

F. R. A.

Nov. 14—Gallows of Gods 3000
Nov. 21—Outlawed 2300
Nov. 28—Secret of Adrianople 3600

FRONTIER

Nov. 15—The Bond that Binds (Dr.)
Nov. 20—Slim Becomes a Detective (Com.)
Nov. 22—The Double Cross (Dr.)
Nov. 27—Slim Proposes, But— (Com.)
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.)
Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.)
Dec. 13—Out of His Class (Dr.)

GAUMONT

Nov. 13—The Heart of a Doll (Com.)
Nov. 18—Monty and the Milkmaid (Com.)
Nov. 20—"Dear Oscar" Finances a Theatre (Com.)
Nov. 25—Mary Saves the Sculptor (Com.)
Nov. 27—The Little Peacemaker (Dr.)
Nov. 27—Gymnastics (Edu.)
Dec. 2—The Living Doll (Com.)
Dec. 4—Oscar, the Hermit (Com.)
Dec. 6—False News (Special) 2000

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature)
Dec. 9—Red Margaret, Moonshiner

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.)
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 21—Secret of the Old Cabinet 3000
Oct. 28—In the Bonds of Passion 3000
Nov. 21—Baptism of Fire 3000

IMP

Nov. 3—The Temptation of James (2 reel Dr.)
Nov. 6—The Old Parlor (1 reel Dr.)
Nov. 10—On Pine Mountain (Dr.)
Nov. 13—Levi and McGinnis Running for Office (2 reel Com.)
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)
Nov. 24—Jane's Brother the Paranoiac (Dr.)
Nov. 27—Night Shadows of New York (3 reel Dr.)
Dec. 1—Love versus Law (2 reel Dr.)
Dec. 4—Plain Jane (Dr.)
Dec. 8—The Return of Tony (Dr.)
Dec. 11—Time (2-reel Dr.)

ITALA (Features)

Oct. 9—The Gypsy Kiss 2200
Oct. 23—Queen's Jewels 3000
Nov. 27—Leap of Despair 3000

JOKER

Nov. 29—Lazy Louie (Com.)
Dec. 3—Mike and Jake in the Wild West (Com.)
Dec. 6—A Pair of Bears (Com.)
Dec. 6—Views of Yellowstone Park (Sc.)
Dec. 10—Mike and Jake in Mexico (1-reel Com.)
Dec. 13—The Joy Riders
Dec. 13—Waterfalls of Yosemite Valley

KAY-BEE

Nov. 14—Efficacy of Prayer (Dr.)
Nov. 18—The Claim Jumper (Dr.)
Nov. 21—Days of '49 (Dr.)
Nov. 25—The Maelstrom (Dr.)
Nov. 28—The Sign of the Snake (Dr.)
Dec. 2—The Revelation (Dr.)

KEYSTONE

Nov. 6—Louis' Sickness at Sea (Com.)
Nov. 10—Small Time Act (Com.)
Nov. 10—The Milk We Drink (Edu.)
Nov. 13—Wine (Com.)
Nov. 17—Our Children (Com.)
Nov. 20—A Muddy Romance (Com.)
Nov. 24—Fatty Joins the Force (Com.)
Nov. 27—Cohen Saves the Flag (Com.)

KOMIC

Feet

Nov. 13—An Affair of Honor (Com.)
Nov. 13—Biddy on Her Mettle (Com.)
Nov. 20—Making Himself a Hero
Nov. 20—Murphy's New High Hat (Com.)
Nov. 27—A Method In His Illness (Com.)
Nov. 27—The Man with a Razor (Com.)

LEWIS PENNANTS

Nov. 1—Taxicab 1098
Nov. 15—Decreed to Die

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Nov. 7—The Amateur Detective (Com.) 590
Nov. 7—Roman Rivers (Sc.) 312

LACLEDE

Nov. 25—The Pale-Faced Squaw 3000

MAJESTIC

Nov. 15—The Pitch that Defiles (Dr.)
Nov. 16—The Tomboy's Race (Dr.)
Nov. 18—L'Article 47 (2 parts—Dr.)
Nov. 22—No release
Nov. 23—The House in the Tree (Dr.)
Nov. 25—A Warm Welcome (Com.)
Nov. 29—An Accidental Clue (Dr.)

NESTOR

Nov. 19—The Golden Princess Mine (Dr.)
Nov. 21—An Elephant On His Hands (Com.)
Nov. 26—Hilda of the Mountains (Dr.)
Nov. 28—When He Lost to Win (Com.)
Dec. 3—The Brothers (Dr.)
Dec. 5—Locked Out at Twelve (Com.)
Dec. 10—Retribution (1-reel W. Dr.)
Dec. 12—Her Friend the Butler (Com.)

POWERS

Nov. 17—The Doctor's Orders
Nov. 21—A Stolen Identity (2 reel Dr.)
Nov. 24—Jimmy's Deception (Com.)
Nov. 28—A Seaside Samaritan (Dr.)
Dec. 1—When Joe Went West (Com.)
Dec. 5—Cross Purposes (Dr.)
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2-reel Dr.)

RAMO

Oct. 15—The Current (Dr.) 3000
Nov. 5—Wives 3000

PRINCESS

Nov. 7—Friday, the Thirteenth (Com.)
Nov. 14—Bread Upon the Waters (Dr.)
Nov. 21—A Shotgun Cupid (Com. Dr.)
Nov. 28—Her Right to Happiness (Dr.)

RELIANCE

Nov. 17—Two Men and a Mule (Series 4—Com.)
Nov. 19—A Man and a Woman (Dr.)
Nov. 22—Her Father's Daughter (Dr.)
Nov. 24—The Other Woman (Dr.)
Nov. 26—A Rough Diamond (Dr.)
Nov. 29—The Reporter's Scoop (Dr.)

REX

Nov. 16—The Blood Brotherhood (Dr.)
Nov. 20—Fires of Fate (2 reel Dr.)
Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)
Nov. 30—The Boob's Dream Girl (Com. Dr.)
Dec. 4—Thieves and the Cross
Dec. 7—James Lee's Wife (Dr.)
Dec. 11—By Fate's Decree (1-reel Dr.)
Dec. 14—The Mask (Dr.)

SOLAX

Oct. 31—Ish Gabibble (Com.) 1000
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THANHOUSER

Nov. 16—He Couldn't Lose (Com.)
Nov. 18—Baby's Joy Ride (Com. Dr.)
Nov. 21—The Clothes-Line Quarrel (Dr.)
Nov. 23—Their Great Big Beautiful Doll (Com.)
Nov. 25—The Blight of Wealth (2 parts—Dr.)
Nov. 28—Curfew Shall Not Ring To-night (Dr.)

VICTOR

Nov. 17—Forgotten Women (Dr.)
Nov. 21—Where the Hop Vines (Dr.)
Nov. 24—Back to Life (2 reel Dr.)
Nov. 29—Unto the Third Generation (3 reel Dr.)
Dec. 1—The Barrier of Bars (Dr.)
Dec. 8—The Dread Inheritance (2-reel Dr.)
Dec. 12—Hydraulic Mining (Edu.)

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BIOGRAPH

	Feet
Nov. 13—Mrs. Casey's Gorilla (Com.)	
Nov. 13—Mixed Nuts (Com.)	
Nov. 15—His Inspiration (Dr.)	
Nov. 17—A Cure for Suffragettes (Com.)	
Nov. 17—He's a Lawyer (Com.)	
Nov. 20—The Detective's Stratagem (Dr.)	
Nov. 22—By Man's Law (2 parts—Dr.)	
Nov. 24—All for Science (Dr.)	
Nov. 26—A Circumstantial Hero (Com.)	
Nov. 26—The Somnambulists (Com.)	
Nov. 29—The Blue or the Gray (Dr.)	
Dec. 1—How the Day Was Saved (Com.)	
Dec. 1—Bink's Vacation (Com.)	
Dec. 4—The Birthday Ring (Dr.)	
Dec. 6—In the Elemental World (Dr.)	

CINES

George Kleine

	Feet
Oct. 21—The Wheels of Justice (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II	
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special)	
Nov. 11—The Penalty (2 part Dr.)	
Nov. 18—For the Love of a Toreador (2 part Dr.)	
Dec. 9—The Stolen Legacy (2 parts—Dr.)	

EDISON

	Feet
Nov. 8—Elise (Dr.)	1000
Nov. 10—Camping with the Blackfeet (Des.)	500
Nov. 10—Seth's Woodpile (Com.)	500
Nov. 11—The Doctor's Duty (Dr.)	1000
Nov. 12—His Nephew's Scheme (Dr.)	1000
Nov. 14—The Phantom Signal (Dr.—Parts I & II)	2000
Nov. 15—Getting a Patient (Com.)	1000
Nov. 17—Nora's Boarders (Com.)	1000
Nov. 18—A Cause for Thankfulness (Dr.)	1000
Nov. 19—The Girl in the House-boat (Com.)	1000
Nov. 21—A Good Sport (2 parts—Com.)	2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.)	1000
Nov. 24—From Durban to Zululand (Sc.)	500
Nov. 24—Enoch and Ezra's First Smoke (Com.)	500
Nov. 25—The Vanishing Cracksman (Dr.)	1000
Nov. 26—A Sense of Humor (Com.)	1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.)	2000
Nov. 29—A Royal Romance (Dr.)	1000
Dec. 1—The South African Whaling Industry (Ind.)	500
Dec. 1—Wanted, a Burglar (Com.)	550
Dec. 2—The Price of Human Lives (Dr.)	1000
Dec. 3—The Thrifty Janitor (Com.)	1000
Dec. 5—Alexia's Strategy (Dr.)	2000
Dec. 6—What Shall it Profit a Man? (Dr.)	1000
Dec. 8—The Manicure Girl (Com.)	1000
Dec. 9—The Stolen Plans (Dr.)	1000
Dec. 10—The Joining of the Oceans (Sc.)	500
Dec. 10—Greedy George (Com.)	500
Dec. 12—Peg o' the Movies (Dr.)	2000
Dec. 13—The First Christmas (Dr.)	1000
Dec. 15—A Pious Undertaking (Com.)	1000
Dec. 16—The Actress (Dr.)	1000
Dec. 17—Falling in Love with Inez (Com.)	1000
Dec. 19—Within the Enemy's Lines (Dr.)	2000

ESSANAY

	Feet
Nov. 8—Broncho Billy's Secret (W. Dr.)	
Nov. 11—The Man Outside (Dr.)	
Nov. 12—The Last Laugh (Com.)	
Nov. 13—The New Schoolmarm of Green River	
Nov. 15—"Alkali" Ike's Auto (W. Com.)	
Nov. 18—The Lost Chord (Dr.)	
Nov. 19—The Usual Way (Com.)	
Nov. 20—The Cowboy Samaritan (W. Dr.)	
Nov. 21—The End of the Circle	
Nov. 22—Broncho Billy's First Arrest	
Nov. 25—The Little Substitute	
Nov. 26—Dollars-Pounds-Sense	
Nov. 27—The Naming of the Rawhide Queen	
Nov. 28—The Brand of Evil	
Nov. 29—Sophie's Hero	
Dec. 2—Autumn Love (Dr.)	1000
Dec. 3—Kitty's Knight (Com.)	1000
Dec. 4—A Romance of the Hills (Dr.)	1000
Dec. 5—The Pay as You Enter Man (Special—2 parts—Dr.)	2000
Dec. 6—Broncho Billy's Squareness (Dr.)	1000

KALEM

	Feet
Nov. 19—The Express Car Mystery (2 parts—Dr.)	2000
Nov. 21—The Laundress and the Lady (Com.)	
Nov. 21—The Dublin Horse Show (Topical)	
Nov. 22—Primitive Man (Dr.)	1000
Nov. 24—An Indian Maid's Strategy (Dr.)	
Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II	
Nov. 28—The Good Old Summer Time (Com.)	
Nov. 28—England's King at Liverpool (Top.)	
Nov. 29—In Peril of His Life (Dr.)	
Dec. 1—The Octoroon (Special 3 parts—Dr.)	3000
Dec. 3—The Cave Men's Ware (2 parts—Dr.)	2000
Dec. 5—While Father Telephoned (Com.)	
Dec. 5—Andrew Carnegie's Gift to the World (Top.)	
Dec. 6—The Footprint Clue (Dr.)	1000

LUBIN

	Feet
Oct. 28—Making Good	400
Oct. 28—Giving Bill a Rest	600
Oct. 30—The Rattlesnake (2 reels)	2000
Oct. 31—A Momentous Decision	1000
Nov. 1—When the Prison Doors Opened	1000
Nov. 3—The Double Chase (Com.)	1000
Nov. 4—Magic Melody (Dr.)	1000
Nov. 6—The Price of Victory (2 reel Dr.)	2000
Nov. 7—Cocoanut Industry (Edu.)	400
Nov. 7—Getting The Best of Dad (Com.)	600
Nov. 8—Hiawanda's Cross (Dr.)	1000
Nov. 10—The Pride of Battery B (Dr.)	1000
Nov. 11—A Miracle of Love (Dr.)	1000
Nov. 13—The Sea Eternal (2 reel Dr.)	2000
Nov. 14—When the Clock Stopped (Dr.)	1000
Nov. 15—Whose Is It? (Com.)	400
Nov. 15—Badly Wanted (Com.)	600
Nov. 15—Whose Is It (Com.)	
Nov. 17—The Two Fathers (Com.)	
Nov. 18—Shadows (Dr.)	
Nov. 20—Partners in Crime (Dr.)	
Nov. 21—His Chorus Girl Wife (Dr.)	
Nov. 22—The Harmless One (W. Dr.)	
Nov. 24—Just Cissy's Little Way (Com.)	
Nov. 25—Sick Father (Com.)	
Nov. 25—The Lost Switch (Com.)	
Nov. 27—A Waif of the Desert (2 reel Dr.)	
Nov. 28—The Scapegrace (Dr.)	
Nov. 29—Turning the Table (W. Dr.)	
Dec. 1—Melita's Sacrifice (Dr.)	1000
Dec. 2—The Hazard of Youth (Dr.)	1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.)	2000
Dec. 5—Some Flowers (Com.)	400
Dec. 5—An Interrupted Courtship (Com.)	600
Dec. 6—Her Father (Dr.)	1000
Dec. 8—The Smuggler's Daughter (Dr.)	1000
Dec. 9—An Enemy's Aid (Dr.)	1000
Dec. 11—Hydraulic Works on the Adda	400
Dec. 11—His Best Friend (Dr.)	1600

G. MELIES

	Feet
Oct. 30—A Japanese Shoemaker at Work (Typical)	
Nov. 6—Sydney and Its Harbor (Travel)	1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)	
Nov. 20—A Lemon Plantation (Ind.)	
Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu	1000

PATHE FRERES

	Feet
Nov. 11—Winter Sports in Switzerland	
Nov. 11—Siberia's Holy Lake	
Nov. 12—Lizard Lore	
Nov. 12—Coast of California (Sc.)	
Nov. 13—A Slave of Satan (2 parts)	
Nov. 13—Pathe's Weekly	
Nov. 14—The Slate Industry (Ind.)	
Nov. 14—Butterfly Preservation	
Nov. 15—In the Same Boat (Com.)	
Nov. 17—Pathe's Weekly	
Nov. 18—Mr. Gaston from Paris (Com.)	
Nov. 18—Flowers of Japan (Travel)	
Nov. 19—By Impulse (Com. Dr.)	
Nov. 20—The Green-Eyed Monster of Jealousy	
Nov. 20—Pathe's Weekly	
Nov. 21—Natives of Australia	
Nov. 21—The Pond Snail	
Nov. 21—In the Spanish Pyrenees	
Nov. 22—Kenton's Heir	
Nov. 24—Pathe's Weekly No. 70 (News)	
Nov. 25—The Shadow of Shame (Dr.)	
Nov. 26—The Elusive Turkey (Com.)	
Nov. 27—The Faithless Friend (Dr.) Parts I and II	
Nov. 27—Old Nurenberg, Germany (Travel)	
Nov. 27—Pathe's Weekly No. 71 (News)	
Nov. 28—Making Eight-Ton Ropes (Ind.)	
Nov. 28—The Capital of the Malay States (Travel)	
Nov. 28—Fashion's Law in Swiss Cantons (Col.)	
Nov. 29—The Blight (Dr.)	
Dec. 1—Pathe's Weekly No. 72 (News)	
Dec. 2—A Peasant Marriage in Hungary (Cus.)	
Dec. 2—Edible Fish of the Mediterranean	
Dec. 2—The Geysers of New Zealand (Sc.)	
Dec. 3—A Break for Freedom (Dr.)	
Dec. 4—Baseball's Peerless Leader (2 parts—Com.)	
Dec. 4—Pathe's Weekly No. 73 (News)	
Dec. 5—A Bear Escape (Com.)	
Dec. 6—Col. Heeza Liar in Africa (Novelty)	
Dec. 6—Glimpses of Pond Life (Zoology)	

SELIG

	Feet
Oct. 17—The Woman of the Mountains (Dr.)	1000
Oct. 20—The Finger-Print (2 reel Dr.)	2000
Oct. 21—Surf and Sunset on the Indian Ocean (Edu.)	500
Oct. 21—Dishwash Dick's Counterfeit (Com.)	500
Oct. 22—Dorothy's Adoption (Dr.)	1000
Oct. 23—Life for Life (Dr.)	1000
Oct. 24—Destiny of the Sea (Dr.)	1000
Oct. 27—The Pendulum of Fate	
Oct. 28—When May Weds December	
Oct. 29—Two Sacks of Potatoes	
Oct. 29—A Muddle in Horse Thieves	
Oct. 30—Old Doc Yac and the Artist's Dream	
Oct. 31—The Dangling Noose	
Nov. 4—Slipping Fingers	
Nov. 5—The Probationer	
Nov. 6—The Conversion of Mr. Anti	
Nov. 7—The Schoolmarm's Shooting Match	
Nov. 10—Phantoms (2 parts—Dr.)	2000
Nov. 11—Movin' Pitchers (Com.)	1000
Nov. 12—Trying Out No. 707 (Dr.)	1000
Nov. 13—The Child of the Prairie (Dr.)	1000
Nov. 14—A Cure for Carelessness (Com.)	
Nov. 14—The Matterhorn, Switzerland (Travel)	
Nov. 17—The Escape of Jim Dolan (2 part Dr.)	2000
Nov. 18—The Port of Missing Women (Dr.)	1000
Nov. 19—The Touch of a Child (Dr.)	1000
Nov. 20—An Actor's Romance (Dr.)	1000
Nov. 21—Outwitted by Billy (Dr.)	1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II)	
Nov. 25—Mounted Officer Flynn (Dr.)	
Nov. 26—Cupid in the Cow Camp (Com.)	
Nov. 27—A Message from Home (Dr.)	
Nov. 28—The Supreme Moment (Dr.)	
Dec. 2—The Rustler's Reformation	
Dec. 3—Within the Hour	
Dec. 4—Grandaddy's Boy	
Dec. 5—Northern Hearts	

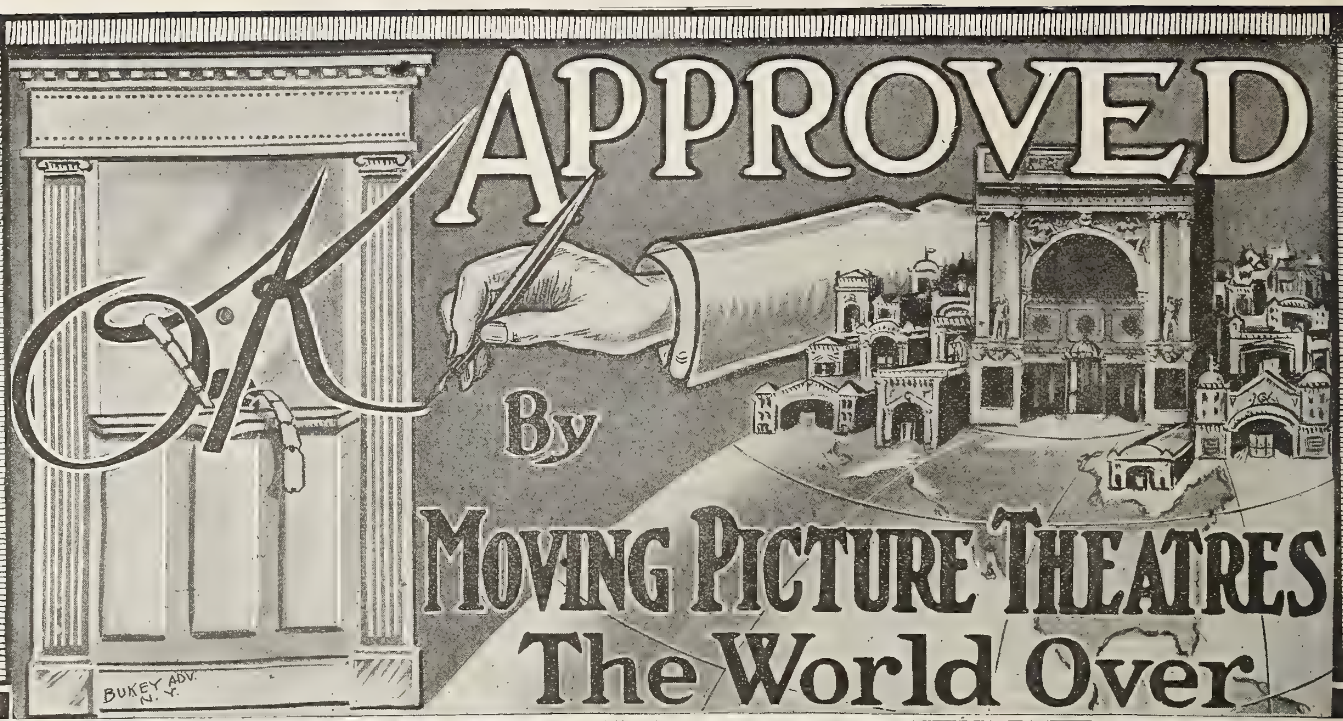
URBAN ECLIPSE

George Kleine

	Feet
Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)	

VITAGRAPH

	Feet
Oct. 25—The Next Generation (2 Part Special)	
Oct. 27—At the Sign of the Lost Angel	
Oct. 28—In the Shadow	
Oct. 29—Father's Hatband	
Oct. 30—Bianca	
Oct. 31—Fatty's Affair of Honor	
Oct. 31—Performing Lions	
Nov. 1—The Warmakers (2 part Special)	
Nov. 3—The King's Man	
Nov. 4—His Silver Bachelorhood	
Nov. 5—The Hoodoo Umbrella	
Nov. 5—Scenic	
Nov. 6—A Broken Melody	
Nov. 7—Flaming Hearts	
Nov. 8—The Diver (2 part Special)	
Nov. 10—Thieves	
Nov. 11—The Right Man	
Nov. 12—Fellow Voyagers	
Nov. 12—Scenic	
Nov. 13—Their Interest in Common	
Nov. 14—Fanny's Conspiracy	
Nov. 15—Miss Tomboy (2 part Special)	
Nov. 17—Tangled Threads	
Nov. 18—His Last Fight	
Nov. 19—Why I Am Here	
Nov. 20—The Sale of a Heart	
Nov. 21—The Schemers	
Nov. 22—Whimsical Threads of Destiny (2 part Special)	
Nov. 24—Mary Jane	
Nov. 25—The Swan Girl	
Nov. 26—An Elopement at Home	
Nov. 27—The Cure	
Nov. 28—Betty in the Lion's Den	
Nov. 29—The Golden Pathway (2 part Special)	
Dec. 1—A Game of Cards (Dr.)	1000
Dec. 2—The Wreck (3 parts—Dr.)	3000
Dec. 3—A Pair of Prodigals (Com.)	
Dec. 3—The Coliseum of Rome	
Dec. 4—The Swan Girl (Dr.)	1000
Dec. 5—A Lesson in Jealousy (Com.)	1000
Dec. 6—Beauty Unadorned (2 parts—Com.)	2000



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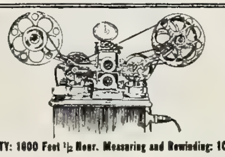

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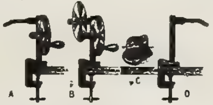

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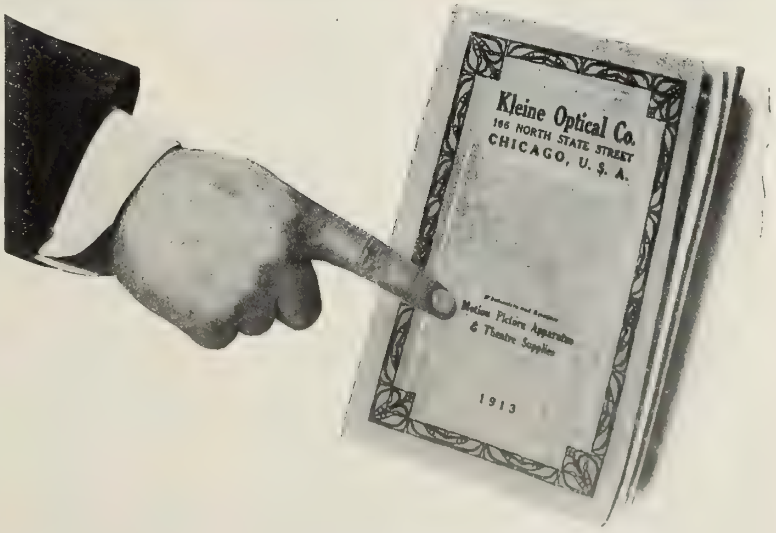

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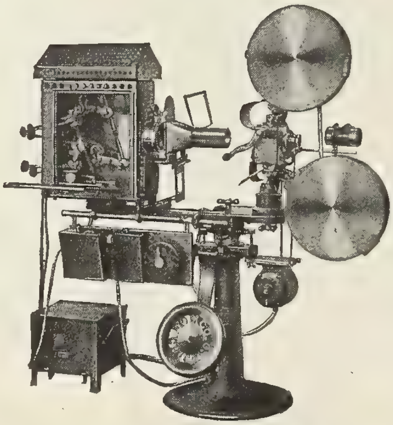

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December 4
Rogues' Gallery—San Francisco Celebration
December 8
Ride for a Bride
December 11
The Horse Thief
December 15
The Gusher
December 18
Fatty's Flirtation—Protecting San Francisco From Fire
December 20
His Sister's Kids

BRONCHO HEADLINERS

November 26	The Reformation
December 3	Buried Past
December 10	The Frame Up
December 17	The Open Door
December 24	Her Father's Story
December 31	The Woman

DOMINO WINNERS

November 27	Belle of Yorktown (3 reels)
December 4	The Filly
December 11	Devotion
December 18	The Curse
December 25	True Irish Hearts

KAY-BEE FEATURES

November 28
The Sign of the Snake
December 2
The Revelation
December 5
The Long Portage
December 9
Her Legacy
December 12
Soul of the South
Two Reels
December 19
The Pitfall
Two Reels

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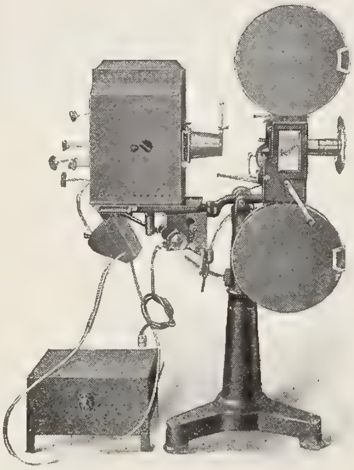

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You KNOW What the MUTUAL Is Going to Do

Big Advertising always has one SURE result:

It Makes Everybody Want to See
THE THING ADVERTISED

That's why millions of people, all over this Continent, are now asking where they can see the "MUTUAL MOVIES."

And they are hunting the Theatres that show

"The Sign of the Wing-éd Clock"

They are asking to see the "Funny Fat Man," the "Two Men and a Mule," and they will keep asking for "The Mutual Girl," for months to come.

When EVERYBODY is asking to SEE the "MUTUAL MOVIES" that is the Sign YOU want over your theatre.

Get the MUTUAL Service; hang up the MUTUAL Banner, and "The Sign of the Wing-éd Clock."

And get the CROWDS into YOUR Theatre, with the help of this BIG ADVERTISING, that is yours *absolutely free.*

BRANCHES IN 49 CITIES **MUTUAL FILM CORPORATION** NEW YOR

THE ONLY WAY

These are perilous times for the Exhibitor. One false step is likely to put him out of the running altogether, or to give his competitors a chance to gain a lead that can be made up again only by a wonderful rally or a shower of luck.

The exhibitor's field has changed to a wilderness. The entrance is "wide open." It never was so "wide" before. But the honest guide that points the one sure pathway is obscured by a hundred and one new sign posts of indirection to new and strange by-paths. Many of these by-paths start with tempting stretches of fine macadam and lead to a dismal swamp. Others wind and twist and end up close to where they start, while some are mere blind lanes, seemingly without end, coaxing the traveler on and on until he drops of sheer exhaustion. Right down through the centre of the woods, along a safe, dry ridge, is the *straight*, unfaltering pathway through to the palace of success. It is worn smooth and hard with the tramping of many feet. It is broad enough for all, and easy passing for those who keep their wits about them. Yet truly, these are perilous times.

The wide open gateway is the so-called "open market", the strange misleading by-paths are the overnight "features", and harum-scarum programs of unskilled "manufacturers". The bewildering new sign posts are the extravagant promises of their advertisements. The dismal swamp is debt; the track that doubles back to where it starts is the show that works on for mere expense, and the "blind lane" is the losing show that coaxes its stubborn owner on and on until he goes plum broke and stops for good and all.

The one safe, smooth, well beaten pathway direct to success, the first and last one through the wilderness, is *Licensed Service*. It was laid by the pioneers—the giants of the Motion Picture game—The *first* and *ever the leading* makers of high class films.

The grand army of successful exhibitors followed this path. The guide was General Film.

General Film Company, (Inc.)
200 Fifth Avenue New York

Coming!

THE GREATEST OF RECENT NEW YORK THEATRICAL SUCCESSES

Charles Klein's

gripping drama

The Third Degree

made by the Lubin Manufacturing Company with a special cast.

FIVE REELS

Controlled Exclusively by the General Film Company (Inc.)

Write your nearest exchange for full particulars

General Film Company (Inc.)

Special Feature Dept.

71 West 23d Street New York

?

QUESTION

Where Can We Meet?

The Manufacturers The Distributors
The Photo-Players The Exhibitors
and 5000 Motion Picture Fans

ANSWER

At the Third Annual Entertainment and Ball of the Motion Picture Exhibitors' Association of Greater New York, held at Terrace Garden, on Monday Night, December 15th.

THE BALL OF THE SEASON

Cast off business and dull
care and Be Happy

WAR
ON THE GRIDIRON

A Battle Royal in Which the Army Conquered

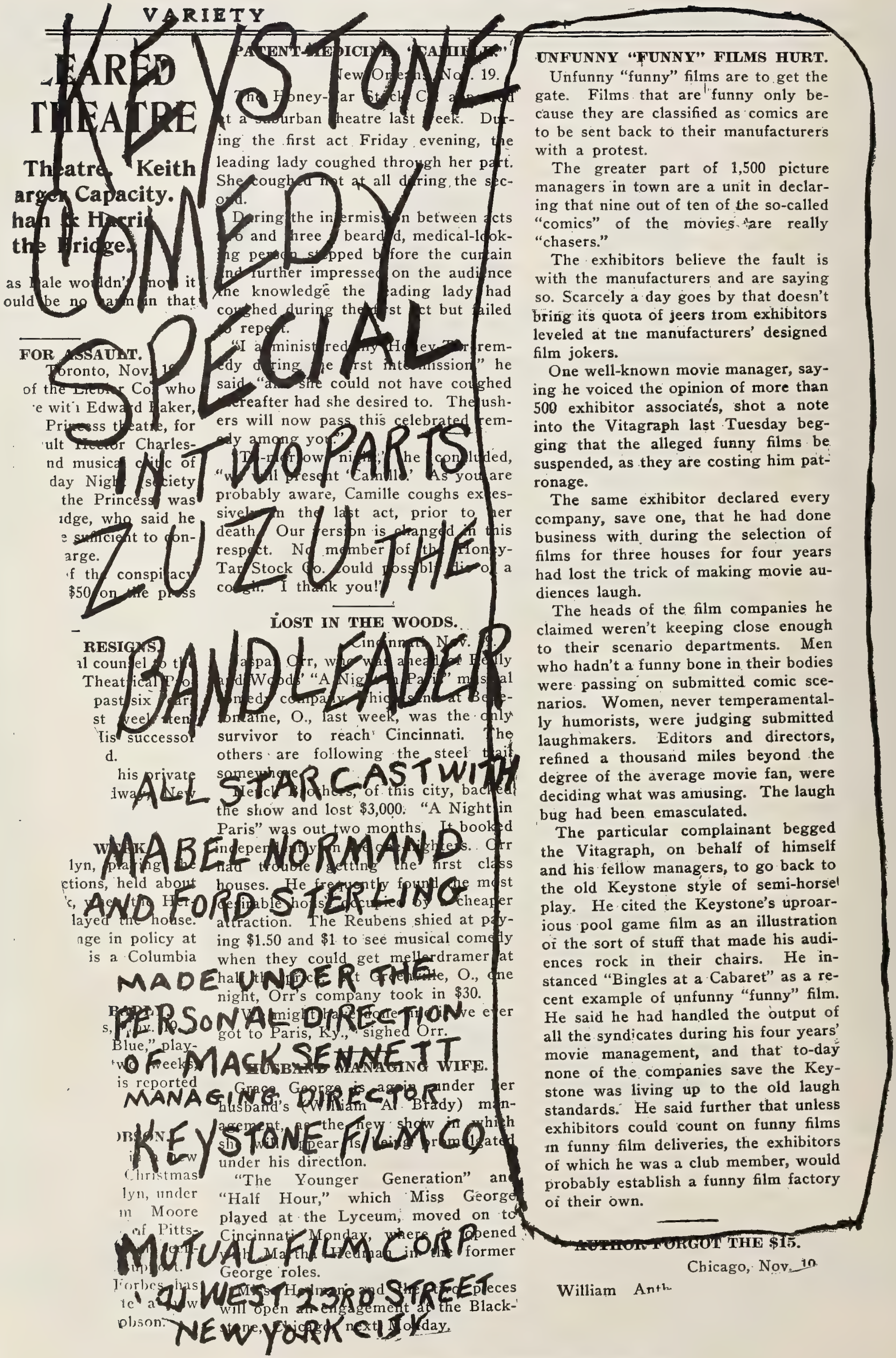
PRESIDENT WILSON **Secretary of War Garrison**
Secretary of Navy Daniels **Army Maneuvers**
Navy Drills **The Forward Pass**
Army Jubilee after the game

Are a few of the wonderful scenes in this 2,000 foot feature. Price 12c per foot. Special exclusive territory inducements.

Renting direct in territory not sold.

Beautiful one and three sheet lithographs, 10c sheet. Wire order and deposit or date of booking desired.

Commercial Motion Pictures Co., Inc.
102 WEST 101st STREET -:- NEW YORK CITY



KEYSTONE COMEDY SPECIAL
IN TWO PARTS
ZUZU THE BANDLEADER
ALL STAR CAST WITH
MABEL NORMAND
AND FORD STERLING
MADE UNDER THE
PERSONAL DIRECTION
OF MACK SENNETT
MANAGING DIRECTOR
KEYSTONE FILM CO.
MUTUAL FILM CORP
71 WEST 23RD STREET
NEW YORK CITY

VARIETY

EARED THEATRE

**Theatre. Keith
arger Capacity.
han & Harris
the Bridge.**

as Hale wouldn't know it
ould be no harm in that

FOR ASSAULT.

Toronto, Nov. 1
of the Liebler Co. who
e with Edward Baker,
Princess theatre, for
ult Hector Charles-
nd musical critic of
day Night Society
the Princess, was
idge, who said he
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f the conspiracy
$50 on the press

RESIGNS.

al counsel to the
Theatrical Pro
past six years
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dward, New

WEEK.

lyn, playing the
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nge in policy at
is a Columbia

BABY.

s, Nov. 19.
Blue," play-
two weeks,
is reported

OBSON.

in a new
Christmas
lyn, under
m Moore
of Pitts-
support.
Forbes has
te a new
obson.

PATENT-MEDICINE "CAMILLE."

New Orleans, Nov. 19.

The Honey-Tar Stock Co. appeared at a suburban theatre last week. During the first act Friday evening, the leading lady coughed through her part. She coughed not at all during the second.

During the intermission between acts two and three a bearded, medical-looking person stepped before the curtain and further impressed on the audience the knowledge the leading lady had coughed during the first act but failed to repeat.

"I administered my Honey-Tar remedy during the first intermission" he said "and she could not have coughed thereafter had she desired to. The ushers will now pass this celebrated remedy among you."

"To-morrow night," he concluded, "we will present 'Camille.' As you are probably aware, Camille coughs excessively in the last act, prior to her death. Our version is changed in this respect. No member of the Honey-Tar Stock Co. could possibly die of a cough. I thank you!'"

LOST IN THE WOODS.

Cincinnati, Nov. 19.

Jasper Orr, who was ahead of Reilly and Woods' "A Night in Paris" musical comedy company, which stranded at Bellefontaine, O., last week, was the only survivor to reach Cincinnati. The others are following the steel trail somewhere.

Heuck Brothers, of this city, backed the show and lost $3,000. "A Night in Paris" was out two months. It booked independently in the one-nighters. Orr had trouble getting the first class houses. He frequently found the most desirable houses occupied by a cheaper attraction. The Reubens shied at paying $1.50 and $1 to see musical comedy when they could get mellerdramer at half the price. At Greenville, O., one night, Orr's company took in $30.

"We might have done fine if we ever got to Paris, Ky.," sighed Orr.

HUSBAND MANAGING WIFE.

Grace George is again under her husband's (William A. Brady) management, as the new show in which she will appear is being promulgated under his direction.

"The Younger Generation" and "Half Hour," which Miss George played at the Lyceum, moved on to Cincinnati Monday, where it opened with Martha Hedman in the former George roles.

Miss Hedman and the two pieces will open an engagement at the Blackstone, Chicago, next Monday.

UNFUNNY "FUNNY" FILMS HURT.

Unfunny "funny" films are to get the gate. Films that are funny only because they are classified as comics are to be sent back to their manufacturers with a protest.

The greater part of 1,500 picture managers in town are a unit in declaring that nine out of ten of the so-called "comics" of the movies are really "chasers."

The exhibitors believe the fault is with the manufacturers and are saying so. Scarcely a day goes by that doesn't bring its quota of jeers from exhibitors leveled at the manufacturers' designed film jokers.

One well-known movie manager, saying he voiced the opinion of more than 500 exhibitor associates, shot a note into the Vitagraph last Tuesday begging that the alleged funny films be suspended, as they are costing him patronage.

The same exhibitor declared every company, save one, that he had done business with during the selection of films for three houses for four years had lost the trick of making movie audiences laugh.

The heads of the film companies he claimed weren't keeping close enough to their scenario departments. Men who hadn't a funny bone in their bodies were passing on submitted comic scenarios. Women, never temperamentally humorists, were judging submitted laughmakers. Editors and directors, refined a thousand miles beyond the degree of the average movie fan, were deciding what was amusing. The laugh bug had been emasculated.

The particular complainant begged the Vitagraph, on behalf of himself and his fellow managers, to go back to the old Keystone style of semi-horseplay. He cited the Keystone's uproarious pool game film as an illustration of the sort of stuff that made his audiences rock in their chairs. He instanced "Bingles at a Cabaret" as a recent example of unfunny "funny" film. He said he had handled the output of all the syndicates during his four years' movie management, and that to-day none of the companies save the Keystone was living up to the old laugh standards. He said further that unless exhibitors could count on funny films in funny film deliveries, the exhibitors of which he was a club member, would probably establish a funny film factory of their own.

AUTHOR FORGOT THE $15.

Chicago, Nov. 10.

William Anth-

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Distinctive Projection

Few motion picture projecting machines are distinctive and few depict the perspective of the picture.

The machine that is not distinctive is lost in the grey mass of mediocrity.

Power's Cameragraph No. 6A

Meets every requirement, is distinctive in every sense of the word and noticeably distinctive in the clearness of its projection.

Our projectors have met with such phenomenal success that it would be an injustice to yourself and patrons to think of installing other than the POWER'S PERFECT PROJECTOR.

Send for catalog

NICHOLAS POWER COMPANY
88-90 Gold Street **New York City**

STATE RIGHT BUYERS ORDER NOW

The Hero of a Nation

BAR-COCHBA

IN SIX REELS

THE MOST SPECTACULAR PHOTO PLAY EVER PROJECTED

READY FOR RELEASE

Greatest Assortment of Paper, Heralds, Photos, Special Music

Territory Going Fast

WE HAVE MOVED

KINDLY TAKE NOTICE OF OUR NEW ADDRESS

The SUPREME FEATURE FILM CO., Inc.

145 WEST 45th STREET, NEW YORK CITY

Phones: Bryant, 6690-6691 Rooms, 1008-1009

LUBIN FILMS

LOOK FOR OUR MULTIPLE REELS EVERY THURSDAY

"A SON OF HIS FATHER"
A dramatic Western story of the gambling rooms.
Two-Reel Thursday, December 18th

"THE PARASITE"
Three-Reel Thursday, December 25th
A powerful story of blackmailers' operations.

Five Releases Each Week

"AN ENEMY'S AID"
1,000 Feet Tuesday, December 9th
A melodrama of the mines, treachery punished and love triumphant.

"HYDRAULIC WORKS ON THE ADDA"
400 Feet Thursday, December 11th
A demonstration of marvelous engineering.

"HIS BEST FRIEND"
1,600 Feet Thursday, December 11th
A beautiful comedy drama with a story of loyal friendship.

"LIFE, LOVE AND LIBERTY"
1,000 Feet Friday, December 12th
Excellent story of the Mexican war, very picturesque.

"THE REAL IMPOSTOR"
400 Feet Saturday, December 13th
A good joke on a mock duke; he was only a waiter.

"A PILL BOX CUPID"
600 Feet Saturday, December 13th
Thin people and fat people get the pills mixed.

"WHEN THE WELL WENT DRY"
400 Feet Monday, December 15th
A clever ruse by which papa gets the well dug out.

"A MASKED MIX-UP"
600 Feet Monday, December 15th
The loan of a masquerading costume causes a bad mix-up.

LUBIN Five Color Posters, One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio.

LUBIN

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

LUBIN

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AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES
PICTURE THEATRE EQUIPMENT CO.
THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA
21 EAST 14th STREET, NEW YORK CITY
CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.
WE EQUIP MOTION PICTURE THEATRES COMPLETE

DID IT OCCUR TO YOU
That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?
WHEN YOU BUY, BUY QUALITY
MIRROROIDE SCREENS AND CURTAINS
PATENTS PENDING
Are Sold at a Price None of our Competitors dare Make Because We Have the Factory Facilities to Make in Quantities and Know How. We Would Rather Make Small Profits and Large Sales Than Large Profits and Few Sales.
REGARDING QUALITY
Our Screens are made of Canvas. Coating is Metalized Glass. Sold Under A Positive 5 Year Guarantee. It Won't Crack, Peel or Turn Black. Tints Optional With You, Silver White, Silver Flesh, Silver Amber.
SURFACE FINISH
Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.
BELIEVE THE EVIDENCE OF YOUR OWN EYES
Let Us Send You Our Large Free Samples. Makes us show You.
THE J. H. GENTER CO., Inc. **Newburgh, N. Y.**

MISS FLORENCE TURNER, OF THE "TURNER FILMS"

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII · December 13, 1913 · Number 23

TYPOGRAPHY IN ADVERTISING

BUYING space is one thing; and filling it is quite another.

* * *

OFTENTIMES the advertiser is inclined to believe that his effort ends with the space he orders and its position; it is up to the publication then to give the hoped-for results.

* * *

AS a matter of fact the effort just *begins* with the purchase of space.

* * *

I KNOW of one trade-journal advertiser—a very successful one—who spends more money in filling his space than in buying it.

* * *

HE goes to such an extreme, in fact, that most people would regard him as wildly extravagant. But his copy is so unique, so striking, so powerful that his single page actually dominates the entire advertising section of every journal he uses.

* * *

I REFER to "Klaxon" advertising. There is no better.

* * *

IN filling space, the idea, the copy, the art work are of great importance.

* * *

BUT there is one effect too generally overlooked; that is *typography*. You will note I put this in italics—for emphasis. That's typography.

* * *

THE Germans are way ahead of us in the field. Many of their printers are artists—as they should be.

* * *

BUT we are creeping up on them.

* * *

I KNOW of one young man in New York who gets six dollars an hour as a consulting typographist. He gets it—from a number of keen advertisers—because he knows typography and because few printers do.

* * *

HE will take a printed page—the kind that makes you wrinkle your brow before you begin to read it—and transform it. When he gets through you read it with a smile. He makes you *want* to read it.

* * *

FOR several years he worked for an advertising agent—with the result that you could tell this agent's copy at a glance wherever you saw it. Advertising men knew at once every time this agent acquired a new client. Every bit of copy put out had a rare quality of distinction.

* * *

"WHY is it," asked another agent, "that your copy is always just above mine? I pay more money for copy and art work than you do."

* * *

THE other agent smiled and kept his secret.

* * *

THE answer was—typography.

* * *

THE creed of this typographist is delightfully simple. He merely says: "Make it easy to read." But few know how to do this.

* * *

HIS art—and it is an art—is not the addition of matter but on the contrary the utter elimination of everything that is superfluous. He will construct an inexpensive booklet out of two kinds of type and a ten-point rule in red. But if you put it side by side with a heavily embossed, four-color booklet of one hundred times the cost you will pick up the little booklet *first* and read it through—and again.

* * *

JUST two kinds of type and a red rule!

* * *

BUT they are the *right* kind of type—for the *kind* of booklet. They make just the *right* combination—for the eye. They are spaced *right;* they vary at just the *right* moment; they have just the right margins. And on some pages there is just one—or no words at all—to please or rest the eye. And there are rare tricks of type and rule effects.

* * *

IT sounds easy, but it is an art.

* * *

"MAKE it easy to read."

* * *

THAT is the secret of why—when the reader looks through the advertising pages—he will select one and settle down to read it with a smooth brow and a thoughtful mind—of why he will scowl, mentally or physically, at a page black and indigestible with a mass of different type, each of which swears at the other.

* * *

AND that is why the one page will pull results for the advertiser and the other will fall flat.

PATENTS COMPANY PILES UP EVIDENCE

J. Stuart Blackton, Thomas Armat, Frederick A. Anthony, Thomas W. Stephens, L. W. Atwater and Several Exchange Men and Exhibitors on the Stand

CUMULATIVE evidence, along the lines previously followed by the defense, was introduced by the Motion Picture Patents Company at considerable length this week when the hearings in the Federal anti-trust suit were resumed.

J. Stuart Blackton, secretary of the Vitagraph Company of America; Harry Marsey, a Buffalo exhibitor; L. W. Atwater, of the Nicholas Power Company; J. A. Schuchert, manager of the Buffalo branch of the General Film Company; Charles F. Haring, a Jersey City exhibitor; Matthew Hansen, a Yonkers exhibitor; Robert Etris, manager of the Twenty-third street branch of the General Film Company in New York City; Frederick A. Anthony, of the E. and H. T. Anthony Company; Thomas W. Stephens, president of the Ansco Company; Harry Schwalde, manager of the General Film Company's Philadelphia branch; Abraham Greenberg, a Camden, N. J., exhibitor, and Edward M. A. Super, a Bristol, Pa., exhibitor, were the witnesses on Monday, Tuesday and Wednerday.

J. Stuart Blackton was the first witness on Monday. Under direct examination by Charles F. Kingsley he took up an old suit brought in September, 1900, by the Edison Company against the Vitagraph Company of America, and Walter Arthur, as its general manager, over motion picture cameras.

After the suit had been filed, Mr. Blackton said, the Vitagraph Company made negatives, turned them over to Edison and, in return, received a royalty on the sale of positive prints. A memorandum was introduced concerning the sale of tropical films of the Galveston flood.

* * *

THIS agreement with Edison was terminated by Edison in January, 1901. Litigation started later and continued through 1905, 1906 and 1907. Mr. Blackton then talked a while on the Armat suits, after which he was excused until the Tuesday afternoon session.

Harry Marsey, owner of the Happy Hour Theatre at 525 Main street, Buffalo, was the next witness. He told of his six years' experience, and said that in 1907 film service was poor, that he couldn't keep his program clear or safely advertise films in advance of their showing. These conditions have now been remedied, he said,

L. W. Atwater, of the Nicholas Power Company, was the first witness Monday afternoon. He talked first about prices and models of projection machines. He said that the output of the Nicholas Power Company is the largest of any company, from four to five thousand a year.

J. A. Schuchert, manager of the Buffalo branch of the General Film, came next. He formerly owned the Buffalo Film Exchange, which he sold to the General Film. He expressed himself as pleased with the transaction and talked of the improvement in trade conditions since 1908.

On Tuesday Mr. Schuchert opened the session with a discourse on booking systems.

Next came Charles F. Haring, an exhibitor of six years' standing, who is interested in several theatres. They are the Palace, 49 Seventh avenue, Brooklyn; the Airdome, 425 Fourteenth street, Brooklyn; the National, Bleecker street and Central avenue, Jersey City; the New Amsterdam, 100 Summit avenue, West Hoboken; the Arena, John street and Bergen avenue, Union Hill; the Airdome, 448 Central avenue, Jersey City, and a theatre now being built at 176th street and St. Nicholas avenue, New York City. He said that his competitors are furnished with pictures by the Greater New York Film Rental Company before he shows them after advertising them. He talked on trade conditions.

Matthew Hansen, of 566 West 180th street, New York City, came next. He is the manager of the Square Amusement Company of Yonkers, which operates the Getty Square, New Empire and New Star Theatres in Yonkers.

* * *

ROBERT ETRIS, of 1033 East Thirty-fifth street, Brooklyn, manager of the Twenty-third street branch of the General Film since May, 1911, followed Hansen. He was with the Lubin Film Service for three years, and said that the unsettled conditions before the formation of the General Film Company hindered business.

The next two witnesses were Frederick A. Anthony, of Hackensack, of the E. and H. T. Anthony Company, which bought the Latham loop patent issued in 1902 for $11,000, and Thomas W. Stephens, president of the Ansco Company, which absorbed the Anthony concern and a banker, a member of the firm of A. T. W. Stephens, of 2 Wall street. Both of these men talked on patents. They said they prosecuted the Latham suit until they "went broke" and so could do nothing.

J. Stuart Blackton, recalled for a short time, talked of old Edison and Armat suits. J. A. Schuchert was recalled for a short cross-examination.

On Wednesday a witness was Harry Schwalde, manager of the Philadelphia branch of the General Film Company since June, 1910 or 1911. He formerly owned the Electric Theatre Supply Company, of 44 North Tenth street, which he sold to the General Film. He was pleased with the deal, he said. He talked on trade conditions, taking a rap at scenic subjects in which he saw no profit.

Another witness was Abraham Greenberg, who owns the two largest motion picture theatres in Camden, N. J., and Edward M. A. Super, an exhibitor from Bristol, Pa. Both added their voices to the testimony of other exhibitors.

Thomas Armat, owner of the Armat patents applying to projection machines told of his troubles through lawsuits. Although he once had Biograph and Edison enjoined he "went broke" through paying for lawsuits. An adjournment was taken until Friday afternoon.

TOO REALISTIC A SCENE

New York newspapers have been carrying many articles involving Miss Dorothy Landers, one of the leading women in "The Pleasure Seekers," now playing at the Winter Garden, and a villain who, upon being repulsed, tried to shoot her, but failed when the revolver wouldn't go off, and received a trouncing for his pains.

There really was no cause for alarm, as here is how it happened: The Commercial Motion Pictures Company is now putting on features and, by permission of the Winter Garden management, was granted permission to take a shooting scene at the stage door. The press agent of "The Pleasure Seekers" scented a chance for a story, and sent in a call for the ambulance, while Jack Noble, director, and Jack Hopkins, villain, were rehearsing. Just as the picture was being taken the clanging of the bell notified the crowd that the ambulance and police were on the job. The crowd was quickly dispersed and Hopkins arrested, but when it was proved that the gun he carried was a toy glass pistol he was released.

The Commercial Motion Picture Company seems to have the right idea in securing appropriate stage settings.

BALKAN WAR PICTURES IN DEMAND

The success of "The Secret of Adrianople," a feature subject of the Film Releases of America, has necessitated a cable to Europe for more copies.

This Balkan War subject has been claimed by feature exhibitors to be one of the best money-getters they have handled in months. The Consolidated Film Company, Ltd., of Canada, have acquired the territorial rights to the production in the Dominion, and expect to be confronted with a large demand.

METEORIC McENNERY

TWO or three months ago a young Englishman stepped upon a steamship pier in the city of New York and took a look at the skyscrapers and other things which that town has to show the stranger. He was practically unknown in the motion-picture trade; he was sadly deficient in technical knowledge, and he had no one to advise him where to begin. But he had in his pocket the American selling rights to "A Message from Mars," and a big fund of energy, resourcefulness and "get there" ability under his hat, a combination that is a winner anywhere.

HE USED TO BE A COWBOY!

It proved a winner in New York and the rest of the country and James McEnnery cleaned up close to $30,000 in a few short weeks. In less than two months Mr. McEnnery sold the rights to "A Message from Mars" in practically every state of the union, and cleared a profit far beyond his own dreams, let alone those of his associates.

Now Mr. McEnnery, who is the American representative of the United Kingdom Film Company, is planning even bigger things. He is going back to England, where he will form a corporation with capital from that country and the United States for exhibiting in both countries. In addition to securing features from the British Isles and America, Mr. McEnnery is to go into the producing line and will have a studio in the West. His plans now include a big Irish film, with scenes taken in Ireland, and a four-reel production, entitled "King Charles," a feature which will be staged on the field of Worcester, the original battleground where the unfortunate British monarch made history.

It has been said that Mr. McEnnery made his big start in the motion-picture field when he sold Marcus Loew the New York City rights to "A Message from Mars," thereby gaining unusual publicity for the production. Doubtless this helped, but those who know Mr. McEnnery do not hesitate to assert that his ultimate success would have been the same.

A sketch of his life reads like a page torn from a romance. For eight years he was a cowboy, bronco buster and rancher in Northwestern Canada. He fought through the Boer War, sold polo ponies and has followed the hounds in every quarter of the world.

Mr. McEnnery's rise in the motion-picture world is in its very nature meteoric. He knows life in many of its most interesting forms and phases, which, after all, is where the film is strongest—in depicting upon the screen real dramas of real life.

Mr. McEnnery's experience well fits him for producing, even if he has as yet gained no first-hand knowledge of the technique of motion pictures. He has had phenomenal success thus far, assimilating American ideas far more quickly than most of his fellow countrymen are able to, and this should be a forecast of his future rise here in the realm of the film.

Because his rise has been so meteoric, there may be those who think that McEnnery is now at his perihelion and will gradually grow less on the motion-picture horizon as time goes on. These folks should meet McEnnery. Then they will change their minds. He is a man who is bound to strike thirteen wherever he goes and in whatever walk of life he may be thrown. He has assisted in making some history on the frontier of Northwestern Canada and in the Boer War, as already hinted. Now he will make some more in the motion-picture field.

McEnnery is a restless spirit. His past performances prove that. He is now busy over in England digging up the capital for his projected $100,000 corporation. Projected corporations are so common in the motion picture business that the phrase "I'm going to start a company" does not carry much weight.

But McEnnery's case is different. He has accomplished things. He has a tangible record on which to stand.

Right now he is a meteor but the star gazers who have followed his course say he threatens to become a fixed star of the first magnitude. M. C.

TALKING MOTION PICTURES

BY SAMUEL WEIN

IN the present-day talking motion-picture systems use is made of simultaneously recording and reproducing animated objects and sounds by means of combining the motion-picture machine and the phonograph; the success attained thereby is of very little practical importance, owing to the difficulty of ensuring perfect synchronism. Another method recently patented was to record the sound waves from the needle of the phonographic "sound box" on the same film with the motion pictures; the success attained in this method was of no value at all on account of the fact that duplicates were impossible to make and not only that, but that the film in order to reproduce the sounds therefrom must be slightly thicker than it is, otherwise the sounds will not be reproduced successfully.

To obtain the correct reproduction of the movements of the persons or objects in combination with sound waves, it is essential that the simultaneous movements and sounds should be recorded and reproduced simultaneously in exact synchronism, and that the sound waves which constitute the sounds should not suffer any variation in the process of recording and reproduction, but should be recorded and reproduced without the introduction or accompaniment of any other sound waves.

It is obvious, therefore, that no true record or reproduction of the sound waves could be made by any mechanical process or means in which a hard substance necessary to make the impression comes in contact with another hard substance, such, for instance, as the recording or reproducing pin of the phonograph, because the friction caused between the two hard substances itself creates vibration or sound waves which accompany, vary, or modify the sound waves which it is desired to record and reproduce, and are recorded and reproduced with the latter, proving detrimental to their true reproduction.

* * *

THE record, therefore, must be taken or produced without any contact between the medium caused to vibrate by the sound waves and the record or recording substance. It is further obvious that if the impressions of the movements and sounds were recorded separately on separate records, the movements and sounds would be liable to vary in point of time and fail to synchronize with each other.

Another disadvantage of the present-day talking motion-picture machines or systems is that if the operator either neglectfully or wilfully tears or cuts out a piece of the film which constitutes the movements or actions the result would be that a certain amount of action or movement is missing. As the equivalent in sounds would still be in the phonographic record, however, the device would be put out of synchronism at this point.

In order to avoid this liability and ensure correct synchronism the late Dr. Ernst Ruhmer, of Germany, in 1901, in his experiments with the "photographophone," was the first to suggest that the "movements and sounds must be recorded (photographically) simultaneously on the same photographic film."

Whereas, in a method of this kind, should a certain length of the film be either accidentally or wilfully cut off, both the action or movements and its equivalent in sound waves would be cut off, as it has already been stated that the action and the sounds are recorded (photographically) side by side on the same motion-picture film. Thus perfect synchronism at all times between action and the sounds is ensured.

The sound waves as well as the actions or movements of the objects which produce them are necessarily at a considerable distance from where the record must be taken, and they must also be reproduced at a considerable distance from the reproducing apparatus; it is, therefore, essential to provide a means of receiving the sound waves and transmitting them to a recording apparatus about to be described and a means of reproducing the photographic sounds at a distance.

* * *

FOR the purpose of collecting or receiving the sound waves, a sensitive telephone transmitter is employed to transmit the sound waves electrically (in the usual manner) from the place where the sounds originate to the motion-picture camera, which has a source of light so arranged that it will vary in degrees as to area, quantity, intensity and corresponding effect of light and shade, proportioned to their period and amplitude, simultaneously with the recording photographically of the successive movements of the objects on the same film.

When such a record is obtained it is reproduced by causing light to pass through that portion of the film containing the record of the successive movements. These are so projected on a screen as to simultaneously cause light to pass through that portion of the film containing the photographic sound record, and thence onto a selenium cell which is connected in series with a battery and a loud-speaking telephone receiver.

ITALY INSTRUCTS BY FILMS

That motion pictures are being used to instruct illiterate voters in Italy is information furnished by Alexander W. Weddell, American consul at Catania, Italy. In a letter to the Daily Consular and Trade Reports, he says:

"The task of educating the new voters to cast their ballots properly is a heavy one. As a means to this end the motion picture theatres throughout this district have exhibited films showing graphically the procedure to be followed: in addition the representatives of one of the political parties have exposed similar films in local assembly rooms. This means of educating the public has been so favorably received that similar methods for teaching the elements of domestic and personal hygiene and similar subjects are beginning to be discussed by physicians and others.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

JUST as Nature hates a vacuum, so does the motion picture business hate quietude. With an unseen hand the kaleidoscope was given an awful smack during the week, and now the map looks much different in spots. Looking from the outside in, these few changes of a week's making may be discerned: J. A. Berst leaves Pathe; Oscar Apfel, director, and Irving Cummings, leading man, follow suit; Stanly Twist (with no "E" in Stanly) goes to Australia as head of the producing end of a big new firm; Phil Klein, of All Star, returns from Europe, smiling; the Exclusive Service of the General Film is to be discontinued and Exclusive Feature Photoplay masterpieces may be discerned on the horizon; Louis A. Selznick resigns as general manager of Warners Features, Inc.; the bomb announcing the new producing company to work along lines parallel to the Famous Players and All Star threatens to burst any time; Marcus Loew's Broadway Theatre is going back to the "legit," and the New York exhibitors' ball draws near.

J. A. Berst, vice-president of the Pathe Freres, and head of that company in America since it opened offices here in 1904, resigned last Saturday. Paul Bonvillian arrived here post haste from Paris. Meanwhile, I understand, the resignation has not been definitely accepted and H. C. Hoagland has picked up the reins.

Mr. Berst's resignation is considerable of a surprise. The commanding position which Pathe Freres occupy in this country is commonly laid to his business ability. He has always been a prominent figure among the throne men of the Patents Company and the General Film. Now he picks up his hat and coat and walks out.

That interests of his own will occupy his time in future is the official explanation. A few weeks ago Dame Rumor had it that Mr. Berst was to go into the exhibiting end of the business in a large way with plenty of capital. Maybe there was something to that yarn. Quien sabe, hombre?

Philip Klein, treasurer of the All Star Feature Corporation and son of Charles Klein, the playwright, has returned from Europe. "We have started negotiations," said Phil, "whereby we line up with some of the biggest English authors such as Henry Arthur Jones, Pinero, Sims and George Bernard Shaw. We are primarily producing pictures for America, and I think that American stars for America is a good axiom, so I did not go after any English players."

Phil smiled cannily as he said his trip was successful, but he couldn't tell all he had accomplished. Then he changed the subject to film conditions abroad. Western subjects, cowboys and Indians are now down and out, he said. Europe has cried "enough."

These be troublous times for censors. The Woman's National Council met in Chicago recently and declared "Chicago is a prudish old maid" after getting a first-hand impression of the doings of the Chicago police censors. The goats of Sergeants Funkhouser and O'Connor are reported to be tearing madly up and down State street. When the censors are responsible for Chicago being called prudish, it is high time to change the subject.

Another film man is to invade the legitimate field as a producer. Marcus Loew is going to turn his Broadway theatre over to theatrical productions, starting December 22d with Mimi Aguglia, the Italian actress, playing "Salome," "Zaza" and "Electra" in Italian. "Broncho Billy" Anderson's company, producing musical comedies at a dollar a throw, will open up in the new Strand Theatre as soon as it is finished. Meanwhile, down at Joe Weber's Theatre, the Universal seven-part "Traffic in Souls" is doing an enormous business. The theatre has been enlarged and several times the police have been called to keep the crowd around the box-office in order, according to the New York dailies.

Mabel Normand, leading woman with Keystone, will hereafter direct every picture in which she appears. Madame Blache has been the only woman director for some time, but she now has a rival in Mabel who will both act and direct.

Hopp Hadley, who, like Homer, is a student of human nature, says every woman must shed so many tears a week. So he sends the missus to a sob show Monday nights to insure a clear atmosphere. They haven't had a quarrel yet. Oh, try it yourself.

L. Marcus, president of the Notable Feature Film Company, of Salt Lake, Utah, "just dropped in" from beyond the "Rockies," and has some interesting things about pictures in the West.

His people, he says, are 'way ahead of the East in their demand for an appreciation of high-class films. They want features—the very best features. They pack the houses that exhibit such pictures, and, by the way, Salt Lake boasts of the finest picture theatre in the world—the American, H. A. Sims, manager. Paderewski gives a concert there on January 6—the first occasion on which the theatre has been devoted to anything other than pictures.

"The exhibitors of the far West," said Mr. Markus, "are opposed to sensational pictures, titles and posters. Their audiences do not want them. Many of our best present-day features, while not sensational, convey that impression to the exhibitor through their titles and advertising. That, in my opinion, or rather, from the standpoint of my customers, "is a mistake."

William T. Oldknow, of Atlanta, Ga., president of the Consolidated Film and Supply Company, which covers the nine Southern states with the Universal program, made a three-day visit to New York.

George Kleine cables from Rome the announcement that he will add a cash prize of one thousand dollars for the best scenario written by an American. This is in addition to the prizes offered by the Cines Company, which range from the capital prize of five thousand dollars down to one hundred francs.

Irving Cummings, an established star in the photoplay firmament, signed with the Universal Wednesday. Irving started some time ago with Pathe. Then he was starred in Reliance. Recently he returned to Pathe to play in features under the direction of Oscar C. Apfel. Now he goes with the Universal. Under what brand he will appear has not yet been decided.

Elmer J. McGovern, press representative of the New York Motion Picture Corporation, is doing a "John L." every afternoon at Maclevy's gym in Fourth avenue. Elmer is quite a boxer and some day hopes to meet Chester

Beecroft, his old fistic rival, who can go some with the mits.

Last Saturday night, Adam Kessel, Jr., president of the New York Motion Picture Corporation, received the surprise of his life when he was invited into Healy's, at Sixty-sixth street, by one of his friends, to a quiet little meal as he supposed, and found himself surrounded by a host of his friends, who carried him bodily upstairs to the Jungle Room, where a spread was all set in his honor. Here he was presented with a loving cup by Harry Palmer, and a painting of the famous Kessel yacht, Orson, by Ernest Warner, of the Otis Lithograph Company, Last, but not least, he was presented by George Cooke, of the Metro Lithograph Company and the All Star Feature Corporation, with a painting of himself.

Mr. Kessel declared he spent the most enjoyable evening of his life there, and threatens to have the same crowd out on the Orson every week-end for the coming summer. Mae Kenny was conspicuous by her presence.

Over the Grape Fruit

The stork has been busy going the rounds.

Frank A. Tichenor is the father of a nine-pound boy. He will be Frank, Jr.

Harvey Harris Gates, assistant editor of the *Universal Weekly*, and E. F. Murphy, superintendent of the Universal laboratories, are rejoicing over the advent of sons. The Gates heir will be named Hal, while Edwin John has been picked for the newest Murphy.

Our own J. F. Fairman is on the list. His is a girl, who will be named Mae Hortense.

Herbert Griffin, one of the country's best projection machine men, from a mechanical as well as a selling viewpoint, has associated himself with the Nicholas Power Company.

Seven years in the motion picture business is the record of Anna Goldman, secretary to Edward Roskam, president of the Commercial Motion Pictures Company. Miss Goldman knows the business from every angle. She's the real head of the Commercial. Eddie will tell you so.

Chester Rothwell Beecroft and his accomplices, who constitute the publicity and advertising department of the General Film Company, will soon move from 200 Fifth avenue to larger quarters at 71 West Twenty-third street.

There is nothing to print this week about Joseph White Farnham, John Jazbo Noble, or Louis Seal Noto. Stamford, Manila, and Chicago papers please copy.

Consuelo Bailey, who has been leading woman with Charles Frohman, Harrison Grey Fiske, William A. Brady and the Shuberts, has signed up to play leads with Reliance. This will be her first appearance in pictures.

The All Star Feature Corporation is producing "Paid in Full." Silent Bill Haddock is the director. The cast includes Tully Marshall and Riley Hatch, of the original company; Winnifred Kingston, Katherine French, George Washington Irving, Carl Mitchell, late of Lubin, and one Tomanato in a Jap part.

Ignace Paderewski will be seen in motion pictures. He was caught face to face with "Our Mutual Girl" by Carnegie Hall en route to a recital.

The Lubin forces are at work on the first photoplay of Mae B. Havey, late of Reliance, since she joined the Lubin scenario department. It is a two-reeler, "A Pack of Cards," and deals with the Northwest Mounted Police.

John Bohemia Clymer bursts into the limelight. He has published a brochure of Clymerian verses, "Red Love" and "The One-Night Stand." They are more potent than a mustard plaster.

L. J. Rubenstein, head of the Ruby features, is the father of a six-pound baby boy. To add more joy, William Herschberg, of the General Feature Film Company, of Chicago, contracted for the entire Ruby output for Illinois and Wisconsin.

Hugh D'Arcy, the Lubin press agent, sends in a copy of the Betzwood Lenz, a humorous publication that is really humorous. It is packed with topical jokes and hits at the Lubinites.

Harry A. Samwick, representing the Exclusive Features, Inc., has purchased "Taxicab 1098," the "Traducer" and "When Paris Loves" for New York State and Greater New York.

The Universal has been taking pictures of the United States meat inspection at the Cudahy company's plant in South Omaha.

Cleo Madison is to play opposite J. Warren Kerrigan in Universal productions.

Russell Edgar Smith, late of the New York *Sunday World*, has joined the scenario department of the Mutual Film Corporation.

Phillips Smalley and his wife, Lois Weber, will film "The Merchant of Venice" for the Universal.

Albert Blinkhorn has gotten up an exceptionally beautiful three-sheet poster of Florence Turner. A space is reserved for a one-sheet poster of whatever Turner film the exhibitor wishes to advertise. Five colors were used, and a very attractive poster is the result.

For his David Copperfield Feature, Mr. Blinkhorn has added a twenty-sheet poster, and this picture has now a large and attractive line of advertising matter.

Beginning December 15th, three Keystone comedies will be released a week, and, in addition, one multiple-reel comedy a month. These will be issued as specials. The first of these is "Zuzu, the Band Leader," a two-reeler, with Mabel Normand and Ford Sterling. Next will come "Baffles, the Gentleman Burglar."

John Bunny, of Vitagraph, is now a member of the Motion Picture Machine Operators' Protective Union. He was presented with a gold membership card by T. C. Barrows, treasurer of the organization. W. T. Rock, president of the Vitagraph company, and Albert E. Smith, its treasurer, were present and congratulated Bunny.

Frank Donovan is now with the Manhattan Feature Film Company, of 341 Fifth avenue, as manager and press agent. This concern will start to make its own feature production early in the Spring, Frank says.

VITAGRAPH-LIEBLERS PRODUCING "THE CHRISTIAN"

THE recently formed Vitagraph-Liebler Feature Film Company, Inc., the merger of the Vitagraph Company of America and the theatrical firm of the Lieblers for the sake of producing plural-reel motion picture plays from successes on the speaking stage owned by the Lieblers, is now at work on a seven-part version of "The Christian," Hall Caine's novel and drama. This is the first of the coming series of "stage length" productions.

The production of this picture is being made under the personal direction of J. Stuart Blackton, vice-president of the company, assisted by Frederick A. Thompson, formerly a stage director with Belasco, who has been producing Vitagraph pictures for some time, and Frederick Stanhope, stage director for the Liebler Company. Eugene Mullin is the camera-man.

An especially selected Vitagraph cast will interpret the drama. Earle Williams plays John Storm. Edith Storey plays Gloria Quayle. Charles Kent, James Lackeye, Harry Northrup, Albert Gallatin, Donald Hall, James Morrison, Carlotta De Felice and Jane Fearnley are others of the principals. The beach scenes, placed in the novel on the Isle of Man, have been taken at North Scituate and Winthrop Beach, near Boston, and other places along the coast from Boston to Philadelphia.

The booking of "The Christian" on its completion will be handled by the Vitagraph-Liebler Feature Film Company, Inc.

"BOB" FITZSIMMONS A NATURAL STAR

"Bob" Fitzsimmons, the famous pugilist, will be the star of a two-reel photoplay shortly to be produced by the Mutual Film Corporation, entitled "A Fight for Life." The play is a drama of pugilism and love and is from the pen of Robert H. Davis, editor of Munsey's Magazine, who was the veteran fighter's press agent in the heyday of his success in the squared circle twenty years ago.

In the production the old master of ring-craft will meet his son, "Bob" Jr., in the roped arena and with fatherly solicitude knock out the proud possessor of his name. The youngster, although only seventeen years old, is bigger than his parent and built in the same rangy fashion, and it is "Bob" Sr.'s plan to announce on the film that he is training the boy for the ring, in the anticipation that he will prove an even greater fighter than his father.

KLEINE-CINES SCENARIO CONTEST READY

Scenario writers who expect to compete in the International Cines Scenario Contest can obtain a sheet giving the conditions of the contest by application to the Chicago offices of George Kleine. Mr. Kleine personally offers $1000.00 in addition to the prizes offered by Cines for the best scenario written by an American.

The American must have been a resident of the United States or its territories, possessions, or dependencies for at least five years. Distinctively American topics would be unwise, as the films are to be made by the Cines Company, which may not be able to provide the proper local color.

The Montgomery Amusement Company is manufacturing industrial pictures to boom the South. Three reels have been finished and will be shown first in the theatres controlled by the company.

IMPORTANT MOVE BY GENERAL FILM

Will Book Long Productions Through New Department Which Will Displace the Exclusive Service—First Picture Will Be Five-Part Lubin Production of Charles Klein's "Third Degree"

A COMING move by the General Film Company which will set an important precedent in the motion picture art was made public Friday. Several weeks ago this concern started its Exclusive Service department. This department furnished exhibitors with a twelve-reel service protecting them from direct competition in that films on the Exclusive Service program could not be shown by an opposition house until ninety days after the release date. At the time this was heralded as the solution to the problem confronting a man with a high-class theatre who wished to prevent direct competition.

Now the General Film Company plans to go still further and inaugurate a service, to be known as Special Feature Photoplay Masterpieces, which will set a new mark in the marketing of feature productions. This service will furnish, at the rate of one a week, when practicable, features long enough to furnish an evening's entertainment.

The word "feature" and the phrase "big feature" have been used often of late and thereby have lost strength, but in this case the word "feature" is used advisedly. An idea of the character of the proposed service may be gleaned from the fact that the first picture to be released on it will be a five-part version of Charles Klein's success on the speaking stage, "The Third Degree." The forces of the Lubin plant at Philadelphia have been concentrated for some time on the production of this picture.

Following features have not yet been announced. The General Film Company, however, will make this service one entirely composed of subjects good enough to play in direct opposition to the speaking stage. It is rumored that overtures have been made for the Cines production of "Antony and Cleopatra," a feature which has already received the approval of Europe, as it is considered an equal of "Quo Vadis" and "The Last Days of Pompeii," and for the production of Zola's "Germinal."

Just what plays will be released on this service can not yet be announced, as the decision to launch the new service was only made on Wednesday. It is the plan, however, to give a service composed only of impressive features. These will be booked as theatrical attractions are now booked.

An important feature of this service is that it will give the theatre devoted to motion pictures a chance to show productions of a class which hitherto have been shown for the most part in theatres intended to house legitimate attractions.

With the advent of this service, which will be started as soon as possible, probably some time in January, the present Exclusive Service will be discontinued. This service will probably be dropped December 20, it is said.

Its discontinuance means that the regular program of the General Film Company will be strengthened. Eight features are now furnished weekly by the General Film. Two more will be added. The Kalem will drop its Monday single reel picture and release a feature every Tuesday. Edison will drop its single-reeler and release a feature every Friday. This will make a total of ten features a week on the General Film program.

The new move, the Special Feature Photoplay Masterpieces, is a natural evolution from the Exclusive Service. It will be started in the belief that the day of the pretentious production which furnishes an evening's entertainment is here. It will furnish such productions regularly and to motion picture theatres. It will furnish only productions of merit. To get them it may, if necessary, go outside of the licensed manufacturers, and buy pictures of sufficient merit wherever they are found. It is an important step and will mean much to everyone interested in motion pictures.

STANLY H. TWIST OFF TO AUSTRALIA

Will Superintend Producing End of Newly Formed Australasian Films, Ltd., Which Is a Coalition of Several Concerns

STANLY H. TWIST, who was with the Selig Polyscope Company for several years, and who more recently has been associated with E. Mandelbaum and Phil Gleichman in the World Special Films Corporation, left New York on Thursday bound for Australia via Los Angeles, San Francisco and Honolulu. He is going to the Antipodes to become general manager and director of the purchasing and producing departments of the newly formed Australasian Films, Ltd., a $3,000,000 concern.

The Australasian Films, Ltd., is a combination of the interests of C. Spencer, Tate West, J. D. Williams, the Amalgamated Pictures, and Johnson and Gibson. At the present time it owns five hundred theatres in Australia, New Zealand, and the smaller islands, and has the sole rights in the Antipodes to the Pathe, Gaumont, Kalem, Lubin, Thanhouser and American pictures. The company also owns a chain of exchanges.

Now it will enter the producing end of the business in earnest. A large studio has been erected at Rushcutter's Bay, Sydney, as a cost of $50,000. Motion pictures will be produced and prominent English, American and Australian players will be secured. Millard Johnson, who represents the new concern in this country, secured Mr. Twist to take charge of things in the Southern continent.

Mr. Twist, who has already left New York, will sail from San Francisco December 16 on the Ventura, eat his Christmas dinner on the equator, and reach Sydney January 5, 1914, according to schedule.

To do business in this country, Mr. Twist and his associates have incorporated the Inter-Ocean Sales Company, a fifty-thousand-dollar concern, which will have offices in the World's Tower building, 110 West Fortieth street, with Ernest Shipman at the helm. Mr. Twist has resigned his connections with the World Special Films Company, and the Pompeii Film Company. His new concern plans to open offices later in Chicago, Los Angeles, London and Sydney.

CO-OPERATION

BY EDWARD M. SAUNDERS

General Manager of the Universal Exchanges of New York and New England.

CO-OPERATION means just one thing, i.e., the unfrictional working between the exhibitor and the exchange. Absolute harmony prevailing between these two great factors in the motion picture business means the uplift and betterment of present service. "Service" at the present time, although infinitely better than it has ever been before, can still stand improvement. But it cannot be bettered without absolute co-operation on the part of the exhibitor.

It very often happens that an exhibitor feeling offended for some reason at an exchange will seek satisfaction. But he does not injure the exchange alone, in most cases, he also hurts a brother exhibitor, who will in turn seek to injure him by "getting back" at the innocent exchange. To give an example: One exhibitor, a very good customer, will stay with an exchange for a long time, always doing his best to help the distributor. One morning he is late in getting his returns in. It has never happened before and may never happen again. Some other exhibitor is booked for these pictures, or perhaps his five reels are booked for five other customers. They are in the office waiting for the pictures, but get tired, finally, and accept something else, which they in pique also fail to return in time. Of course the exchange is blamed.

Those men do not get back at the exchange. They merely hurt some other exhibitor, who in turn hurts them. This is the result of a failure to understand the meaning of co-operation.

These other men who have been forced to accept substitutes feel very much hurt. Letters come into the office of the manager. They are angry as indeed they have some reason to be. They are thoroughly within their province and the exchange does not blame them in the least. They sympathize, but they cannot be of any help. It is, of course, impossible to keep duplicate copies of the pictures on hand. The nominal rent charged for most films will not authorize any such expense as that. Every copy made must see active service or the exchange is a loser.

One can easily see why the exhibitor feels angry. He has "billed" the town or locality announcing such and such a picture and his patrons want to see it. They are disappointed and he is disgusted. His substitute pictures are therefore late the next day in retaliation and so it will go around in a circle.

Improving the Service

Another way in which the exhibitor can assure himself of better service is by more careful care of his posters. Many of the careless managers nail up their paper on the front of the house. When the night is over instead of being removed as carefully as it was posted it is ripped off. The manager will not have to use it again and perhaps he is a little tired after a strenuous night, so down it comes. But, and it is a big "but," someone else will have to use that paper, so there is another cause for just complaint.

Posters are not ruined and torn in the office of the exchange. Great care is taken of them there. Sometimes it is a wet night and the paper instead of being carefully dried is folded and tucked into a film case and thus it is ruined in the morning. This means bad "paper" for someone.

EDWARD M. SAUNDERS

Exchanges try to get sufficient "paper" so that there will be enough to go around. And it sometimes happens that an exhibitor will have to take a picture without any "paper," because of the carelessness of some contemporary. When paper runs out on a film it means its resignation from active service, and a consignment to the junk heap.

Injury to Films

Yet probably more important than all this is the great crying need for greater care and attention to films. The harm that can be worked by one unskilled operator on a film is tremendous. A brand new film comes to a theatre that has a green operator. The first time the operator runs the picture, when the emulsion has hardened on the tension spring he rips out irreparably all the sprocket holes. The film costing considerable time and money is thus destroyed and made useless.

To avoid this careless use of film to some extent we are at the present time sending a man on the road, who will visit and talk with every one of our exhibitors and their operators, showing them the proper methods to avoid destroying films, and also how they may get the best results. This man will be one whom we have trained for some time and who is an expert in his line. His work should be productive of much good.

The question has often been asked me, "How can I avoid repeaters, be sure of good service and get the people to come to my show?"

A method used by a few exhibitors with great success might be found advantageous in your theatre. If you have a house where you can run the same pictures two days, changing your program three times a week, you could assure yourself of better service. By a careful reading of the reviews of films in the trade papers you could follow what was worth while, go to the exchange and see it, and then get it.

Any exhibitor who takes five pictures a day and changes every day is naturally using up almost the total output of whatever exchange he deals with. So he must take the good with the bad and indifferent. But by cutting down his week's supply from thirty or thirty-five a week to fifteen a week he will have an assortment and choice that will assure him of a good show and therefore good business.

The exhibitor should remember this fact. He is not only hurting the exchange by being tardy with his returns or by destroying films and posters, but he is hurting, perhaps seriously crippling, some other exhibitor's business.

WHAT THE PEOPLE WANT

BY WILLIAM NITSCHKE

Manager of Loew's Broadway Photoplay Theatre.

IN response to a number of inquiries from contemporaries as to the best way to successfully compete with brother exhibitors I would like to write a few words. These facts I have learned from actual experience in the "game" and I believe absolutely that I am right.

"What is the reason that I don't get the business I don't get?" is a question that every exhibitor should ask himself. Analyzing the feelings of an audience is not so hard a proposition as it would seem. Perhaps it would be better to get your audience to tell you just what they want. This is not at all difficult. Have you tried the plan of distributing small cards among the people requesting them to fill the blanks in, telling you just what they want. See that every person gets one. The card might be something like this:

Name ....
Address ....
Are you a regular patron?......
How often do you attend?......
What make of picture do you prefer? ....
What clas of picture do you most prefer, comedy, drama, educational? ....
Do you like short "split reel" comedies? ....
Do you like two and three reel stories ....
What changes would you suggest for the general improvement of this theatre? ....

Experiment Worth Trying

Something on the above line should be productive of results, it is certainly worth the trying. The results, of course, will all differ. It is up to you then to pick the majority and then give them what they want and when they want it. Change your service if it does not please them.

What will work in New York will also be found applicable to almost any territory, with the exception of perhaps a very small town with but one exhibitor. This man will have his regular patrons, no matter what he shows.

In any city or large town, the exhibitor will have to rely greatly upon transient trade as well as his regular patrons. These latter will come every night if they get what they want. My experience with such an audience (or spectators as I would rather call them) is that they do not at the present time take a great deal of interest in the companies or the players. They come in merely to pass a pleasant hour while waiting to keep an engagement.

It is obvious that these people will appreciate short exciting dramas or clever farce comedies. They want pictures that will entertain them for the time being, but which will pass from their memory. If as an exhibitor you have this class of patron it is up to you to furnish what is wanted.

WILLIAM NITSCHKE

There are many manufacturers placing worthless "stuff" on the market. Perhaps you personally do not buy it, perhaps your neighbor does. At any rate someone does, and for the time being some will flock to that house, lured there by good paper, but the question is: Will it continue? Will the people stay with that house seeing the same thing over night after night, when they may go to another house near by and see what is worth while? "You can fool some of the people all of the time, but not most of them, to paraphrase."

Future Patronage Considered

It is necessary for the exhibitor to consider also his future patronage, the people that do not go to any but the legitimate theatres. They would want strong dramas or excellent comedies, but they will have to be "educated." Have you tried that? A letter, or a weekly folder through the mail might bring them to your door. But they must see good stuff or they will never return. If they are satisfied you will have steady patrons.

The motion picture audience is composed of all classes. The intelligent, refined people are not in the minority by any means. But one must cater to the ignorant, or, to be kinder, to the people who have not had the opportunity, or neglected it, to gain an education. They form a large class of the theatregoers. They are the ones that like melodramas and split reel subjects, and they want variety all the time. They want and demand a good program.

Feature houses in the immediate vicinity of Times Square, New York, should prove a paying proposition. There are many large theatres in New York, but not enough to take care of the crowds and there are none that make a specialty of features on a two-a-day program.

ITALIAN QUEEN MOTHER SEES KLEINE "POMPEII"

A private showing of the Kleine-Ambrosio motion picture, "The Last Days of Pompeii," was given recently at Stupinigi, Italy, at the royal castle, an hour and half ride from the Ambrosio studio at Turin, for the Queen Mother of Italy. It was in response to a letter written by Marquis Guiccioli, gentleman-in-waiting to the Queen Mother, a translation of which follows:

"The gentleman-in-waiting to H. M., the Queen Mother,

"H. M., the Queen, would like to have an exhibition of the moving picture, 'The Last Days of Pompeii,' at the royal castle of Stupinigi. Please let me know, if it is possible, what evening would be most convenient for you.

"With my best regards,

"Marquis Guiccioli,
"Gentleman-in-waiting to the Queen Mother."

NEW PHILADELPHIA THEATRE

A syndicate headed by John F. Hayes, 504 Walnut street, has purchased a lot and will erect a theatre at southwest corner Fifty-fifth and Spruce streets, Philadelphia. Building, brick and terra cotta. E. Allen Wilson, architect.

The
Motion Picture News

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CELLULOID "SUBSTITUTES"

THE article printed last week under the caption "Substitutes for Celluloid" was in type when several newspaper references to the subject, of an indirect nature, were brought to our notice. These were precipitated by the circumstance that the use of inflammable celluloid has been forbidden by the French Government after December 31, 1914. This drastic measure has directed attention to the need, if not the urgency, of providing a substitute for celluloid film, which will meet with the approval of the French authorities.

As usual in such cases, the trade is much excited and many of the men most interested are talking rather loosely about the feasibility of making a cheap and efficient substitute. In particular, Monsieur Gaumont, the well-known motion picture maker, is quoted, or probably misquoted, as saying that somebody in this country (the United States) is making a celluloid substitute which can be sold at one cent a yard. In the present state of our chemical knowledge of the subject, this looks improbable. We are, however, making inquiries.

What will probably happen is this: The French Government will get over its needless alarm and the present kind of celluloid will continue in use for an indefinite period.

It should never be forgotten that celluloid is, after all, only another name for liquid collodion. The latter was formerly used by many thousands of photographers in all parts of the world. High fire insurance risks were imposed on the users of this liquid. Much the same spirit of alarm seems to be manifested with reference to inflammable celluloid. For those of our readers who are interested in the scientific aspect of the matter, we can refer them to the researches of Green, Cross & Bevan, the authorities on the subject of cellulose substitutes, whose papers can be found in any scientific library. They were, we think, the means of introducing aceto-cellulose instead of nitro cellulose, which after all is merely a variation of the method of treating the original cellulose. Aceto-cellulose compounds are the subject of patent litigation at the present time. The master patents, if we mistake not, are controlled in Germany.

This subject is rather recondite for the average reader or motion picture maker, but it is of much importance.

MOTION PICTURES VERSUS "MOVING" PICTURES

THE error, into which many good people had fallen, of referring to motion pictures as "moving pictures" has led to a number of humorous interpretations of this source of entertainment. Although the masses are not disposed to analyze the origin of any name or designation, there are persons who, realizing that properly projected motion pictures are virtually a quick succession of stereopticon-views, appreciate the correctness of the term "motion pictures."

In a motion-picture house the spectators are concerned only with what is displayed on the screen, and each of the numberless pictures is shown within a limited and stationary space, all of them combining to simulate motion, *but the pictures themselves do not move.* However, as the term "moving pictures" has come to stay, it is applied by discriminating people to inferior houses, whereas the correct and dignified term "motion pictures" refers rather to the respectable and refined character of the display and its environment.—(The Photo-Era, Boston.)

UNCLE SAM BIGGEST FILM MANUFACTURER

AN interesting statement comes from the Department of Commerce in Washington to the effect that the export of motion picture films from America this year will amount to over 25,000 miles, counting both developed films and negatives.

The value of the exports for that period was $3,467,000. It is said that this country is the largest manufacturer of motion picture films in the world, producing nearly seventy-five per cent of the total output.

PEARL SINDELAR
Pathe.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

"YOU say to read good books in order to broaden your mind and acquire the art of style and condensation. Kindly advise us what to read?"

Several literary workers have written us recently propounding the above question.

Read the Bible. Perhaps you do not believe in the Bible? Nevertheless, read it, for the Bible is the Book of Books in more than one respect. Sir Arthur Quiller Couch, in his address on the English Bible at Cambridge, rightly laid stress on the priceless literary value of that authorized version as the greatest book of English prose. You probably have a Bible accessible and a study of its beautiful text will enrich your knowledge as a writer. Its divine simplicity, its pathos, its tenderness, every chapter instinct with beauty, every verse ringing like a sweet-toned bell, there is no other work, text-book or otherwise, that will help the photoplay author along his way more consistently than the Scriptures. Forty-seven men helped translate the Bible, none of them celebrated outside their share in the translation, for any superlative achievement.

The Bible cannot be omitted by those wishing a course of study in English literature. The authorized version has had incomparably more influence on English literary style and on our English speech than any other book, or than all other books combined.

Taine, a discriminating critic, realized how the style of the Bible has wrought itself into English life and interwoven itself into the very text of English literature. Couch, himself a famous novelist, detects the influence of the Bible in Izaak Walton and Bunyan, in Milton, and Sir Thomas Browne, in Addison and in Gibbon. Taine writes admiringly of Macaulay's Biblical metaphors; Ruskin found in the Bible the basis of his entrancing style; Thackeray, Stevenson, and old Sir Walter Scott turned to the Bible for inspiration to create and for plot germs. The art of condensation is found in the Bible as nowhere else. Fertility of plot can be discovered in almost every page. Sympathetic imagery and artistic action are all there. The Bible is in everything we see, hear, feel. It crops out in the photoplay title; in photoplay leaders and, unconsciously ofttimes, in photoplay scenes. For, be it remembered, plots taken from the Scriptures appear almost every day under other guises.

In re Acton Davies

Acton Davies, dramatic critic of the New York Sun, and recognized authority upon all things theatrical, has been engaged by the Edison Company to review all scenarios before they are turned over to the directors for production. This is another innovation by Horace G. Plimpton, manager of Edison negative production, and it will undoubtedly mark another step forward in the quality of Edison photoplays. Davies declares that the new work has opened his eyes to the amount of art and imagination required in the writing of a photoplay, and that his visits to the Edison studio convinced him that the production of a photoplay requires as much artistry and thought on the director's part as the staging of a three-act play.

He believes that successful photoplay authors may in time contribute to the stage itself, so that "in time the moving picture industry, by way of recompense to the regular theatres whose balconies and galleries it has so often left bare and deserted may give to the theatre a brand-new crop of budding and blossoming American dramatists."

We might inform Mr. Davies that at least a half dozen successful photoplaywrights have contributed to the stage during the past year. One scribe has sold a two-act libretto and others have contributed high-class vaudeville sketches. More are coming.

Foiling the Faker

The New York World has instituted a "fakers' bureau." In an attempt to curb the enthusiastic correspondent who steals his "stuff" and dresses it for the market under new garments, the World asks the co-operation of all staff men and special writers in clearing the columns of the newspapers from fakes and steals. One complaint means dismissal and the "black-list," providing investigation proves the complaint well founded. We believe the time is near when scenario editors will take like action.

Some Film Stories

James Oppenheim has started a serial, "Peg o' the Movies," in the Ladies' World. Oppenheim has written many photoplays.

Van Loan has resumed his Western Motion Pictures stories in the Saturday Evening Post.

Another "School" in Court

Following the raid by Federal officers on "The National Authors' Institute," another "Correspondence school" has been summoned to the United States bar. Hearings have been held before United States Commissioners in an effort to secure an indictment against a Chicago photoplay school. The Government alleges that the "school" falsely stated that it had influence with the motion picture companies which guaranteed the acceptance of the scripts written by its pupils. The attorneys seek to prove that this alleged statement induced many to part with their money for the course in the belief that they would be certain of that "fifty dollars weekly" after completion. A denial of all charges is made. Decision has been reserved. Uncle Sam has been getting busy recently regarding "photoplay schools," thanks to the crusade that has been waged for two years past. Other prosecutions are expected.

Editorial Statements

Universal editorial department announces that the company is always ready to purchase acceptable scripts and that within thirty days over $200 worth of "outside" work has been accepted.

The Eclair editorial department has received an avalanche of scripts since the Eclair editorial needs were given in this department. No scripts considered except from authors having three or more produced acceptances to their credit; nothing but typewritten scripts will be read; neither will scripts that do not contain stamps be read; checks will be mailed the very day the signed contract is received from the author. Successful authors might do well to chalk up Eclair for a first reading of any split-reel travesties; exceptional one-reel comedies, or two- or three-reel modern dramas, mostly indoor work requiring no costumes, which Eclair is about to launch.

Pertinent Pointers

Adaptations from standard literature are rarely desired by script editors. Blache Features, Fort Lee, N. J., is the one exception at present. They will read stirring adaptations from the classics for multiple reels.

When you conceive an idea let it "soak" in your brain. Do not rush off to the typewriter and dash off a plot which has not been carefully though out. Let that idea of yours germinate. Leave it alone and revolve its possibilities carefully in your brain. Think it out from all angles before writing your story.

New York Motion Picture Corporation is not buying any Civil War dramas at present. Puritan, Irish and straight dramatic stories will be given prompt consideration by Richard V. Spencer, editor. The Keystone Company, a branch concern, uses good good comedy of the rapid-fire variety. Synopsis are also considered. Address Editor Spencer, 1712 Allesandro street, Los Angeles, Cal.

"What am I going to do with it?" asked a beginner when he sent for our inspection a beautifully engrossed diploma issued by the "faculty" of a "school." This unfortunate is a "graduate." He will be obliged to forget much before his work will find a market. Burn the diploma and try and keep it secret from script editors that you ever took the "course." Bars are up against "school graduates" in these editorial departments: Selig, Universal, Lubin, Famous Players, Eclair and others.

An author informed us recently that a script she had submitted to apromiment concern was kept for consideration three months and then returned as unavailable. Recently editorial changes have been made, and she asked if she should take another chance with the same concern. We answered in the affirmative.

Marketing scripts is a game of chance in one sense. We sold one story twice to the same concern. A directo rliked the yarn, but he took another berth before he produced it. In the meantime we got a check. The next director didn't like the script. After six months the editor sent it back, saying we were entitled to the money, at that. We held the script another six months, submitted it again to the same concern with an account of its unusual history. Money must have been plentiful just then, because the script was taken and another check mailed. This occurs once in a lifetime, but it goes to show that the ways of the manuscript markets passeth understanding. A hundred things other than the worth of the script may interfere with its sale. All you know is that your work is returned.

Length of the Play

A gentleman in Wall Street (not Sampson Rock, either) writes photoplays and he wishes to know something about the approved length. He says most beginners have no idea where to stop on the average plot. Many have no idea where to stop, but more have no idea where to begin. Not more than half the photoplays submitted start where they should. Some start over toward the end and explain back by the "vision" and the "dream." Others start too soon and several hundred words are misused before entering upon the story proper. Tell your story straight from the shoulder. Begin at the proper beginning, when things happen, and end when the action ends. A photoplay story intended to run a thousand feet should rarely cover more than three or four sheets of 8½x11 paper, providing it is single spaced. This includes synopsis and cast of characters. Remember you are writing action, not dialogue or word pictures. The briefer and clearer you can depict that action, the better for all concerned. Do not become worried by the number of scenes you see in some picture plays in your favorite theatre. Because the Venus Motion Picture Company is "hooking up" plays to seventy-five half-second scenes to the thousand feet is no reason why you should endeavor to write seventy-five scenes into your script. This quick-action stuff is merely long scenes chopped into very short ones. If you can tell your story in twenty or twenty-five scenes and get it across, do so. What the director may do with your script after its purchase is his business. Give him good, clear action to work upon and there your responsibility ends. But few concerns use the flash-scene method.

The Hall of Fame

W. E. Wing, prolific writer of photoplays, was formerly a reporter on the Los Angeles Express.

Horace Vinton, former script editor for Comet, American, Shamrock, etc., is now director of production of "The Siege and Fall of the Alamo," Motion Picture Company, San Antonio, Tex.

Charles Van Loan, who has been writing stories of motion picture actors for the Saturday Evening Post, was once a baseball editor.

Frank E. Woods, well known throughout filmland as "The Spectator," has joined the Mutual Film Corporation. He will supervise all scenario work for the Majestic and Reliance companies.

Not a Remedy

The Film Man, of the Dramatic Mirror, prints an argument penned by Harry O. Hoyt that "more leaders is the remedy for the vague photoplay." Sub-titles may be abused and self-explanatory action can often supersede the sub-title. They take atmosphere from the play and interrupt convincing action. It is easy to stick in a sub-title; it is not so easy to so manipulate your action and characters that a sub-title is unnecessary. Along the line of least resistance will never win in photoplay writing. The Film Man, in commenting correctly, states:

"Authors are working along the correct line when attempting to make their work understandable with few leaders. Knowing the stories themselves they misjudge the normal capacity for grasping a situation hurriedly presented on the screen. Hence, both the explanatory action and its alternative, words that solve the riddle, are omitted at critical moments because the need is not appreciated. Let the author place himself in the position of the least enlightened of his spectators; then if a cloudy meaning cannot be cleared by action it is time to bring in sub-titles. Nothing is more disastrous than vagueness."

An Important School

If you wish to become a photoplay-writer or a writer of fiction and desire to attend school, let us here and now suggest that school. We shall suggest an institution that will pay you while you are learning—the Institution of Journalism. A script editor is quoted as follows: "Strange as it may seem, the best motion picture stories do not come from trained story-writers, although the majority of professional scenario authors come from the ranks of newspaperdom and the theatrical field." We know little about the theatrical field, but we claim to know something of the newspaper field, having been in the newspaper harness for sixteen years. This editor possibly does not mean just what he says. He is correct in his statement that many successful writers of motion picture stories come from the newspaper ranks, but the good newspaper man is also a trained story-writer. That is the reason the former newspaper men succeed as literary workers. They do not wait for inspiration—they work; they are familiar with the tools of their trade, that of writing; they know a story when they see one; they can daub on local color and characterize. Kipling, O. Henry, George Randolph Chester, David Graham Phillips and the rest of the star fiction-writers were once journalists. Giles R. Warren, C. B. Hoadley and many other stars of the photoplay-writing world smelled printers' ink many years ago. To the beginner we advise joining the staff of some good newspaper. Follow Mark Twain's rule and work without remuneration for a time until a place is made for you, or you make a place for yourself. Instead of paying out money to some "correspondence" school, enter the school of journalism, which is found with a live newspaper, and not in a college class-room, or by the postal route. You will learn to know life and, best of all, to write about life. Then, if you have it in you, the rest will follow naturally.

Looking Forward

Next week, Editor B. P. Schulberg. of the Famous Players Film Company, will tell our readers how he adapts famous plays into motion-picture stories. Worth looking forward to.

Collier's Weekly Awakens

We have heard from Collier's Weekly. The editor of that publication has awakened to the fact that most of these "Photoplaywright Correspondence Schools" are delusions and snares, and he asked us all about it. We replied. Like Micawber, we expect something to turn up.

ARTHUR JOHNSON, OF LUBIN, AS A COUNTRY BUMPKIN

FIRST KEYSTONE TWO-ACT COMEDY

"Zuzu, the Band Leader" Features Mabel Normand and Ford Sterling

THE GIRLS FLOCK AROUND ZUZU

WITH the motion picture "Zuzu, the Band Leader" the Keystone Company enters the field of two-part comedies. This is the first of the famous Keystone laugh-makers to appear in that length. Its success means much to the producers and will be watched with interest by other producers. So, on this single picture, rests considerable importance. This fact has spurred the Keystone producers on to do their best and the result is a two-reel comedy picture which is bound to set a new mark. It goes the whole length without a dull moment and has proved, by its reception, that motion picture patrons will welcome two-reel comedies even more enthusiastically as they have welcomed the one-reel comedies.

Ford Sterling and Mabel Normand, those two inimitable comedians, with their numerous fellow players are likely to cause many a stitch in the side when this picture is shown. It is by far the best that they have produced in a very long time in point of humor. Even the staid censorship board and the apathetic press were mighty interested when the picture was shown at a private exhibition. And it might be added that all felt in a better humor after.

Any one who is acquainted with the work of these two stars, and "anyone" means everyone, can well imagine what two thousand feet of it must be like.

It is not necessary for Sterling to have a story. He is the story by himself. But the addition of a corking good comedy does not detract from his work or its effect.

So agreeable and profitable has been the work of the Keystone Company aided and abetted by the two mentioned and Mack Sennett, that their work has been copiously copied by several other companies.

This picture was produced under the personal direction of Mack Sennett, the Keystone magazine director.

In Los Angeles the Keystone people may have the city hall if they require it, so popular are they. Many times have they called out the fire department or needing assistance the regular police department have aided them with a few "comedians."

This first two-reeler is to be supplemented by a number of others all of which will be released as "specials," the booking of which will be done through the Mutual exchanges.

A. D. M.

IN ALL HIS GLORY

ROYAL FILM EXCHANGE BUSY

The Royal Film Exchange, of 286 Market street, Newark, which distributes the Universal program in New Jersey, has sold to the Bergen Theatre, at Bergen and Springfield avenues, Newark, an automatic ticket machine of the latest design. They have also furnished the City Theatre, at Springfield and Twenty-first streets, Newark, with a mirroroide curtain, 850 opera chairs, an automatic ticket machine, and two Powers 6A projection machines.

Lorimer Johnston, one of the directors of the American Film Manufacturing Company at the Santa Barbara, Cal., studios, has just started a three-reel feature production.

The story is laid in America, and embraces the periods of 1860, 1880, 1900 and 1913. The parts are all played by the same people. The picture starts in 1900 and goes back to 1860, showing the cast in their younger days, and then bringing all the characters up to the present day.

SCENES FROM "THE SILENCE OF THE DEAD"
Gaumont four-reel subject.

Advertising the Picture

MUCH has been said under this heading and much more is to be said as long as many persons and managers are working their brains to find something new to catch the attention of the theatregoers.

Motion pictures are not a necessity; motion pictures are a luxury.

In any town of the United States, the butchers, bakers and grocers do not spend as much money in a show-window and are not as courteous, because we need their goods for our daily wants, as the jeweler, the art store man and the fancy goods dealer. These men are far more courteous and spend much more money on their show-windows, because they deal in goods that are not a necessity but a luxury. Consequently they must tempt the patrons.

Ugly Posters Do Not Make For Success

Motion pictures are not only a luxury but there is much competition. Consequently it is not the man that spends the most money in defacing the exterior of his theatre with ugly posters and dirty banners that will win. Success will come to the man who conducts a refined show and who knows how to make a name for himself and for his theatre.

I was led to write these lines after my visit at the Regent theatre of New York, as the great success of S. L. Rothapfel is a real lesson.

Mr. Rothapfel does not need to have ugly, dirty, ragged banners stretched over the entrance of the beautiful Regent theatre, nor does he need for numerous posters to deface the sidewalk and lobby. No. He does not need to spend money in this direction because his patrons come directly to his theatre without stopping to look at the posters. They leave the train at the subway station and shoot for the Regent. They come on street cars, in carriages, in automobiles or on foot and all, without exception, enter the lobby, purchase their tickets and walk in, without stopping to look at the very few posters.

There is a reason. Mr. Rothapfel made a name and a reputation for the Regent in less than a month. Such a reputation that persons from Brooklyn and other distant points, travel the long distance to St. Nicholas avenue to enjoy a real motion picture show. Everyone knows that Mr. Rothapfel does not only show the best pictures, but he is the master in the art of projecting them and of adapting the proper music. This is not all. Mr. Rothapfel has made of the Regent theatre a most comfortable rendezvous for the lovers of moton pictures and his attendants are extremely courteous.

Rothapfel's Success a Lesson

The success of Mr. Rothapfel knocks to pieces the argument of certain exhibitors who claim that a show must be advertised with an overdose of ugly and sensational posters.

My advice is: "Deliver the goods and you will succeed."

An exhibitor from a small town of 6,000 inhabitants called on me for an advice. He charges an admission of ten cents and has one competitor. He claims that he is making no money. I investigated the case and found that he made no money because he did not deliver the goods.

He shows six reels for ten cents or thirty-six reels per week and he pays $30 for such a service. Anyone will know that you cannot get thirty-six decent reels for $30. They must be very old, full of rain storms and scratches. No one wants to pay ten cents to see such a bunch of old junk, but they wait to go to the next town to visit a motion picture theatre.

This exhibitor is a great believer in advertising schemes, he makes an abuse of posters, has a weekly "County Fair Store," souvenirs, and so on.

My advice to this man is: Use the $6 you spend weekly for cheap groceries for your county fair store to hire a decent, clean and courteous young man to act as the usher. Transfer to your film service all the money you spend foolishly on posters, handbills, souvenirs and other such advertising schemes and you will increase your receipts.

Quality Before Quantity

With a four-hundred-seat house, two shows per evening at a ten-cent scale, he should have a daily patronage of 500 persons or $50. This would give him for the six days of the week, something like $300, and with such receipts, you should be able to pay no less than $90 for your six reels. I would even advise cutting the show down to four reels or twenty-four reels per week for the same price of $90. The public does not call for long programmes. They prefer the quality to the quantity and when they will find that you give them, in their own town, a show equal to what they can see in other towns, they will patronize your theatre.

You can bluff the public once in a while and then to just a certain limit.

The same rules apply to other industries. Some manufacturers are making no headway; they are wasting their time and energy and the patience of their creditors in futile advertising schemes to force their goods on the market. Evidently they make some sales. This is their misfortune because these sales keep them alive, keep them hoping against hope, keep them in a constant state of agony, until the day comes when the creditors refuse to give more time and force the manufacturer to the wall. Why? Because the manufacturer does not deliver the goods. He is a shrewd advertiser. His clever advertisements catch a few customers daily, but his goods make him no name, no reputation.

Build For To-morrow

Other manufacturers are making fortunes because they deliver the goods. Their advertisements sold them their first goods and as the goods gave satisfaction, the first customers made new ones.

Do not be so foolish as to believe that you must not consider to-morrow. Such a poor policy may hold good in a locality with a continuous transient trade, but will prove the ruin of the manager who has to depend on a purely local patronage. You must build your trade for tomorrow and not for to-day. If you have to lose something on your show to-day, be cheerful, pocket the loss and when your patrons will realize that your policy is to give them a good, clean show, they will reward you with a daily patronage and in the future you will reap a harvest.

J. M. B.

Motion Picture Theatre Construction Department

WHEN, in a previous issue, I discussed the too free use of ginger-bread decorations, especially for the exterior work, as being too easy nests for the dirt flying from the street, some decorators had an idea that I was opposed to plastic ornaments.

I am far from injuring the business of the decorators, as if the exhibitors want to follow the advice given them in these articles, they will build more artistic theatres and the decorators themselves will find more profit, supplying higher class work than a lot of cheap stuff, made by the yard, if I may use such an expression.

The accompanying illustration of the Orpheum theatre of Indianapolis, Ind., is a good example.

This facade has not the amount of cheap ginger-bread decoration making the average photoplay house hideous, but if the quantity is small the quality is far above the general run and the exterior of a four-story building, covered with cheap plastic ornaments, would not pay the decorating bill of the Orpheum theatre. There is more money for the decorators in the heavy cornices of the Orpheum, in the capitals and bases of the columns, in the figures of the arch and in the figures standing between the columns, than there would be if the building was covered with what is generally termed "ginger-bread decorations."

If the columns, the cornices and the figures gather the dirt of the street they are not such bad dust nests as the small plastic relief ornaments, and if even they gather the dirt, they can be more easily cleaned as they offer larger surfaces and not a multitude of small delicate ornaments to break like glass under the brush of the cleaner.

A theatre like the Orpheum is costly, but cheaper in the long run than a theatre that has to be retouched every few months, and is a far better investment, as it improves the neighborhood and is attractive.

In many cases of fire, any loss of life is due, primarily, to the fact that the exit doors cannot be opened at the crucial moment. The terrified people pile themselves in heaps about the exits and the poor unfortunates are trampled to death before the flames even reach them

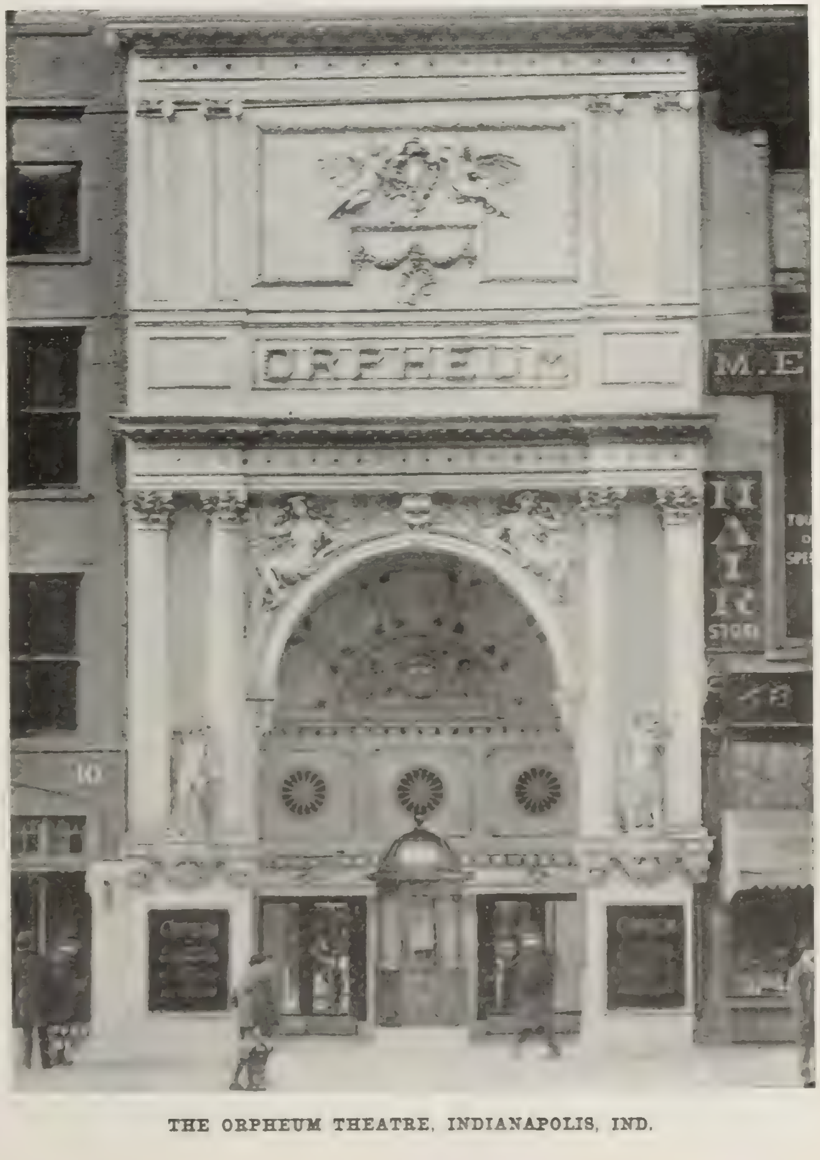
Concerning Exit Doors

Exit doors have been a matter of constant difficulties with the fire departments. To leave the doors unfastened and unguarded, is to give a chance to some bad boys to enter the place without paying the admission.

Several devices have been placed on the market and have been highly praised. While these various devices stood the test, they have proven, like many other devices, inadequate in case of an emergency. In case of a fire the panic-stricken folks jam against the door and as they do not know of the levers or do not know how to work them, they are in the way of the attendants, who when they arrive cannot come close enough to the doors to work the levers.

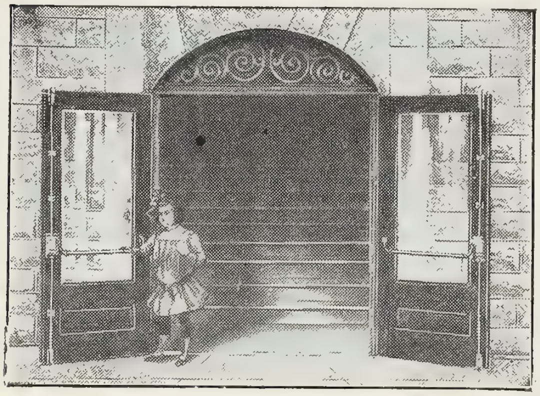
I have been caught in such a panic and unable to get to the doors unless brute force was used to get through the crowd.

It was a panic without real cause. The current was furnished by a trolley



THE ORPHEUM THEATRE, INDIANAPOLIS, IND.

line; they had an accident on the road and the lights went out. As the house was in total darkness the weak ones began to feel uneasy. As the lights did not return at once, children began to cry, women to scream and a general panic started.



VON DUPRIN EXIT DOOR

The recurrence of such disasters is rendered absolutely impossible by the operation of the "Von Duprin Self-Releasing Fire Exit Latch." This device takes advantage of the inevitable rush of the panic-stricken crowd, and uses it as the natural means of throwing open the way to escape and safety. A child has the same advantage as a man, no real power required, a mere touch does the work.

The main features of the Von Duprin Device are as follows: It combines into one the usual features of all locking devices, the lock and the top and bottom latches.

Works in Real Panic

On the inside, about waist high, a solid bar stretches across the door. The bar stands way from the wood and connects directly with the mechanism of the latch. Any pressure applied to any part of the bar, instantly and positively releases lock and latches simultaneously.

The operation of the Von Duprin Device under actual conditions of a panic is self-evident. The people rush blindly toward the exit doors, the leaders are forced against the bars across the doors, and the said bars under the pressure of the crowd give in, releasing the latches and throwing the doors open.

The bar extends across the full width of the door; it is not a device that one has to hunt for, nor a device requiring any special manipulation. A mere child running against the door, will throw open same with no other effort than to press the bar with his little hand or part of his frail body.

As the door cannot be opened from the exterior without a key, there is no danger for any one to enter the auditorium through the exit doors, to evade paying admission.

While in Cleveland my attention was called to the Artstone as a building material offering some advantages to the builder of a motion picture theatre, wishing to erect a lasting building.

Artstone is a manufactured stone composed of the best weather-impervious materials, put together under strong pressure and left to harden under natural conditions. It is a stone which will stand the test of time and weather and upon which fire has but little effect.

Concrete Superior to Stone

As to durability, the manufacturers of Artstone can show a building erected in the year 1874, in which the Artstone trimmings, after an exposure of nearly forty years to all sorts of weather, have been found in perfect condition.

This proof of durability should not surprise us, as the buildings of the ancients fully demonstrate the superiority of concrete over natural stone for lasting qualities. Concrete stone, which was used in their buildings in connection with natural stone, is today in an excellent state of preservation.

The uses and necessities of concrete have been thoroughly demonstrated in the building work, and the rapidly increasing demand for this class of material shows that what was formerly considered an experiment and heartily condemned by those less progressive promises to be the greatest factor in building construction for the coming decade.

With Artstone on the market, a material of real merit, equal in every way to the natural stone, why pay the high price of cut stone work? Artstone fills a much needed want, saving fully from 30 to 50 per cent of the actual cost of natural cut stone.

As Artstone will not absorb the rain and dirt, the ornaments and the trimmings will remain clean and not require a new coat of paint every season,

J. M. B.

Nicholas Power as a Seer

NICHOLAS POWER, president of the company which bears his name and manufactures projection machines, has this to say on the future of the motion picture:

"Without a doubt the motion picture business has developed more rapidly within a given period of time than any other industry. To-day, in Greater New York we have over 1200 picture houses, while in the United States there are about 15,000.

"The one feature that assures a future for the motion picture is their versatility, as there is hardly a line of endeavor in which they have not become a factor. One may well wonder what becomes of the vast number of motion picture machines which constitute our daily output, and yet if you consider the many fields in which this industry has become a part, it ceases to be a mystery.

"Our Cameragraph No. 6A is used by nearly all the prominent lecturers, churches, schools, Y. M. C. A.'s and other religious institutions, in commercial houses and factories, where they are used to exploit their wares, as well as surgical operations, and all branches of the arts, etc.

"These requirements are enormous, and the vast resources of our factory are working hard to keep up with the demands.

"Their value as an exponent of education is already recognized, and I thoroughly believe that time itself is bound to render the motion picture more and more indispensable."

AMERICAN ENGAGES CONSULTING DIRECTOR

Alix F. Harmer has been engaged by S. S. Hutchinson, president of the American Film Manufacturing Company, as consulting director.

Mr. Harmer has had an extended experience and is an authority on stage settings and costumings. He has already taken up his duties at the new Santa Barbara studios, where all facilities for the carrying out of the minutest details are available and where projects of greatest magnitude can be skillfully and expeditiously handled.

LEHIGH ORPHEUM REOPENED

The Third Street Theatre Company, of Easton, Pa., on Saturday, November 15, re-opened the Lehigh Orpheum at South Bethlehem, Pa. This company now operates three fine theatres with a seating capacity of 500, 750 and 800, respectively. In all three theatres the rate is five cents at the matinees and ten cents in the evenings. A program is shown, consisting of five new reels of General Film subjects and one big feature a week.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

ON last Sunday evening I visited the "Circle Theatre" on Broadway, New York.

While my desire was to see some first run pictures, I was treated to a real concert. The Ladies' Symphony Orchestra had an exceedingly well-prepared and executed programme of some of the best-known selections. It was a treat.

I am sorry to state that the orchestra did not receive the encouragement due to its efforts, in fact the audience was very cool, too cold. Twice only were the musicians applauded and it was a very mild mark of appreciation. It was more the applause of a few friends of the musicians wishing to enthuse the audience, but who quickly desisted when they found no response to their enthusiasm.

Concert With Pictures on the Side

The fault was not on the part of the orchestra but on the management, who after arranging a Sunday musical programme, offered five reels, each one with shooting and killings.

The two-reel feature of Essanay: "The Brand of Evil" has its merits, but the music was not in accord with the production.

"The Blight" of Pathe which ended with a suicide, did not harmonize with the musical selections.

There was too much Western and Indian fun in the production "A Sense of Humor" of Edison, to fit the music.

I say fit the music because at the Circle and other theatres where they advertise a special orchestra, they do not fit the music to the picture, but expect the pictures to fit the music. In other words, the managers give a concert with pictures on the side.

Mr. Yerkes, of sound effect fame, is introducing a new musical and decorative novelty, for either a stage setting or a lobby display.

It is an electric rainbow fountain of very simple construction requiring no special connections and practically no attention. Five gallons of water, kept in circulation by an electric pump, are forced into a vaporized spray through the glass bowl, and then drained into a metal tank below.

An automatic projector renders it possible to produce weird changes and blending of colors every few seconds.

The base is octagonal in form and cast in bronze or any other material. The eight panels are surmounted with artistic jardinieres for growing plants, ferns or cut flowers.

Mr. Yerkes has arranged a set of his famous electric bells and chimes on the eight panels of the base, hidden by the foliage of the plants. The effect is charming and while the patrons admire the spray in its constant changing of colors, they hear the music of the chimes.

ELECTRIC RAINBOW FOUNTAIN

I realize that few musicians can play the picture at the Regent because it takes a well-trained mind and a perfect knowledge of music, to distinguish all the points, especially in a picture treating with a foreign subject like the "Last Days of Pompeii." But if it is not given to all musicians to be a master of the art like Mr. Rothapfel, the manager, most of them should have enough common sense to not butcher a fine drama and not overlook a film offering them good opportunities to work some appropriate music.

I refer to the "Veteran" of the Broncho Company. I have seen the film twice and at both exhibitions I found the music out of place.

The first scenes are very pathetic with the veteran, minus his pension and an invalid wife on his charge. There is love and mutual sacrifice in this old couple.

When the old veteran is at the banquet, there are some splendid opportunities for appropriate music. A military charge, a battle scene with much firing of guns, then some deep sentimental notes, when the comrade, who is the speaker and who has just related the war exploits of years gone by, pins on the coat of the veteran a medal of honor. This banquet scene closes with a general cheering for the old veteran.

The old veteran returns home, full splendidly acted but which lost much of its beauty by not being interpreted correctly by the musicians, is the death scene.

What Music Can Do

The most pathetic scene, which is of joy, as during the banquet he has been able to hide under his coat some food for his poor starving wife. When he enters his room, the wife is dead in her rolling-chair, but the veteran, believing that she is asleep, starts, with the least noise possible, to prepare the table so as to surprise his wife with a good, substantial meal.

When everything is ready, the veteran tries to wake up his wife. She is dead.

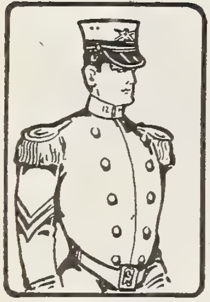
At the same moment, his comrades arrive in front of the house with a brass band and they start to serenade the veteran.

The leader enters the room full of joy, followed by the strains of the brass band, to find himself in the house of sorrow.

It is certainly a very pathetic scene and a scene that would have brought tears to many eyes if the musicians had known to emphasize these different contrasts of sorrow and joy, instead of dulling the whole action of the picture with an inappropriate, monotonous tune

I do not wish to criticise the merits

(*Continued on page 51*)



APPEARANCE AND MANNERS

Suggestions Invited, Questions Cheerfully Answered

Address: Exhibitors' Department, The Motion Picture News

IN the advertising department I say that the best way to advertise the picture is to give a good show, to deliver the goods and not to try to make money on ugly and sensational posters.

Appearance and manners also have much to do with the success of a motion picture theatre.

The clothes do not make the man. A neat uniform on the back of a clean-cut fellow can improve his appearance and good manners, while the finest uniform on the back of a hoodlum will not convey the desired impression. Some men look neat in even an old suit of clothes, while some men will always look unkempt in the best clothes.

While the uniform can improve the general appearance, it is not absolutely necessary.

Uniform a Badge of Authority

The uniform does not teach manners. A man can be polite and courteous in his plain street clothes. The only real quality of the uniform is to make the attendant more conspicuous in case a patron wants something. It is true that the uniform imparts a sort of authority to the wearer and is a mark of refinement to a theatre.

Uniform or no uniform, the manager must see that he has the proper kind of help, as the doorman, the ticket seller and the ushers can make the success or the failure of the theatre.

The main trouble with many managers is that they do not want to pay living wages. They have an idea that there is no work of importance in the taking of tickets or the showing of seats. The managers who want cheap ushers cannot give the proper service.

I visited a leading theatre on Broadway, charging 10c and 15c admission. As I could find no seat on the main floor, I went to the balcony to find same as crowded as the lower floor. I had to stand for a whole picture.

Patrons continued to arrive, they walked up and down the aisles trying to find some seats, but as none were vacant, they had to return to the standing room.

This constant stream of persons going down and up the aisles, hunting for seats, was very annoying to the audience and many patrons complained that they could not follow the picture.

Yes, the management had some ushers, but what ushers? Men of no experience, who remained standing or leaning on the back of the last row of chairs, who paid no attention to the visitors and who did not try to keep order.

If these ushers had known their business they would have placed themselves at the head of the aisles and would have asked the newcomers to wait, as there were no vacant seats. By so doing they would have averted this constant stream of seat-hunters going down and up the aisles and would have made the place more tolerable to the audience in general.

Work Hard for Girls

The only work these ushers attempted to do was to see that no one would occupy the two first rows of chairs (reserved boxes) without an extra ticket, and this very simple work they did not seem able to perform correctly. They allowed any one to go down the aisle, seat themselves, then one of the ushers would go down the aisle to ask for the extra tickets, and, as in most cases the persons had no reserved seats, they had to walk up the aisle for the standing room. Now, if the ushers had asked to see the tickets before the visitors would go down the aisle he would have spared much trouble to the visitors and to himself, and he would have spared the nerves of the audience.

Only a few days ago a manager told me of his troubles with his attendants, and informed me that he would have girls in the future, as he believes them to be more reliable than men.

I do not believe in girls as ushers and doormen, as it is asking too much from them to not only stand twelve hours on their feet, but to expect them to walk down and up the aisles so many times a day to show seats.

I fully agree with this manager that girls are more reliable and less rude when you cannot employ men other than the down and out class, who are willing to work at low wages until they can find something better to do. On the other hand, if the manager wishes to pay decent wages, he can secure clean-cut young men, who will prove more reliable than girls, in my opinion.

It is a very serious question, to which the best managers are paying much attention. I have been surprised during my last Western trip to see the great increase in men cashiers. The managers who employ young men as cashiers know the weakness of women for brass buttons.

J. M. B.

HELEN GARDNER IN "A DAUGHTER OF PAN"

LATEST NEWS FROM CHICAGO

Plummer with Amusement Supply

MR. P. Plummer, who for a number of years conducted the business of the Chicago Projection Company and more recently was connected with the Enterprise Optical Company, is now occupying the position of manager of the Amusement Supply Co., succeeding Mr. Traub who has gone in business for himself. Mr. Plummer has been active in the motion picture supply business for a number of years and is well qualified for the position he now occupies.

Eichenlaub and Hood Go East

E. J. Eichenlaub and H. H. Hood of the America's Feature Film Company left for New York City last Saturday to close a deal with an Eastern syndicate on the purchase of the Mexican war picture which they issued under the name of Barbarous Mexico. These pictures were taken in the heart of this turbulent country during some of the battles which were fought there and show a few of the actual encounters, besides much of the interesting life in that country.

Operators' Ball December 10

The Chicago union of the Motion Picture Machine Operators will give its annual ball on Wednesday, December 10, at the Coliseum. It is expected that this year's affair will outclass anything ever before attempted by this body in Chicago. The arrangement committee has prepared many novel surprises and innovations which it is expected will place this event far above their previous efforts. They are using every available means to give this ball publicity and state that they are already assured a larger attendance than they ever before enjoyed.

An invitation has been extended to all the Chicago motion picture manufacturers and the acting companies. It is expected that many of the local photoplayers will be present. In anticipation of this the committee is putting out a card which reads as follows: "Meet your favorite motion picture Actor at the Ball." Electrical effects will be used, throwing different colors over the throngs at intervals.

William F. Canavan, third international vice-president of the I. A. T. S. E. and his wife have been invited to attend and lead the grand march. The ball will commence at eight o'clock.

The arrangement committee consists of Hal Johnstone, president; Morey Cohen, secretary; E. D. (Jack) Miller, Lee A. Forbes, H. H. Goldberg, Frank Hassett, Will Hassett, Bobby Burns, Bob Connelly, Al Strange and Ed Halliday.

Ventilation Injunction Hearing Continued

All the testimony of the defendant in the case of the closing of Mr. Whalen's theatre, the Washington, located in Cottage Grove avenue near Forty-third street on account of not complying with the ventilation ordinance, has been taken. Such experts as Mr. Weinshank of Indianapolis, Mr. McCormack of the Armour Institute and Mr. Price, connected with the State Health and Safety Department, testified in favor of Mr. Whalen. The case will be brought up again and the city will present its testimony.

In the meantime no action is being taken by the aldermen in connection with modifying the ordinance as they feel that any decision on their part would affect the case one way or the other.

Mutual vs. Ohio Censorship

Henry S. Toner, attorney for the motion picture interests of Chicago, who are preparing to fight for what they term a more just censorship, gives the following interview on the case which was heard in Cleveland, Ohio, on Saturday, November 28 of the Mutual Film Corporation against the State of Ohio.

"Ohio has provided for a board of censors, the function of which is to pass upon the availability, modesty and respectability of motion picture films exhibited in that state. The law provides that before a film can be exhibited it must be passed upon by this board of censors, and a fee of $1.00 for each film or each copy of an original film must be paid into the state treasury. This board of censors was appointed some time in the spring of this year, since which time they passed upon something like 15,000 films.

"Some time ago the Mutual Film Corporation, a Virginia corporation, filed a bill in the U. S. court to enjoin the board of censors from performing their statute duties. This bill set forth that the Ohio statute was a violation of the fourteenth amendment of the Federal Constitution, and that it also is a violation of the constitutional provision guaranteeing the right of freedom of speech and freedom of the press. The bill also alleged that the act was in violation of the Ohio constitution. The bill further averred that the Ohio statute ran contrary to the Interstate Commerce clause of the Federal Constitution.

The hearing on Saturday, November 29 was had before a full bench of federal judges. Circuit Judge Warrington of Cincinnati, and District Judges Day and Killets sat on it. For the purpose of hearing the argument on motion for a temporary injunction, the Mutual Film Corporation was represented by their general counsel, Mr. Seligsberg, of New York City and by Squire Sanders and Dempsey, one of the leading legal firms of Cleveland, Ohio. Arguments were made by Mr. Clark, Mr. Seligsberg and Judge Sanders on behalf of the Mutual Film Corporation, and by Mr. Morgan, assistant to the attorney general of the state of Ohio on behalf of the attorney general.

"At the conclusion of the hearing the court entered a restraining order as prayed for in the bill. This order restrained the state board of censorship from in any way interfering with the distribution of the films of the Mutual Film Corporation until final hearing of the case."

Mr. Toner's purpose of visiting Cleveland to hear the arguments in this case was for informative purposes. Should the Mutual win out in their fight it would affect the censorship of the whole country and at the present time the motion-picture interests of Chicago are preparing to secure what they term more just and sane censorship of the motion picture.

Mr. Toner is delving deep into the subject of censorship and has gathered much valuable material and other data which will materially affect the case. What method of procedure will be used or when the first steps will be taken, has not been decided. However, the various interests have already contributed a considerable amount of money. C. J. V.

"Simplex" Enlarges Its Factory

THE Precision Machine Co., has greatly increased its factory facilities in its present location at No. 317 East Thirty-fourth street, New York City, by taking over two additional floors and thereby adding about 16,000 square feet floor space to its quarters.

The top floor is utilized for the assembling department and the general offices, where all is light and comfortable.

The steady increase in demand for Simplex projectors has made this addition imperative.

KLEINE'S "POMPEII" MUSIC POPULAR

One of the many innovations used in advertising George Kleine's "The Last Days of Pompeii," was an especially written 50-page book of music composed by the famous music writer, Palmer Clark, and furnished to orchestra leaders in the various theatres where "Pompeii" was projected. This innovation proved more popular than was expected, and the Chicago and New York offices of George Kleine are in receipt of many requests from theatre musicians for copies of the score, as well as many music lovers who heard the music. Owing to the limited number of lithographed copies made, it has been impossible to answer these requests. Arrangements have been made, however, on future big subjects to print a larger supply, which will be sent to the general public at actual manufacturing and postage cost.

SAVED BY A MISS

Ormi Hawley, of the Lubin Stock Company, recently had a truly remarkable escape from death. She was due to appear in a Lubin drama. In order to fulfill the engagement she had decided to catch a certain train. Owing to the number of unforeseen circumstances, however, she only arrived at the station in time to see her train leave the station, disappearing around a bend in the railway.

She was very much upset, as this meant that she could not possibly reach the appointed place in time for the scene, but her dismay was converted into most devout gratitude a few hours later, when news arrived to the effect that the train which she had missed had been wrecked on its journey, many of the passengers being either killed or seriously injured.

JOIN FAMOUS PLAYERS

The Famous Players Film Company has added three new members to its producing staff. They are Hugh Ford, Frederick Stanhope and Edward S. Morange, all of whom have long been associated in the production of many artistic successes of the stage. Among these have been "The Garden of Allah," "The Blue Bird" and "The Melting Pot."

Mr. Ford, who is an authority on dramatic construction, will serve the Famous Players in the field where he has made his reputation—as a producer. Mr. Stanhope, through his familiarity with the customs. costumes and manners of all periods and his knowledge of stage-craft, will devote his talents to this branch of the business, while Mr. Morange, a recognized authority on scenic art, will concern himself with the architectural and decorative effects of the productions.

FIELDING'S EPICUREAN STEED

"Like master, like servant," is an old and familiar proverb. "Like rider, like horse," however, is not so old, and yet, according to Romaine Fielding, of the Lubin Las Vegas, New Mexico, studio, of which he is director, author, manager and leading man, is just as true He points to his pet horse, Dodger, and to himself as illustrating the new adage.

Fielding has taught Dodger a number of expensive habits. He finds himself obliged to supply him with chicken, ham, cheese sandwiches, and pickles and cakes, for Dodger could just as well live off a dairy lunch counter as in a stable on timothy and oats. Incidentally Dodger prefers his sandwiches well buttered and spread with mustard, and plenty of sugar in his tea and coffee—all of which goes to bear out Fielding's adage that a horse becomes like a man who rides him, as in his own case.

EDGAR JONES

Edgar Jones, director and leading man of the Lubin stock company, now stationed at Betzwood, Pa., was born in Steubenville, Ohio. After spending a few years of his youth in the picture frame business he adopted the stage and with Edgar Selwyn joined the Kyrle Bellew Co. in "A Gentleman of France" under the management of Liebler & Co., under the training of Selwyn and Oscar Eagle. Jones became a proficient stage director and actor.

Desiring broad experience he joined two or three stock companies and again was a member of the Viola Allen Co. After leaving the Liebler Co. engagements and offer was made by Lubin, which was accepted and as Mr. Jones is doing excellent work he will doubtless remain in the photo drama work for many years.

"THE DEVIL WITHIN"

Ramo

"THE Devil Within," the latest product of the Ramo Company, is a story in three reels that will please. It is a combination of mild melodrama tinged with romance, which is so well staged and effectively acted, that it can hardly fail to prove popular. Photographically, the production is of the first rank, the clarity and distinctness of the scenes being unusually superior in character. It will be released December 10.

"THE DEVIL WITHIN" IN THREE PARTS.

"LEAD US NOT INTO TEMPTATION"

The play, which was produced under the direction of William Davis, centers about the misfortunes of Jack Walker, a college man and football star, whose brother-in-law, James Gleason, by his machinations, succeeds in discrediting him, and in having him cut off in his father's will. By the aid of a woman, a friend of Gleason's, Jack is charged with theft and is compelled to leave college.

Soon afterward Jack's father dies, and in an effort to see him, he once more falls under Gleason's baneful influence, who charges him with attempted burglary, thus cutting him off from ever sharing in his father's estate. Jack escapes, and becoming hungry and desperate attempts to enter a farmhouse. He is only saved from this crime by overhearing a prayer of the farmer's daughter, Edith. In leaving he is injured, and is taken in and cared for by the farmer's family. Later Jack and Edith grow to love each other.

Meanwhile Gleason, whose wife has come into the fortune rightfully Jack's, has renewed his acquaintance with the woman who effected Jack's downfall. A thief enters her apartment and accidentally kills her. All the evidence points to Gleason as her murderer as the thief succeeds in making good his escape.

Gleason flees, pursued by the police. He hides himself in a barn, to which later comes Jack, Edith, and a party of merrymakers on a straw ride. Discovered by Jack, Gleason threatens him with exposure of his past unless he aids him. In consequence Jack sends the detectives on a false scent when they arrive.

THE conclusion of the production shows Gleason trapped in the barn, which has caught fire from a carelessly thrown cigarette. He is rescued by Jack, at the risk of his life, and, dying, makes a confession which completely clears his rescuer.

A reproduction of a bona-fide college football game and the fire scene are two of the screen portrayals in "The Devil Within," which deserves special mention.

Jack Hopkins did excellent work as Jack Walker, the football hero and disinherited son, and Stuart Holmes, as the scheming brother-in-law, filled his part in a fashion which could hardly be excelled. Others in the cast were: Olga Troska, as Maude Barnes, the woman in league with Gleason; Lois Howard, as Edith; Jane Fisher, as the wife of Gleason; and John Travis, as John Walker, the father.

"THE GUERRILLAS OF ALGIERS"

Features Ideal

THE intention of Features Ideal, as piloted by Mrs. Agnes Egan Cobb, is to place two films a month on the market and make them the most unusual two that can be found. "The Guerrillas of Algiers" or "The Mosque in the Desert," a three-part production released December 5, gives great promise for those that are to follow. It contains corking good battle scenes, an excellent story, fine acting and good photography.

Most of the action is laid in the sands of the Sahara desert in Algeria during the Napoleonic wars that devastated that whole region. Phillippe, a youthful soldier of France, is apprised by his father in Algiers of the probability of their never meeting again. The older man has been sent by his general to negotiate with an Arab chief, in an attempt to bring about an armistice. A year following the letter, as nothing has been heard from his parent, the boy sets out on the quest of the family fortune, as he had been directed.

Arriving in Algiers, he overhears a plot which he knows is connected with his father, whom he believes living. Together with a friend he captures one of the conspirators, who turns out to be the chief his father had been sent to see. The Arab escapes and the boy follows. He is chased by the Arabs under the chief in the desert, and goes to a mosque for aid. The priest there recognizes him and tells him that the interior of the mosque contains the money which is the property of his family, because of services rendered by an ancestor to the Arabs. He finds his father and marries the girl.

BATTLE SCENE FROM "THE GUERRILLAS OF ALGIERS"

There are some very excellent battle scenes in the picture, all of them true to history. They depict the methods Napoleon used in forming squares when opposed by a larger force. The photography and acting leave nothing to be desired.

A. D. M.

Army-Navy Game Pictures a Success

THE Commercial Motion Pictures Company, Inc., of 102 West One Hundred and First street, New York City, succeeded in obtaining good motion pictures of the recent Army and Navy football game. Close views were secured of President Wilson, Secretary of War Garrison, Secretary of the Navy Daniels, Governor Glynn, of New York, and many others.

By means of telephoto lenses every exciting play was recorded, as if the figures were within twenty feet of the camera and in many instances the pictures as shown on the screen are even more tense with interest than in the real game. The Commercial also secured some exceptionally fine pictures of the Army maneuvers and Navy drills.

Although it was so dark after the last play of the game that ordinary photographers closed their cameras, finding it impossible to take views of the Serpentine dance, flag-rush and other events held by the jubilant cadets, the Commercial was enabled to obtain remarkably clear pictures of all these.

As a result of this, the Palace Theatre in New York has booked the pictures for the entire week, while William Morris' New York Theatre is also booking them.

It is planned to place the pictures on practically every battleship or large steamer that is equipped with a projecting machine, as they will prove of interest for a long time to come.

Universal Opens Own London Offices

THE Trans-Atlantic Film Company, which will handle the productions of the Universal in Great Britain, has just opened offices in the Universal House, Nos. 37-39 Oxford street, London. Owing to the fact that a former company had a charter in Great Britain under the name "Universal," it was found impractical to make use of that widely known trade-mark on the other side, hence it was deemed advisable to adopt the present name of the concern, which in future will transact the British business of the Universal Film Manufacturing Company.

In the newly opened offices of the Trans-Atlantic Film Company, which are among the most spacious of the kind in London, every facility is extended to patrons for the speedy and comfortable transaction of business.

The formal opening of the offices, which are located in the heart of one of the most important business centers in London, occurred recently. A large reception was given to representatives of the press from all parts of Great Britain. About fifty of the most important papers sent representatives, who were entertained by John D. Tippett, managing director of the new company, and the members of his staff, including John Avery, the London manager; Joseph Brandt, chief publicity manager; J. M. Downie, Lewis Rosch, J. E. Bryde-Hughes A. Henderson and several others.

The press-men were entertained in the well-appointed theatre which is part of the spacious entourage now occupied by the Trans-Atlantic Film Company, after which they were given a dinner in one of the leading London restaurants.

The "Trans-Atlantic Review" which will contain the future announcements of the Universal in Great Britain, is already being published by the Trans-Atlantic Company. This is the British edition of the Universal Weekly.

FIRST VIEW OF MOTION PICTURES

Four of the Mission Fathers from the old Santa Barbara Mission recently were the guests of President S. S. Hutchinson, of the American Film Manufacturing Company at Santa Barbara, Cal. The reverend gentlemen were taken through the extensive grounds and plant.

They were shown a print of "The Trail of the Lost Chord," the settings of which were largely taken on the sacred grounds of the mission. The production proved to be the first moving picture ever witnessed by them. Special permission had been granted the company to use the grounds.

SOME ODD USERS OF MOTION PICTURES

Motion picture outfits have been leaving the offices of the Kleine Optical Company with great rapidity of late, some of them headed for very odd destinations.

Among recent purchasers have been the Second Presbyterian Church of Massillon, Ohio; New England Congregational Church of Aurora, Illinois; the Aurora Y. M. C. A.; the Royal Tailors of Chicago, and the Copper-Queen Consolidated Mining Company of Bisbee, Arizona.

The latter is buying an outfit to keep its employees in the Mojave Desert contented.

BROOKLYN EXHIBITORS MEET

A meeting of the East New York branch of the Motion Picture Exhibitors Association of Greater New York, was held Monday evening, at the Saratoga Theatre, with William Hollander in the chair. This meeting was attended by about fifty-two exhibitors in the surrounding territory. Reports of committees were read and the ball committee assisting Mr. Coleman made an encouraging report.

A committee was appointed to devise ways and means of putting a stop to the "country stores" in picture theatres, also to see that children over five years of age, accompanied by parents, are paid for.

A large attendance of Brooklyn exhibitors is expected at the ball to be given by the New York Exhibitors on December 15, in Terrace Garden.

The next meeting of the East New York branch will be held Monday night at the Ronley Theatre, 1980 Fulton street, Brooklyn.

WOMAN SENATOR IN "OUR MUTUAL GIRL"

Mrs. Helen Robinson, of Colorado, the only woman senator in the United States, made a short visit to New York last week. The Mutual Film Corporation learned of her presence, and, for the first time in her busy career, she was induced to appear in moving pictures together with her friend, Mrs. Edith Jarmouth, another Colorado suffragist, and two actresses, Norma Phillips and Mayme Kelso.

The pictures were taken on the beautiful Morosini estate for "Our Mutual Girl" series.

CLEVELAND CIRCUIT VAUDEVILLE EXCHANGE BOOMING

Talk about a busy vaudeville agency! Things are busy about the Cleveland-Fidelity Booking Service offices. This is an independent concern whose books show eleven tabloid musical comedy companies, five repertoire stock dramatic companies, three concert bands, two minstrel companies, two trained animal shows, one winter circus, and on a general average 300 vaudeville acts per week.

W. S. Cleveland, the manager of this Bee-Hive Exchange, has taken to booking road shows in the one, two and three-day stand theatres. During the past week and the present week he has placed Andrew Mack's big All-Star Vaudeville Alliance and Joe Shea's "Trust Busters," which include Daisy Harcourt, Harry Bulger, Mrs. Dr. Munyon and Company, Howard Brothers with their Flying Banjos, Warren Travis, Florence Lynne and Close Brothers. The salary list of the last named bunch tips the beam at $5,000 weekly.

ECLECTIC OPENS OFFICES IN SOUTH

The Eclectic Film Company, of 110 West Fortieth street, New York City, has opened offices at —— Atlanta, Ga., and at 202 Andrews Building, Dallas, Tex., where a rental business will be conducted.

The states that will be covered from these offices are North and South Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi, Louisiana, Arkansas, part of Oklahoma and Texas. It is the plan of the company to open additional exchanges as rapidly as it is found necessary to handle the business.

The Eclectic Feature Film Exchange is the name under which the business of the various rental exchanges will be conducted, and all of them will handle the entire line of features produced by the Eclectic Company.

Many exhibitors, who hitherto have been unable to book the Eclectic products owing to the conditions which have existed in certain sections of the country, will now be enabled to make arrangements with the newly established rental offices to furnish them with all features produced by the Eclectic Company.

This list includes: "Les Miserables," "Mysteries of Paris," "A Ruined Life," "Nero and Britannicus," "Wheel of Destruction," "Thrust of Hate," "When Paris Loves," "Vendetta," "Message of the Dead," "Doom of the Ocean," "The Fatal Plunge," "Toils of Villainy," and "His Fateful Passion."

J. C. CORWIN TO EXTEND FIELD

J. C. Corwin, the Texas capitalist, who some months ago contracted for a number of important brands on the Exclusive program, is working now in New York on his plan of extending the Big Four Film Corporation of Dallas, Tex., of which he is president and general manager, into other states. He purposes adding Northern Oklahoma, Arkansas and Louisiana and later Kansas and Missouri.

Mr. Corwin now controls Itala, Solax, Blache, Great Northern and Gaumont features for Texas and Southern Oklahoma.

CATALOGUE OF MOTION PICTURE LENSES

The Allendorf Company, Cleveland, O., sends in a catalogue of photographic lenses. Amongst these is one specially calculated for motion picture work. Its aperture varies from f 2.5 to f 4.5 and the focal lengths from 2 inches down to 1 13/16.

Business and Pleasure

New York Exhibitors Will Hold Executive Session and Ball on Same Day.

COMBINING business with pleasure, members of the Executive Board of the Motion Picture Exhibitors' Association of New York State will meet at the Imperial Hotel, Broadway and Thirty-first street, at 11 a. m., on Monday, December 15, the day of the ball of the Motion Picture Exhibitors Association of Greater New York. Representatives from the following locals expect to be present: Buffalo, Syracuse, Rochester, Utica, Troy, Oswego, Poughkeepsie, Albany, Schenectady, Elmira and Westchester County.

Following a lunch at the hotel, the members will prepare to spend a pleasant evening at the ball. The visitors will be shown the sights of the city on Tuesday in charge of a committee with automobiles.

All are prepared to have a great time at the entertainment and ball, which promises to be the largest yet held, and will undoubtedly tax the capacity of Terrace Garden.

A glance through the list of boxholders shows the following: Vitagraph, Kalem, Kinemacolor, Famous Players, Mutual, Universal, General Film, World's Special, Thanhouser, Mayor Kline, Mayor-elect Mitchel, Supreme and Special Session Judges, United Electric Light and Power, Eclair and several License Bureau officials.

OHIO CONVENTION PLANS

The Ohio State Convention of the Motion Picture Exhibitors' League of America will be held in the Hotel Sinton, Cincinnati, on January 27, 28 and 29, 1914, and from indications already received the attendance bids fair to excel even the National Convention. Ohio, with her 633 members, will be present almost to a man, together with a large number from Kentucky, Indiana, West Virginia and other states.

The National Executive Board will meet at the hotel on January 26, and as all grievances, recommendations, reinstatements, etc., will be taken up, it is expected that this will be a very busy day in the history of the League.

Governor James M. Cox, Attorney General T. S. Hogan, Carl Laemmle, and others, have already accepted invitations to be present. The General Film, the Mutual Film, P. A. Powers, William H. Swanson, Harry Raver, and many other manufacturers and exhibitors have been invited.

The convention will be held in the large assembly room, which seats 800, and the exposition of arts will be given in the large ballroom, just across the hall, on the same floor as the assembly room. As the convention will all be under one roof and on the same floor, every exhibit will be seen, and every exhibitor will have to pass the doors of the hall of Exposition of Arts on his way to the convention hall. Five exposition spaces have already been contracted for by manufacturer. This will practically be a four days' convention.

A motion picture will be taken of every visitor. The Mayor of Cincinnati will open the convention on the 27th. The night of the 28th, a big banquet will be served. The convention will wind up with a grand ball.

WISCONSIN CONVENTION

The Wisconsin convention of the Motion Picture Exhibitors' League of America will be held in Oshkosh on December 16 and 17, 1913.

The committee on arrangements and entertainment is John R. Elk, chairman; N. J. Hunze, Charles Porter, Jess Hogan and Arthur Gray.

The Wisconsin exhibitors are enthusiastic, and thirty new members have joined within the last eight days, and it is expected that at least fifty members will be enrolled before and during the convention.

State officers, together with a grievance, advisory and legislative committee, will be elected.

N. Y. EXHIBITORS TO MEET MONDAY

The monthly meeting of the Motion Picture Exhibitors Association of Greater New York will be held at the Imperial Hotel, Broadway and Thirty-first street, on Monday morning, December 8, at 11 o'clock. Matters of importance will come up and several prominent speakers have promised to be present. Officials from the Fire Department have also been invited.

The Law and Legislation Committee will report on the proposed amendment to the Folks ordinance and other matters of interest to exhibitors.

OPERATORS' UNION MOVES

The Motion Picture Machine Operators' Protective Union, Local 306 (formerly the Motion Picture Department of Local 35, I. A. T. S. E.,) has removed from 259 West Forty-second street to Room 1114 of the Exchange Building, 145 West Forty-fifth street, with change of telephone number to Bryant 6228.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"**ALL For Science.**" (Biograph. Nov. 24.)—A detective drama with some inconsistencies. A man believing he has discovered a cancer cure secures money by theft. A detective discovers he is the thief on a mighty small clue. Discovering his love for the detective's stenographer he frees him.

"**From Durban to Zululand.**" (Edison. Nov. 24. Split reel.)—An exceptionally interesting film. The photography is good. Durban, the capital of Natal, is a most clean and enterprising city. The dance of the native "Ricksha Devils" was fantastic to a degree. The dance of the chiefs in "full dress" was peculiar inasmuch as the full dress consisted of a smile, loin cloth and the proverbial beads.

"**Enoch and Ezra's First Smoke.**" (Edison. Nov. 24. Split reel.)—On the same reel with "From Durban to Zululand." A harmless comedy. Two tots smoke, thinking they are thereby grown-up and get pretty sick. Gypsies in the neighborhood create much excitement and are accused of kidnapping the boys. Yale Boss and Andy Clark play the boys.

"**The Leading Lady.**" (Vitagraph. Nov. 24.)—Director Ned Finley evidently believes this to be the best thing he has done. The title is "plastered" with his name. A husband is jealous of his actress wife. He finds on watching her that she is absolutely true and they are reconciled. It is odd to see Earle Williams as a "heavy." Edith Storey plays the lead and Ned Finley the husband.

"**An Indian Maid's Strategy.**" (Kalem. Nov. 24.)—A rejuvenated idea. Remarkable scenery and clever work by the Indian girl get it across. An Indian maid, loving another, is espoused to the chief of another tribe. Koti, her lover, kills his rival, and manages after a series of adventures with the soldiers to escape with the girl. Plenty of action.

"**Just Cissy's Little Way.**" (Lubin. Nov. 24.)—Arthur Johnson has never had a more agreeable vehicle. As a green country bumpkin he excels, his work getting the story across where another would have failed. Cy loves Sissy, and is very jealous of the minister she brings home from boarding school with her. He follows them to the city on her return, and getting into the house, threatens the minister. He laughs at the farmer, and knowing Cissy really loves him, marries the two before Cy has time to change his mind. Lottie Briscoe plays Cissy, and Howard Mitchell interprets the part of the minister.

"**Quality of Mercy.**" (Selig. Two parts. Nov. 24.)—One of the best releases of the week. Emma, a country girl, loves Harvey, a city man of unscrupulous character, and consents to follow him to the city. Harvey's friend, knowing his character, disobeys his friend's injunctions and gets a real minister to marry them. The man leaves her later, after telling her that her marriage was illegitimate. She returns to her home in disgrace, with her little baby. Her husband is killed in an accident. The local physician after courting her for some time, at last gains her consent. The minister who marries them is the same one who has officiated before and he tells her the truth regarding her first venture. There are many strong features in the story. Thomas Santschi, E. Wallock, Adele Lane and Harry Lonsdale play the leading parts.

"**The Lost Switch.**" (Lubin. Nov. 25.)—On the same reel with "Her Sick Father." A comedy, which will amuse. A husband carries his wife's switch with him to the city. Here he discovers it, and on receipt of a telegram from his wife, sends her an answer. His partner also sends a telegram regarding the switching of some hogs. The office boy mixes the two and the results are far from pleasant until the truth becomes known.

"**Mounted Officer Flynn.**" (Selig. Nov. 25.)—A good dramatic story abounding in action. Flynn, a police officer, rescues some government plans from the spies who have stolen them and in reward receives the Congress medal. The fight in the deserted house with the two thieves is very thrilling. The photography is good.

"**The Subterranean City.**" (Cines-Kleine. Nov. 25.)—This film has a strong dramatic interest. A bet is made between Arizona Bill and another club man that the former can discover the jewel thieves within a week. He sets out, finds their city under the ground, and is captured. A dancer whom he knew sets him free, but orders him to shoot himself. He does this and she takes the credit for having shot him. She is not believed

"THE STIGMA"—ESSANAY
Harvey discovers the raft with its human freight.

and the two of them are supposedly killed. They escape together, and she appears on the stage at her usual time. The conspirators are arrested and the girl pardoned.

"The Vanishing Cracksman." (Edison. Nov. 25.)—Commencing a new series, on the same order as the "What Happened to Mary" stories. "Cleek of the Forty Faces" is the subject, this first story telling of his reformation from being the most successful crook known. He now becomes a detective. After warning Scotland Yard that he would rob a certain house, he does so in a very clever way. Benjamin F. Wilson plays Cleek and Gertrude McCoy plays the girl.

"Her Sick Father." (Lubin. Nov. 25. Split reel.)—On the same reel with "The Lost Switch." Her father is a hypochondriac, and it is Lillian's business to administer to him sundry patent medicines. At last tiring of this, she concocts the scheme of having her lover appear as a doctor. He does this and puts the old man through such exercise that he is only too glad to be well.

"Little Kaintuck." (Vitagraph. Nov. 25.)—It is the appeal to the sympathies that gets this picture over. There is many a heart throb. "Kaintuck" being made an orphan, takes to the road as a legitimate tramp. He meets Hedricks, a storekeeper in a rural neighborhood, and stays with him through the winter. In the spring he again takes to the road but returns, being unable to do without the old man. Paul Willis plays the boy, Daisy Smith does some good work as his mother, and Karl Formes plays the storekeeper.

"The Little Substitute." (Essanay. Nov. 25.)—Francis X. Bushman, Beverly Bayne and Helen Dunbar play the leading parts. A motherless baby is left in care of an aunt while the father goes away to Europe on a business trip. A little waif is left on the doorstep by a penniless woman. On the death of the first child the unknown baby is substituted. On the return of the father he is given the baby which is not his. The mother turns up, the aunt confesses, and to keep the child with him he marries the mother.

"Good Old Summer Time." (Kalem Split Reel. Nov. 28.)—With Ruth Roland, the "Kalem Girl," and John E. Brennan, the inimitable comedian. A mix-up in a hotel which is finally cleared by the clerk.

"England's King at Liverpool." (Kalem Split Reel. Nov. 28.)—On the same reel with the "Good Old Summer Time." Shows King George being greeted at Liverpool; President Poincaire of France at a celebration, and the English soldier at work and play. The last part was very interesting.

"Betty in the Lion's Den." (Vitagraph. Nov. 28.)—The "lions" here, though alive, are not at all fierce. They're society "lions." Betty breaks into society, and in order to prevent herself from marrying a "dude," she calls Brazilian extract to her aid and causes some "hops." Clara Kimball Young, Josie Sadler and Darwin Karr play the leads.

"A Disastrous Bet." (Lubin Split Reel. Nov. 27. General Film Co. Exclusive Service.)—The scenario was written by Carl Levi of the Loew Company's offices. He deserves commendation. One man wagers his beard and loses. His wife believes him to be a burglar, and there's a great rumpus until the truth is made clear.

"Love and Trouble." (Lubin Split Reel. Nov. 27. General Film Co. Exclusive Service.)—A rural story on the same reel with "A Disastrous Bet." A lunatic causes much trouble for everyone with the exception of two lovers, whom he helps. The story is, of course, impossible but that does not greatly lessen its value as a comedy.

"A Thousand Dollars Short." (Patheplay. Nov. 27. General Film Co. Exclusive Service.) — A good drama with many points that will commend it to the average audience. A boy being in need of money, borrows a check from a friend and changes the amount. The married sister apeals to her husband but is refused and is caught at the house of the friend, pleading with him for mercy. The unexpected presence of his mother saves the situation and explains her presence.

"In the Grasp of the Apaches." (Warner's Features. Three Parts.)—Plenty of action and good settings make this old idea serviceable. Believing his wife to be false, a "Count" steals her child and leaves it on the bridge, not meaning him to be stolen. The apaches get the boy and teach him to steal. His only friend is Elga, another little captive. After years the brigands see an advertisement for Otto and bring the Count to their rendezvous, but being unable to find Otto, try to give him another child, which he refuses. The Count and Otto escape. Elga is made to help the brigands recapture him and goes to his house. There she warns him and the villains are captured and Elga adopted as companion to Otto.

"A Florentine Tragedy." (Warner's Features. Three Parts.)—After the story of the same name by Oscar Wilde. There are parts of it which escape the strict laws of the Censorship Board by a narrow margin. The tale is of the middle centuries and tells of the selling of a girl to an old man for a bag of gold. She is loved by a prince, who calls and sees her when her husband is away. The husband catches them together and kills the prince in the duel which follows. The girl then sees her mistake and throws herself in her husband's arms. Constance Crawley, Arthur Maude and Wilfred Lucas play the important parts.

"The Water War." (Bison Two Reels.)—A little variance from the usual run of Bison pictures. Woodward, the foreman of the work on the aqueduct, is discharged and Clifford given his job. With the help of some Indians he plans to revenge himself on his successor. They are frustrated greatly through the aid of an Indian girl, Nereda.

"The Blight of Wealth." (Thanhouser. Two Reels. Nov. 25.)—The title of this is poor, meaning nothing. A quarry owner marries a rich heiress. Formerly a hard worker, he now neglects his business and goes to Europe. He loses his quarry, his wife loses her fortune and together they come back and start afresh. The episode of a duel between the husband and an attentive Count makes good material.

"War-Ridden Juarez." (Kalem. Nov. 22.)—Not listed as a regular release, this picture is interesting just at this time. The scenes shown, however, have been pictured before. "Red" Lopez, an American of notorious character, poses. Federal jail and prisoners are shown. The small international bridge over the Rio Grande is also interesting.

"The Laundress and the Lady." (Kalem. Split Reel. Nov. 21.)—Same reel with "The Dublin Horse Show." A clever, impossible comedy, which will cause much laughter. Mrs. Graves wants a laundress and her son Robert writes Mary Flanagan, telling her to come to work. He also writes his fiancée, Mary, inviting her to a matinee and enclosing a ticket. The letters are mixed. The laundress goes to the show and the cook makes Mary Hall wash. All is straightened out. Anyone who says this business is not as good as the "legitimate" should see this picture. Robert takes Mary to a motion picture theatre. The interior is the cheapest imitation of a theatre imaginable. The settings are very poor.

"The End of the Circle." (Essanay. Two Parts. Nov. 21.)—A "Western," with less than the usual amount of action and possessing a good story. Two rivals want the same girl. The villain puts the favored one in a compromising light and the girl in anger marries the other. A Mexican girl plays a large part in this. The time passes and the girl, thoroughly unhappy with her drunken husband, is forced to submit for her child's sake. The husband is killed, the news being brought by her former lover. She drops dead from exposure, having time, however, to ask forgiveness of the man she hurt. He adopts the child. No names are mentioned in any of the sub-titles. Lois Ingraham, as the child, was very camera-shy and hurt the effect. Frederick Church, Eleanor Blevins, True Boardman and Evelyn Selbie completed the cast.

"A Dutch Love Story." (Pathe. Two Parts. Nov. 19. General Film Co. Exclusive Service.)—In this picture, though long spaces of time elapse, the women are just as youthful. Hans and Minna are married, both for the second time, against everyone's wishes. Jan, Hans's son, enlists for six years and goes away, his grandmother also leaving her son's home. Katrina, Minna's daughter, loves Jan, though never having met him. Hans and Minna are very happy together. Jan returns after his enlistment and marries Katrina, and so all are reconciled. Some needless trick photography is introduced.

"A Railroad Wooing." (Kalem. Nov. 19. General Film Co. Exclusive Program.)—Engineers and firemen in full-dress, silk hats, etc., are an odd combination. Helen and her girl friend meet Bill and Joe, engineer and fireman, respectively. They save the girls' lives and are suspended thirty days for neglect of duty. During that time they again meet the girls and become engaged. Considering they acknowledge they are paupers, where did the money for the rings come from? On their way to the wedding (in the aforesaid costume) the engineer and fireman of the train they are on are hurt and they take their places. They marry the girls at the station and then proceed. Why the remorse on both sides later? They act as though they are all sorry for the marriage.

"Broncho Billy's First Arrest." (Essanay. Nov. 22.)—G. M. Anderson and Marguerite Clayton play together very well. Billy is made sheriff. He is engaged to be married to Tess when a stranger arrives who is dressed very well. He is also supposedly a pianist of note. Tess takes to him and leaves with him for the city. Billy learns that he is a crook and "wanted." He rides after him, catching him on the train. The girl returns to Billy's arms.

"Primitive Man." (Kalem. Nov. 22.)—A peculiar story. Good directing and photography. A girl of the mountains is forcibly kissed by a young hermit. She forsakes her other lover and marries the hermit. The rival returns and she attempts to drive him away. The "primitive man" sees this and, misunderstanding, leaves her. The arrival of a baby brings them together again.

"The Nihilist's Daughter." (World Special Film Co. Two Reels.)—A strong, gripping story, manufactured by the Savoia Company. The scenes are very good, and the action of timely interest. A Russian nihilist is captured while bidding adieu to his family and taken to prison, from whence he escapes. He goes to his home again and then reaches the State line in safety. The police follow him, and, while he is hiding in an aqueduct, the water is turned on and he escapes through blind luck. The police tell his family that he is dead and the shock kills his wife. The child, adopted by the police captain, later marries an officer. She sees her father occasionally. One day the chauffeur informs her husband that she is carrying on an affair, and her father is shot as an affinity. He is but wounded and, after recuperating, goes on his way.

"Toils of Villainy." (Eclectic. Three parts.)—One of the natural color pictures made by this company. There is plenty of opportunity given for a good display of tints and the effects are very beautiful. The story is French and abounds with excitement. With the usual love of the melodramatic, a clever escape is staged, the girl walking over a telegraph wire from the window, when she is locked indoors.

Marvin, a circus-owner, hates Tom, a jockey of the circus, and discharges him. He obtains work with a racetrack man and rides the winning horse in the races. Marvin attempts to shoot him at a lonely stretch of the track, but is frustrated by Alice, Tom's sweetheart.

"The Golden Pathway." (Vitagraph. Nov. 29. Two reels.)—James marries an artist's model and is cut off from his uncle's will. A clause of the will leaves him the entire estate if he will divorce the girl. She goes to Reno, but later they are reunited, deciding that happiness together is better than riches apart. A codicil made later gives them the fortune in either case.

"To Err Is Human." (Gaumont. Three reels.)—The story is clearly and well told, and points out a wife's duty to her husband.

Meral, a composer, is fascinated by a dancer. His wife, despite his liason, is true to him, and finally manages to bring him back to her and his work.

ELEANOR WOODRUFF AND IRVING CUMMINGS IN "THE FINGER OF FATE"
Pathe—Two Parts.

SPECIAL FILM REVIEWS

"THE Stigma." (Essanay.)—An exceptionally strong story winds its way through this film. Its author is to be congratulated. The production is psychological in its nature, growing stronger with each succeeding scene and finishes with a force that is in keeping with the rest of the subject. The producer is to be commended on his splendid selection of scenes, and the actors are to be praised for their good work. Francis X. Bushman and Beverly Bayne in the leading roles give the characters they visualize an individuality and personality that can come only from artists of their calibre. Mr. Bushman, as the lover, plays his part comprehendingly. He plays it as one would wish to see it played, all unconscious of the dread disease that has assailed the girl he loves. When he is made aware of it, he does not hesitate to sacrifice all his home ties to be with her during the few hours that are still allotted to her in this world. Miss Bayne, as the leper, is convincing in her efforts to keep the others from contracting the awful disease without revealing her secret, and the supreme sacrifice at the end of her trials is carried out with a vividness that strikes home.

The very first scene showing the sailing vessel with all its canvas stretched taut with a background of miles and miles of water, floats before one like a splendid painting. In its entirety the picture shows splendid judgment of scenic effects.

Walking along the shore with his sweetheart Jane (Betty Brown), Clifford Harvey (Francis X. Bushman) notices a speck afloat on the seething waters. On closer inspection with his glasses, he notices that it is a raft with a girl clinging to it. He secures the services of several fishermen nearby and with their aid rescues the survivor of the wreck Alice Madden, (Beverly Bayne.) He takes her to his home and with the assistance of his mother, revives her. When she regains consciousness she warns everyone from her but gives no reason for her actions. As time passes Clifford forgets his former sweetheart, Jane, and notices the beauty and talent of Alice. She, however, endeavors to escape from her rescuers, but is prevailed upon to stay in the village until she grows stronger.

One day several of the fishermen notice a trunk that has floated in and bring it to the home of Clifford where it is opened. The log-book reveals the fact that the ship was loaded with lepers destined for a secluded island.

The community then realize that Alice is afflicted with this dread disease and they drive her from the village. Clifford's love for her is of the kind that comes to a man but once in a lifetime and he joins her in her flight. His father becomes enraged and wishes to send both of them into eternity. But his mother interferes and the two make their camp on a nearby island. Alice, knowing that she is only risking the life of her lover by remaining with him, seeks eternal rest in the waters from which she was rescued. She is joined there by Clifford, whose future was cast with her when he left his home ties and friends for her. C. J. V.

"A Daughter of Pan." (Warner Feature.)—Mr. Gaskill in devoting himself to mythology as a source of inspiration for his motion pictures reveals the possession of a mind none too common in this field. He has evidently applied himself to the task of getting as far as possible away from the "usual thing." The result is that he is creating for himself a reputation for unconventionality of theme.

"A Daughter of Pan" of course deals with the eternal love problem—with jealousy, misunderstanding, unrequited love, and the quadrilaterality of the tender passion, but in the end everything is straightened out, or it should be in all well-ordered love stories.

But the manner of working out this theme is refreshing in the extreme. You seem, in looking at this beautifully composed and acted and well photographed series of incidents, to be next to a transcript of that form of life of which we read in the classics—or of which we had to read when we were obliged to study the classics. It is a refined offering, admirably acted as a whole, but here and there showing evidences of inability on the part of the actors to interpret the classic spirit. But it is a pleasing picture and Miss Gardner demonstrates her power and versatility in the leading part.

The photographic part of the work has been extremely well done—composition, lighting, exposure and printing being unexceptionally good. It is a charming picture.

"Jack." (World Special Films Corp. Four reels.)—After the well-known book of Alphonse Daudet. Through his many trials and tribulations Jack is followed. The shipwreck scene is very impressive and shows real action. The photography and settings are good. The story is well known.

"The Gunmaker of Moscow." (Edison. Two reels. Nov. 28.)—A powerful drama, literally teeming with action. The photography throughout is excellent, and the parts well played It received a very good hand at the Savoy theatre, New York, even from the sleepy morning crowd.

THE DANCER IN GAUMONT'S THREE-REEL DRAMA "TO ERR IS HUMAN"
(Released December 26th.)

Rosaline is left by her dying father in the care of the Duke of Tula, together with her fortune. As the years pass by the Count objects to the attentions paid her by Ruric, a plebeian. He wishes his nephew to win her. A duel is fought in which the gun-maker is victorious. Having befriended the emperor, the charge of murder brought by the Duke is thrown out. Unable to win the girl's fortune in any other way he tries to force her marriage, but the emperor has the Duke thrown in prison and unites Ruric and Rosaline.

The players were: Yale Boss, Edna Hamel, Barry O'Moore, Benjamin F. Wilson (lead), Robert Brower, May Abbey (lead), Harry Gripp, Charles Ogle and Bigelow Cooper.

"Cry of the Blood." (Lubin. Nov. 28. Three reels. General Film Company Exclusive Service.)—"Calf" love is entirely out of this picture and it is not missed in the least. The story is one possessing great strength and will be appreciated wherever shown.

Mrs. Jamieson, unable herself to bear children, adopts the child of drunken parents and deceives her husband into believing it her own. Years pass by and the young man's blood shows the taint of his parents. He becomes a thief and finally a murderer. In the final courtroom scene the wife tells the truth, and the boy's rightful mother takes the place she should have held. Much truth in the tale and it is well and clearly told. Written by George Terwilliger.

"The Sunken Treasure." (Kleine-Cines.) Seville, Spain, again forms the background in this multiple reel of Spanish customs and architecture. This fiery blooded race enter into their work before the camera with a snap and vigor that fills the production with interesting material and a well-rounded-out story. The scene of the divers underneath the water is especially good. An exciting race between automobile and train forms a thrill part of the production. Some of the same actors play "Love of a Toreador." The fine work they did in that picture is duplicated in "The Sunken Treasure." This story, however, deals more with life at sea.

Pretty Louise, the daughter of Michel, the employer of George and Peter, two divers, is the center of the love of both of these heroes of the deep seas. She, however, shows a preference for George. Peter, jealous of his friend and rival, plans a revenge. Michel obtains a contract to find a sunken treasure in a vessel lying in the ocean's bed, and the two divers are engaged to do the work.

Peter, however, turns traitor, and in a belief that he can gain possession of the treasure himself and thus rid himself of his rival he plans with another diver to cut the air pipes which supply George with air while he is in the water. He suceeds in doing so. While George is recovering from the shock, Peter returns to the scene of action and succeeds in finding the loot.

After making careful preparations, Peter takes flight on a passenger train for a distant city where he intends disposing of the treasure. George, through a friend, discovers the route he has taken, but arrives just as the train is pulling out. He presses into service a nearby automobile, and an exciting chase ensues. The auto proves to be a little faster than the train and at a crossroad stops in the middle of the tracks and compels the engine to stop. While he is entering the car from one side, Peter leaves it from the other and steals the machine left by George and his companions. He is some distance on his way before they discover his strategy. Fortunately, however, another car is just passing and after explaining their mission the owner of it permits them to use it.

Peter, however, reaches the docks in advance, boards a waiting vessel and endeavors to hide himself in one of the storerooms. His hiding place is discovered, but he keeps his pursuers at bay with his revolver. One of the bullets of the officers ignite the powder with which the room is stored and the explosion which follows wrecks the ship and kills Peter. In the confusion George finds the treasure, delivers it to Michel and returns to Louise.

"The Pale-face Squaw." (Laclede. Three parts.) This film is especially important as being the first production of a new firm. As the name indicates, it is a Western subject and it ranks high among its kind. In the production great care has evidently been used, with the result that the atmosphere of the Wild West and the days when eternal vigilance was the price of liberty are faithfully reproduced on the screen.

The Byers and Martin families go West with their covered camp wagons. The Indians, led by Chief Red Dog, attack the Byers family on horseback. A fierce fight follows and little Polly, frightened, runs and hides in the woods. After the fight, Red Dog finds little Polly and adopts her Then the white men get thicker and thicker, and he quits the country.

Years later Jim Martin and Anna Byers are sweethearts while Polly is still among the Indians, wooed by the Raven. Anna's father turns to the roulette wheel for his enjoyment. Polly is rescued from the unwelcome advances of the Raven by Jim Martin. An exciting fight on horseback between Jim and the Indian chief follows. Both fall from their horses. Then the other Indians ride up.

Byers gambles away even his daughter's jewelry. The Raven with Jim a captive, tortures him by forcing him to witness the attack by the Indians upon the home of his sweetheart. She, inside, defends the cabin. One Indian starts to come down the chimney but is smoked out by the girl and falls to the floor unconscious. The Indians break down the door and stream in when Polly saves the day. The father opens the locket and recognizes Polly as his daughter. At this juncture the relief party of settlers arrives and the Indians are whipped. Then follows the reunion of the father and daughter.

"Whimsical Threads of Destiny." (Vitagraph. Nov. 22. Two Parts.)—A method by which those over-burdened with wealth may know to whom to leave it. Webster, an old millionaire, is believed dead and has left his total wealth to a nephew and niece, providing they marry each other. Both are willing until the man, Dr. Hale Webster, meets an equestrienne, with whom he falls in love. He gives up all claim to the money because of his love for the girl. The niece plans to make him marry her so that they may get the fortune. But the two lovers stay true, and the old man comes to "life," disowning the scheming niece and giving his fortune to Dr. Webster. Exciting action is staged. The acrobats are played by Elsie and Vera St. Leon and their brother, Charles Kent. Harry Northrup, Julia Swayne Gordon, Courtenay Foot and William R. Dunn complete the cast.

"Wanted — A Burglar." (Edison, Dec. 1.)—A clever, original comedy, that should greatly amuse.

An editor of a country weekly dares any one to steal $300 from his safe. His daughter does the trick. The printer wins the girl by producing her as the thief.

"Venomous Tongues." (Celio Kleine. Dec. 2. Two parts.)—One of the worst curses a man or woman may have is that of a scandalous tongue. This story, which was made abroad, tells of the worries a husband goes through over the false reports he hears about his wife. He finally kills her. Photography in places might be improved.

"The Wreck." (Vitagraph. Dec. 2. Three parts.)—One of the best regular releases of the year. The photography is pleasing, and the casting good. Carlyle, a railroad president disappointed with his son, secures a position for Dick, a friend's son, with his railroad. His wife, loving him dearly, also loves her stepson and helps him all she can. She has many secret conferences with Dick, which Carlyle misunderstands.

Finally he kills Dick in a moment of passion, the act being witnessed by an engineer he had discharged. The workman is reinstated and drives his train past danger signals and into another engine. The wreck scene is wonderfully portrayed. Carlyle and his son are both killed in the wreck. Static streaks show in one scene. One or two inconsistencies do not materially hurt the picture.

"The Black Countess." (Patheplay. Three parts. Dec. 2. General Film Co. Exclusive Service.)—Made by the Paris Pathe Company, probably. The title is clever, though meaning little. Two reels would have been better than the three given, the action appearing padded and consequently interest is lost.

The story tells of a young doctor and his colleague to whose daughter he is engaged. He meets the Countess and she fascinates him. By a clever ruse the Countess gets the doctor's daughter to break her engagement, but later when in kreat need of professional services she confesses that her love for the young man had caused her to hunt the doctor.

Pathe's Weekly. (Pathe, Dec. 1.)—A number of the weekly which does not contain much news of vital interest. The recent meeting in New York City of the Salvation Army forces under Booth, and Cardinals Gibbons and Farley in Washington, are perhaps the most interesting items.

"The Blight." (Patheplay, Nov. 29.)—In the last few months a large number of dramas have been produced dealing with psychological subjects. This is one of them, and rather better than the average.

A boy, the son of a criminal, becomes very influential in business. He becomes engaged to his partner's daughter, but the affair is stopped on their wedding day because of the taint in his blood.

"Turning the Tables." (Lubin, Nov. 29.)—One of the Lubin Mexico stories that have achieved an enviable reputation for that company.

Bob, a ranger, while really in love with May, becomes infatuated with a Mexican girl, who leads him in the mountains, where he is captured by the bandits under her father. The boy is rescued by May, and together they lead their rangers to the attack and capture the outlaws. Plenty of action carries the story "across."

"Melita's Sacrifice." (Lubin, Dec. 1).—The story is laid in Mexico and makes a good release.

Jess Mason, a cowboy, protects a Mexican girl from an insulter, thereby provoking the Mexican's hatred and arousing the girl's love. He is captured later when with his fiancee, but both are saved by Melita.

"The Cypher Message." (Selig. Two reels. Dec. 1.)—One scene where the detective gets the other's coat by mistake and wears it is inconsistent.

The story deals with two society crooks who communicate by cypher letters. They are at last caught through one of their letters being translated.

"Princess Elena's Prisoner." (Great Northern.)—This multiple reel release serves to introduce to the American motion picture public a new European actress, Betty Nansen, whose reputation has been swiftly made. Large sums have been paid for her services. She is to appear in six Nordisk pictures, of which that under review is the first. Viewing the picture, it must be conceded that Miss Nansen has the gift of tragedy of a high order. She is a mental actress of the calibre of Mrs. Fiske—and, like that lady, obtains her effects by an apparent minimum of physical effort.

The story has to do with her intrigue with a young officer, who is discovered and is ordered to be shot, but the princess secures his escape. Discovery confronts the princess with the necessity of dying with her lover. He, however, prefers to live for his country. She aids him to escape and herself dies from shock, not, however, before undergoing great mental agonies at his desertion.

In this character Miss Nansen acts with superb conviction, the part of the film where she surveys the hand which her lover has kissed before he goes away being very finely rendered.

The photography of this picture is alone worth study—it is so true and at the same time so artistic—there is nothing faked about it. It is a fine picture, acted and produced well. Miss Nansen is sure to be popular with audiences here. We would like to hand a compliment to the actor who plays the part of the Prime Minister in the picture. He signs a death warrant like a Spartan and then lights a cigar with such convincing coolness that you would think signing death warrants is the business of his life.

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ANOTHER THANHOUSER STUDIO

C. J. Hite, of the Thanhouser Film Corporation, is still planning big things for his New Rochelle company. Announcement is now made that plans have been prepared and approved by the building inspector for another glass-inclosed stage in addition to the present large plant, which has been completely outgrown. The new stage, it is expected, will cost about $15,000.

Main street and Echo avenue will be the address of the new stage. It will cover a floor space of 95x75 feet, and the huge steel skeleton will be inclosed with a new style wire glass of great refractive power. This arrangement, it is said, will diffuse the light without the aid of the usual white cloth curtains,

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FOREST FIRES ADDS REALISM

The aggressiveness of the American Film Manufacturing Company in realizing the pictorial value of a real forest fire is responsible for the success of the production, "Trapped in a Forest Fire." The first scenes of this picture were taken during the recent devastating fires that swept through and destroyed vast areas of gorgeous forests in Southern California.

The camera man showed great pluck in facing the scorching flames and intense heat, and despite the fact that they were overcome several times stuck to their posts until the directors called them off.

Sydney Ayres plays the lead and Vivian Rich does some very pretty acting. The subject will be released Monday, December 8.

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References: Buick Motor Company, Philadelphia Rapid Transit Company, Standard Steel Works Company, Coney Island & Brooklyn R. R. Company, Hamburg-American S. S. Line, Keith's Theatre, and the Tennis and Racquet Club of New York.

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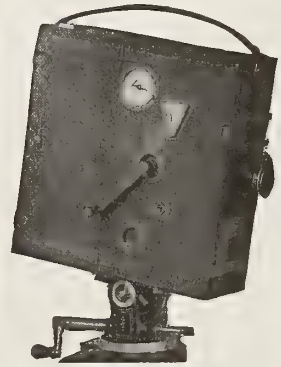

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OCEAN TRAVELERS "WORK" FOR RELIANCE

As the largest ocean liner afloat, the "Imperator," was about to leave her moorings on her last trip, the passengers were unconsciously posing for a motion picture camera. They did not even take a second look at the stylishly gowned Norma Phillips and her actor companions of Reliance, who were working among them for the benefit of a film and many of them will be very much surprised "to see themselves as others see them" in a motion picture theatre.

Travers Vale, the producer, realized that he would have to work very carefully in order to keep the passengers from knowing that they were being photographed so that they would not look at the camera and spoil the dramatic value of his work. Several scenes were taken on the different decks of the huge vessel, together with an excellent view of the great boat getting under way for her ocean voyage.

ECLAIR FILM COMPANY ANNOUNCES NEW SERIES

The Eclair Film Company has just completed negotiations and concluded contracts with some of the ablest and most popular of American authors for exclusive screen rights to their books and novels. These films will be released on the Universal program.

Notable among the early releases in this series are the following

"The Case of Cherry Purcelle," by Arthur Stringer, widely known as one of the foremost of present day American poets and writers. This will be followed by a series of Mr. Stringer's detective stories, which are now a feature of one of the leading magazines.

A Mexican story by Eleanor Gates, whose style and diction are known to magazine readers everywhere.

An exciting French refugee story by Harris Dickson, which will shortly be featured in a well-known magazine.

A Western yarn of the kind for which Eugene Manlove Rhodes is famous.

Several of the stories by the late O. Henry, a number of whose works have already been produced by the Eclair Company, will also be included in the series.

AMERICAN THREE-REEL

A three-reel melodramtaic romance written by Marc E. Jones, and produced by Lorimer Johnston, will soon be announced by the American Film Manufacturing Company, of Santa Barbara, Cal.

Mr. Jones made a trip from New Orleans to Santa Barbara to pay a visit to the American studios there. He has proven a prolific writer and holds a record of having placed sixty plays in eight months.

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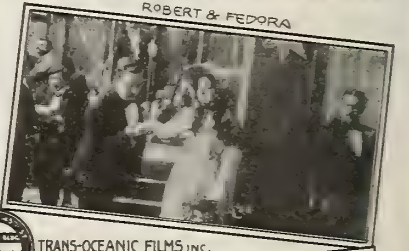
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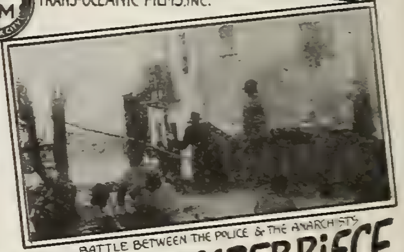
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KLEINE'S "POMPEII" BREAKS RECORD

What probably establishes a unique record among picture theatres was made last week at the People's Theatre, Portland, Oregon, when 32,000 people paid admission to George Kleine's "The Last Days of Pompeii." The receipts for the week were $4,224.20. Manager Winstock is telling his friends of the new record.

Kleine's "Pompeii" also broke a Salt Lake City record when receipts at the American Theatre on November 10 were $591.50; November 11, $620.15; November 12, $690.96, totaling for a three-day engagement, the astonishing sum of $1,902.60.

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"Exchangemen and Their Troubles"

Is the title of a series of splendid articles to begin shortly in The Motion Picture News. We were greatly surprised to find, after reading some of the articles in this series already submitted, that there are so many different ways, as yet untried, by which exhibitors and exchangemen can co-operate to the profit of both.

It is really worth anyone's time to read these stories. The first will appear in an early issue.

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PRODUCTION OF "BEN BOLT" DRAWS CROWDS

The Solax production of "Ben Bolt" is a thrilling adaptation from the poem by Thomas English Dunn and popularized by its introduction in Du Maurier's "Trilby." The poster array is creating considerable gossip.

Several of the scenes were taken in Newport and in some of the old towns of Connecticut. In one of the thrilling scenes the old mill in New London is used. The leading character is photographed bound to the spokes of the revolving wheel of the mill. The scene enacted brought out the entire population of New London to witness it and at the time it was "a three-day wonder."

In Newport the company was besieged by a corps of war correspondents from the local papers. In fact, the Newport Herald had a big bulletin in front of its headquarters giving hourly news of the Solax activities in and about the vicinity. This, of course, made work difficult as the crowds that gathered in the different places to witness the scenes at times interfered with the direction, but it did not interfere with the results.

TWO NEW "FLYING A" PRODUCTIONS

Lorimer Johnston, director of the first company of the American Film Manufacturing Co., at Santa Barbara, Cal., has a production this week that will cause great comment called "The Occult." The double exposures are said to be of unusual excellence.

Mr. Johnston has just finished the first three-reel taken by the "Flying A." This will be called "Destinies Fulfilled," and will be scheduled for an early release. It was written by Marc Edmund Jones.

KLEINE'S "POMPEII" EDUCATIONAL FACTOR

George Kleine's "The Last Days of Pompeii" is creating many holidays for school children in the various cities where it is playing. The Western towns seem particularly anxious that their children shall obtain the benefit of the historical data which has made Kleine's "Pompeii" so noteworthy. Despite the big success of "Quo Vadis," that beautiful drama was never so eagerly accepted by school superintendents as a text for children to study as "Pompeii."

WAIFS SEE "QUO VADIS?"

The Children's Home, of Urbana, O., poured its hundreds of little waifs into a theatre to see "Quo Vadis?" last week. They were the guests of George Kleine.

FIVE-A-WEEK ESSANAY

Coming Friday, December 12th

"The Three Gamblers"

(IN TWO PARTS)

A Western drama with strong dramatic situations. A thriller from beginning to end. Mr. G. M. ANDERSON featured. Heralds and posters now ready.

Released Tuesday, December 9th

"THE HEART OF THE LAW"

A strong drama with plenty of action. E. H. Calvert, Ruth Stonehouse and Richard C. Travers featured.

Released Wednesday, December 10th

"SMITHY'S GRANDMA PARTY"

A howling comedy that will keep your audiences in a continual uproar. Wallace Beery and "Smiling Billy" Mason featured.

Released Thursday, December 11th

"CHILDREN OF THE FOREST"

A drama of Indian love, taken amongst the forest fires of the Great Northwest.

Released Saturday, December 13th

"SOPHIE'S NEW FOREMAN"

This feature comedy is a sure cure for the blues. It teems with hilarious situations. Margaret Joslin and Augustus Carney featured.

Coming Friday, December 19th

"The Stigma"

(IN TWO PARTS)

FRANCIS X. BUSHMAN FEATURED

A drama of love and sacrifice. Although Jane was a victim of leprosy, Clifford Harvey's love for her grew stronger each day. She loved him, too—so much that she sacrificed her life to save him from the terrible plague. He followed her to the beyond, where there are no ills. This is a feature heart interest story of pathos.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors, 35 cents each. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. STATE ST., CHICAGO, ILL.

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TO ALL WHOM THIS MAY CONCERN.

Please take notice that on the 29th day of October, 1913, the co-partnership of James L. McIntire and Robert Richter, trading under the name and style of McIntire & Richter, at No. 23 East 14th Street, in the city of New York, was by mutual consent dissolved. Until further notice, beginning on the 20th day of November, 1913, the business will be conducted by Robert Richter individually.

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New and Old Machines. Machines Repaired Film Cement. Machine Oil. Universal Carbon Holder. Original Effects.

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Manufacturer of Projection Apparatus
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THEATRE SPECIALTY MFG. CO., Inc.
Remember to address us at our new home office and factory, Box 81
CLEVELAND, OHIO
N. Y. office for Eastern trade only
Heidelberg Bldg., 42d St. & Broadway

MUSIC AND THE PICTURES

(*Continued from page* 31)

of the two present films "Last Days of Pompeii." I have seen one only, but I will say that I don't care to see the second one as, no matter how perfect it may be, it would appear very inferior to me, unless if it was shown by Rothapfel. This is what music can do. Appropriate and well-timed music can enhance the beauty of any picture, while incongruous music can ruin a master production. J. M. B.

"FLYING A" PLAYERS HAVE PARTY

The members of the American Film Manufacturing Company's studio at Santa Barbara, Cal., the home of the "Flying A" productions, had a kid party not long ago. Miss Ida Lewis entertained.

Nearly all the guests, carried toys of some sort and represented different characters. Among those present were: Mr. and Mrs. Thomas Ricketts, as "Shipahoy" and Gretchen; Louise Lester, as a baby doll that Calamity Anne had lost; Julius Frankenberg and Vivian Rich, Buster Brown and his sister, Mary Jane. Jack Richardson, as a freckle-faced boy with a stationary smile; Ed Coxen, as a Santa Barbara muchacho from the period of 1850; Harry Von Meter, as honey boy; Mrs. Harry Von Meter and Mr. Orahood as the heavenly twins; and Charlotte Burton, as little girl in blue. All the others present were in their best infantile bibs and tuckers.

AMMEX FEATURE SALES

In the interest of Ammex Western Features F. D. Halliday, general sales manager, took a flying trip to New England last week. Among the recent sales of Ammex features in heretofore unsold territory is "The Fatal Reckoning" to the Victor Film Exchange of Buffalo; and also to the Universal Film Exchange of New York City. The Consolidated Film Company, Ltd., of Montreal has also purchased rights on "The Fatal Reckoning" and "The Barrier of Blood."

AMERICAN PRODUCTIONS VARIED

The subjects being released by the American Film Manufacturing Company are of a character that each week's productions might well be termed a separate and distinct variety. Society dramas, allegorical gems, comedies and Western dramas, each of a distinctive type, are keeping "Flying A" subjects in the first class as drawing cards for the theatres catering to the best patronage.

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Motion Picture Talent
Theatre and Cabaret Artists Supplied
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A Guaranteed Instrument
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Special advantages not offered on any other low-priced camera:

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Directeur: Charles LE FRAPER

Journal hebdomadaire français, le plus important de l'industrie cinematographique.

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NEW RELIANCE STUDIO COMPLETED

Edward B. Kinsila Designs Practical Structure

Edward B. Kinsila, architect and builder, the moving picture expert who recently built in Berlin, Germany, perhaps the finest theatre devoted to moving pictures in the world for A. H. Woods and an American syndicate, where the pictures may be shown in a brilliantly lighted auditorium by an ingenious arrangement of indirect lighting and a thoroughly darkened stage, has just completed a new studio on practical and scientific lines for the Reliance and Majestic companies on their lately acquired Clara Morris estate at Yonkers.

The studio itself is 100 feet by 50 feet, and is built of skeleton steel and white ground glass, all resting on a fifteen foot ceilinged concrete basement to elevate it sufficiently to admit uninterrupted lateral light. The entire roof and the three sides exposed to the sun are built of ground glass set in steel frames too slender to cast a shadow. Ample ventilation is provided by a double row of ventilators along the ridge of the roof and another row under the eaves, all of which may be regulated by turning a wheel on the studio floor. The side rows of sash are portable and may be removed in the warm summer months.

Three slender trollies that support artificial lights operating on rollers permit of a concentration of artificial lights at any desired point when the daylight is not sufficiently strong, or a combination of artificial and daylight may be used. The floor is well supplied with traps to be used in making pictures. The studio is heated by steam coils fixed to a two-foot base at the bottom of the three glass sides.

The north wall, against which is placed the scene dock and a scene painter's frame, is pierced at its middle by a large door designed to communicate with an additional building that will be erected for the storage of properties and additional dressing-rooms. The entire basement will be used for factory purposes.

FINE INTERIORS CREATE COMMENT

"When a Woman Wills," the Kleine-Cines subject to be released Tuesday, December 30, will be a film containing some of the most remarkable interiors ever seen in a motion picture film. "Still" pictures of some of these interiors have excited so much comment that a number of trade papers and film story magazines have asked permission to use photographs of the interiors in forthcoming numbers for frontispieces, covers, etc.

LAST WEEK AGAIN

8 Motion Picture Theatres

in seven different cities installed WURLITZER MUSIC.

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20 BRANCHES **WURLITZER** 20 BRANCHES

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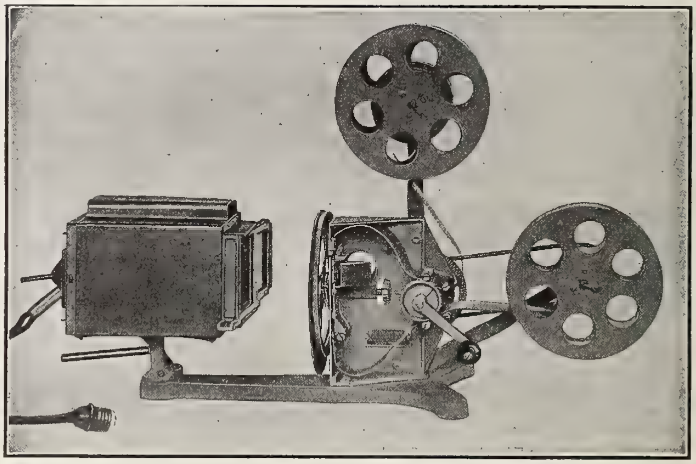

THE PHANTOSCOPE

A motion picture projecting machine using standard film, taking current from incandescent lamp socket, alternating or direct current. Can be stopped indefinitely and will not ignite the film. Also projects lantern slides. Remarkably simple and weighs but eighteen pounds. Designed especially for home, school and salesmen.

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At Very Moderate Rates

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Walter Chandler, Jr., Manager

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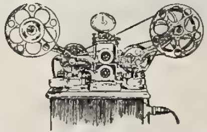

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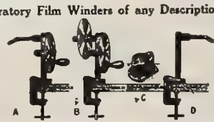

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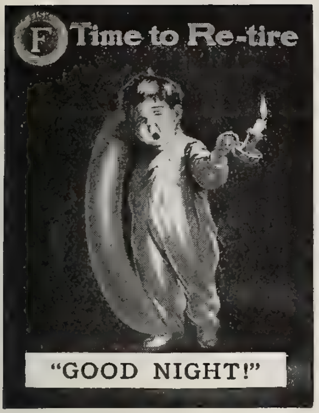

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These shades are made from heavy cardboard with two coats of our celluloid enamel, which gives them the appearance of metal. The top is made of metal with holder to attach to any electric socket. When connected and lighted in lobby or auditorium the faces stand out with such clearness that they not only attract considerable attention but produce an artistic and pleasing effect. Send for our circular showing brackets, exit lights and indirect lights for Moving Picture Theatres

GENERAL SPECIALTY CO.
409 Morgan St. St. Louis, Mo.

GREAT NORTHERN SPECIAL COMING

The Great Northern Special Feature Film Company announces "In the Bonds of Passion," a three-reel subject that lives up to the traditional excellence of the product of this concern. It is a story of love in the beginning, but later unrequited by the young aristocrat, who finds his mother's secretary winsome and confiding.

There are many thrilling situations throughout the three reels, among these being the plunge of the child from a third story window, the self-administered poison taken in mistake for liquor and the powerful lesson carried throughout realistically.

As usual the photography of the Great Northern Company is of the highest grade and the full strength of acting forces is brought into requisition.

MASONIC ORDERS INTERESTED

The announcement of the release of the two-part American subject "The Shriner's Daughter" for December 22, has aroused much interest on the part of various Masonic orders.

At the executive offices of the American Film Manufacturing Company it is said that the subject is one of great merit as it was especially written for the occasion of the Big Shrine Concert Tour "Hands Around the State," with the combined bands of patrols of San Diego, Los Angeles, Oakland and San Francisco, and tells an absorbingly interesting story of the experiences of a "Shriner."

The film is already in demand. Attractive three and six-sheet posters have been issued.

BLACHE FEATURES POPULAR

The Blaché Feature Service has started with a "jump." The New York state exhibitors have answered a circular most enthusiastically. Dates are filling up rapidly. The following exhibitors in New York state have become Solax and Blaché enthusiasts: Star Theatre, Mechanicsville, N. Y.; Joyland Theatres, Potsdam, N. Y.; Savoy Theatre, Syracuse, N. Y.; J. C. Davis, Saugerties, N. Y.; Hippodrome Theatre, Little Falls, N. Y.; Grish & Wicks, Clifton Springs, N. Y.; Novelty Theatre, Troy, N. Y.; Strand Theatre, Buffalo, N. Y.; Grand Theatre, Herkimer, N. Y.; Keeney's Majestic Theatre, Schenectady, N. Y.; A. E. Breen, Mt. Morris, N. Y.; Sherman Amusement Co., Buffalo, N. Y.; C. D. Fairchild, Binghamton, N. Y.; Opera House, Canajoharie, N. Y.; Plattsburg Theatre, Plattsburg, N. Y.; Diefenbuck Amusement Co., Binghamton, N. Y.

Non-Breakable and Sanitary STEEL and CAST IRON Opera Chairs

HIGH Quality
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Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

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A Large Stock of Slightly Used Moving Picture Machines and Current Reducers (Latest Models) at about Half Prices. All Kinds Seating Always in Stock.

Opera Chairs, slightly used, each	$0.75
Heavy New Folding Chairs, each	.40
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SLIDES This advertisement and $2.00 brings you 1 doz. Announcements. Get busy.
NIAGARA SLIDE CO., Lockport, N. Y.

DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

Feet

Nov. 22—Griffard's Claw (2 parts—Dr.).....
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.) .....
Dec. 6—A Tragic Experiment (Dr.).....

AMERICAN

Nov. 24—The Occult (Dr.)..........1000
Nov. 27—The Spartan Girl of the West (W. Dr.) 1000
Nov. 29—At Midnight (Society Dr.)..........1000
Dec. 1—American Born (2 reels—Dr.).....2000
Dec. 6—A Divorce Scandal (Dr.)..........1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.).1000
Dec. 11—His First Case (W. Dr.)..........1000
Dec. 13—Armed Intervention (Com. Dr.)....1000
Dec. 15—Where the Road Forks (2 reel Dr.).2000
Dec. 18—Personal Magnetism (Com.)........1000
Dec. 20—Fate's Round-Up (W. Dr.)........1000
Dec. 2—The Shriner's Daughter (2 reel Dr.).2000
Dec. 27—The Rose of San Juan (Spanish Drama) .....

AMMEX

Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister..........2000
Dec. 15—The Lucky Nugget..........3000

BISON

Nov. 15—"Laska" (2 reel Dr.).....
Nov. 18—The Raid of the Human Tigers (3 reel Dr.) .....
Nov. 22—Winona's Vengeance (2 reel Dr.)..
Nov. 25—The White Vaquero (2 reel Dr.)..
Nov. 29—The War of the Cattle Range (2 reel Dr.) .....
Dec. 6—The White Squaw (2 reel Dr.)....
Dec. 13—The Werewolf (2-reel Dr.)........
Dec. 20—The God of Girsah (2 reel Dr.)....

BLINKHORN

Dec. 1—David Copperfield (Hepworth — 7 parts—Dr.) .....
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)..
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)....
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.).....
Dec. 29—Vicar of Wakefield (Hepworth 3 parts) .....

BRONCHO

Nov. 26—The Reformation (Dr.).....
Dec. 3—The Buried Past (Dr.).....
Dec. 10—The Woman (Dr.).....
Dec. 17—The Open Door (2 parts—Dr.)....
Dec. 24—Her Father's Story (2 parts—Dr.)
Dec. 31—The Woman (2 parts—Dr.)......

CRYSTAL

Nov. 18—Her Secretaries (Com.).....
Nov. 18—Percy's New Mamma (Com.)......
Nov. 23—The Cabaret Singer (Dr.).....
Nov. 25—Hubby's New Coat (Com.).....
Nov. 25—Baldy Belmont Lands a Society Job (Com.) .....
Nov. 30—The Convict's Daughter (Dr.)....
Dec. 2—That Awful Maid.....
Dec. 2—The Installment Plan Marriage....
Dec. 7—A Woman's Revenge (Dr.).....
Dec. 9—Pearl's Hero (Com.).....
Dec. 9—Baldy is a Wise Old Bird (Com.)..
Dec. 14—First Love (Dr.).....
Dec. 16—The Soubrette (Com.).....
Dec. 16—The Trained Nurse (Com.).....
Dec. 21—The Heart of an Artist (Drama)..

DOMINO

Nov. 27—Belle of Yorktown (3 parts—Dr.)..
Dec. 4—Devotion (2 parts—Dr.).....
Dec. 11—The Filly (2 parts—Dr.).....
Dec. 18—The Curse (2 parts—Dr.).....
Dec. 25—True Irish Hearts (2 parts—Dr.)..

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage..........3000
Sept. 24—Her Last Ride..........3000
Oct. 8—Daredevil Rodman Law (Special)..
Nov. 15—Dare Devil Rescue (Special)......3000

ECLAIR

Nov. 19—Partners (2 reel Dr.).....
Nov. 23—Oh! You Rubber.....
Nov. 23—Soldiers Drilling in Turkestan......
Nov. 26—A Son's Devotion (2 reel Dr.).....
Nov. 30—Roaring Bill (Com.).....
Nov. 30—One on Tooty (Com.).....
Dec. 9—When Pierrot Met Pierrette (2 reel Dr.) .....
Dec. 7—Trouble on the Stage.....
Dec. 7—Magnetism—Magnets .....
Dec. 10—Over the Cliffs (3 reels).....
Dec. 14—He Likes Things Upside Down.....

Feet

Dec. 14—Nutty Has a Romance.....
Dec. 17—The Serpent in Eden (2 reel Dr.)..
Dec. 21—Loaded .....
Dec. 21—Sunset in Many Lands.....

ECLECTIC

Nov. 13—The Fatal Plunge..........3000
Nov. 27—Toils of Villainy (3 parts).....
Dec. 11—His Fateful Passion (5 parts)......

F. R. A.

Nov. 28—Secret of Adrianople..........3600
Dec. 12—Demonyte 3000
Dec. 19—Vengeance Bequeathed 3000

FRONTIER

Nov. 22—The Double Cross (Dr.).....
Nov. 27—Slim Proposes, But— (Com.).....
Nov. 29—The Secret of Balanced Rock (Dr.)
Dec. 4—Slim and the Boys at Breezy Beach (Com.) .....
Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.) .....
Dec. 13—Out of His Class (Dr.).....
Dec. 18—Slim and the Petticoats (Com.)....
Dec. 20—His Better Self (Dr.).....

GAUMONT

Dec. 9—Dolly Saves Her Grandmother......1000
Dec. 11—Poupette's Mean Revenge..........1000
Dec. 13—Two Christmas Morns..........3000
Dec. 16—A Terrible Dream..........1000
Dec. 18—Oscar in Search of a Wife........1000
Dec. 20—The Broken Heart..........2000
Dec. 23—Dollar Bills at a Cent Apiece....1000
Dec. 25—Leonce and His Guardian..........1000
Dec. 27—The Angel of the House..........3000
Dec. 30—Simple Simon Has a Fright........1000

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature) .....
Dec. 9—Red Margaret, Moonshiner.....
Dec. 16—Bloodhounds of The North (2 reel Dr.) .....

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.).....
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 28—In the Bonds of Passion..........3000
Nov. 21—Baptism of Fire..........3000
Nov. 29—By Whose Hand..........3000

IMP

Nov. 13—Levi and McGinnis Running for Office (2 reel Com.).....
Nov. 17—Who Killed Olga Carew (2 reel Dr.)
Nov. 20—The Child Stealers of Paris (Dr.)..
Nov. 24—Jane's Brother the Paranoiac (Dr.)..
Nov. 27—Night Shadows of New York (3 reel Dr.) .....
Dec. 1—Love versus Law (2 reel Dr.)......
Dec. 4—Plain Jane (Dr.).....
Dec. 8—The Return of Tony (Dr.).....
Dec. 11—Time (2-reel Dr.).....
Dec. 15—The Story of David Greig (2 reel Dr.) .....
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.) .....

ITALA (Features)

Nov. 27—Leap of Despair..........3000
Dec. 4—At Death's Door..........3000
Dec. 18—Victory or Death..........3000

JOKER

Dec. 6—A Pair of Bears (Com.).....
Dec. 6—Views of Yellowstone Park (Sc.)
Dec. 10—Mike and Jake in Mexico (1-reel Com.) .....
Dec. 13—The Joy Riders.....
Dec. 13—Waterfalls of Yosemite Valley......
Dec. 17—Mike and Jake as Heroes (Com.)..
Dec. 20—For Art and Love.....
Dec. 20—Impressions of Corsica.....

KAY-BEE

Nov. 28—The Sign of the Snake (Dr.)......
Dec. 2—The Revelation (Dr.).....
Dec. 5—The Long Portage (Dr.).....
Dec. 9—Her Legacy (Dr.).....
Dec. 12—Soul of the South (Dr.).....
Dec. 19—The Pitfall (Dr.).....

KEYSTONE

Dec. 1—The Woman Haters (Com.).....
Dec. 4—Rogues' Gallery .....
Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Com.)......
Dec. 11—The Horse Thief (Com.).....
Dec. 15—The Gusher (Com.).....
Dec. 18—Fatty's Flirtation (Com.).....
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Com.).....

KOMIC

Feet

Nov. 20—Making Himself a Hero.....
Nov. 20—Murphy's New High Hat (Com.)..
Nov. 27—A Method In His Illness (Com.)..
Nov. 27—The Man with a Razor (Com.)..
Dec. 4—How He Won (Com.).....
Dec. 4—The Actor Book Agent (Com.)....

LACLEDE

Dec. 10—Pale Face Squaw..........3000

LEWIS PENNANTS

Nov. 1—Taxicab 1098 .....
Nov. 15—Decreed to Die.....
Dec. 4—Sign of the Secret Nine..........3000
Dec. 20—Taxicab 1098 3000

LUX
By Prieur

Nov. 14—Tommy's Camera (Com.).....
Nov. 14—The Auvergne Mountains, Central France (Sc.) .....
Nov. 21—Mabel's Rival (Com.)..... 590
Nov. 21—Gems of Brittany (Sc.)..... 390
Nov. 28—Bill and the Missus (Com.)..... 460
Nov. 28—How Bob Got Married (Com.).... 500

MAJESTIC

Nov. 22—No release
Nov. 23—The House in the Tree (Dr.)......
Nov. 25—A Warm Welcome (Com.).....
Nov. 29—An Accidental Clue (Dr.).....
Nov. 30—The Hendricks' Divorce (Dr.)....
Dec 2—The Padre's Sacrifice (Dr.).....
Dec. 6—The Helping Hand (Dr.).....

NESTOR

Nov. 26—Hilda of the Mountains (Dr.).....
Nov. 28—When He Lost to Win (Com.)......
Dec. 3—The Brothers (Dr.).....
Dec. 5—Locked Out at Twelve (Com.).....
Dec. 10—Retribution (1-reel W. Dr.).....
Dec. 12—Her Friend the Butler (Com.)....
Dec. 17—A Woman's Way (Dr.).....
Dec. 19—Teaching Dad a Lesson (Com.)....

POWERS

Nov. 28—A Seaside Samaritan (Dr.).....
Dec. 1—When Joe Went West (Com.)......
Dec. 5—Cross Purposes (Dr.).....
Dec. 8—How Freckles Won His Bride (Com.)
Dec. 12—His Own Blood (2-reel Dr.).....
Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Dr.)...

RAMO

Nov. 26—Fangs of Hate..........3000
Dec. 10—The Devil Within..........3000

PRINCESS

Nov. 21—A Shotgun Cupid (Com. Dr.)......
Nov. 28—Her Right to Happiness (Dr.).....
Dec. 5—The Little Church Around the Corner (Com. Dr.).....

RELIANCE

Nov. 22—Her Father's Daughter (Dr.)......
Nov. 24—The Other Woman (Dr.).....
Nov. 26—A Rough Diamond (Dr.).....
Nov. 29—The Reporter's Scoop (Dr.).....
Dec. 1—Tony's Sacrifice (Dr.).....
Dec. 3—A Woman of Sin (Dr.).....
Dec. 6—For Another's Crime (2 parts—Dr.)

REX

Nov. 23—His Old Fashioned Dad (Com. Dr.)
Nov. 27—The Tale of a Lonely Coast (Dr.)..
Nov. 30—The Boob's Dream Girl (Com. Dr.)
Dec. 4—Thieves and the Cross.....
Dec. 7—James Lee's Wife (Dr.).....
Dec. 11—By Fate's Decree (1-reel Dr.)......
Dec. 14—The Mask (Dr.).....
Dec. 18—The Jew's Christmas (3 reel Dr.)..
Dec. 21—A Wife's Deceit (Com. Dr.)......

SOLAX

Nov. 28—Ben Bolt 4000
Dec. 26—The Shadow of Moulin Rouge......4000

THANHOUSER

Nov. 23—Their Great Big Beautiful Doll (Com.) .....
Nov. 25—The Blight of Wealth (2 parts—Dr.) .....
Nov. 28—Curfew Shall Not Ring To-night (Dr.) .....
Nov. 30—The Henpecked Hodcarrier (Com.)
Dec. 2—The Problem Love Solved (Dr.)....
Dec. 5—What Might Have Been (Dr.)......

VICTOR

Nov. 24—Back to Life (2 reel Dr.).....
Nov. 29—Unto the Third Generation (2 reel Dr.) .....
Dec. 1—The Barrier of Bars (Dr.).....
Dec. 8—The Dread Inheritance (2-reel Dr.).
Dec. 12—Hydraulic Mining (Edu.).....
Dec. 15—Incognito (Dr.).....
Dec. 19—A Girl and Her Money (2 reel Dr.)

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BIOGRAPH

	Feet
Nov. 20—The Detective's Stratagem (Dr.)	
Nov. 22—By Man's Law (2 parts—Dr.)	
Nov. 24—All for Science (Dr.)	
Nov. 26—A Circumstantial Hero (Com.)	
Nov. 26—The Somnambulists (Com.)	
Nov. 29—The Blue or the Gray (Dr.)	
Dec. 1—How the Day Was Saved (Com.)	
Dec. 1—Bink's Vacation (Com.)	
Dec. 4—The Birthday Ring (Dr.)	
Dec. 6—In the Elemental World (Dr.)	
Dec. 8—The Capturing of David Dunne (Com.)	
Dec. 11—A Foul and Fearful Plot (Com.)	
Dec. 11—The Troublesome Mole (Com.)	
Dec. 13—The House of Discord (Dr.—Parts I and II)	

CINES

George Kleine

Oct. 21—The Wheels of Justice (Part I & II) (Dr.)	2000
Oct. 21—The Wheels of Justice (Dr.) Parts I and II	
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special)	
Nov. 11—The Penalty (2 part Dr.)	
Nov. 18—For the Love of a Toreador (2 part Dr.)	
Dec. 9—The Stolen Legacy (2 parts—Dr.)	

EDISON

Nov. 15—Getting a Patient (Com.)	1000
Nov. 17—Nora's Boarders (Com.)	1000
Nov. 18—A Cause for Thankfulness (Dr.)	1000
Nov. 19—The Girl in the House-boat (Com.)	1000
Nov. 21—A Good Sport (2 parts—Com.)	2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.)	1000
Nov. 24—From Durban to Zululand (Sc.)	500
Nov. 24—Enoch and Ezra's First Smoke (Com.)	500
Nov. 25—The Vanishing Cracksman (Dr.)	1000
Nov. 26—A Sense of Humor (Com.)	1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.)	2000
Nov. 29—A Royal Romance (Dr.)	1000
Dec. 1—The South African Whaling Industry (Ind.)	500
Dec. 1—Wanted, a Burglar (Com.)	550
Dec. 2—The Price of Human Lives (Dr.)	1000
Dec. 3—The Thrifty Janitor (Com.)	1000
Dec. 5—Alexia's Strategy (Dr.)	2000
Dec. 6—What Shall it Profit a Man? (Dr.)	1000
Dec. 8—The Manicure Girl (Com.)	1000
Dec. 9—The Stolen Plans (Dr.)	1000
Dec. 10—The Joining of the Oceans (Sc.)	500
Dec. 10—Greedy George (Com.)	500
Dec. 12—Peg o' the Movies (Dr.)	2000
Dec. 13—The First Christmas (Dr.)	1000
Dec. 15—A Pious Undertaking (Com.)	1000
Dec. 16—The Actress (Dr.)	1000
Dec. 17—Falling in Love with Inez (Com.)	1000
Dec. 19—Within the Enemy's Lines (Dr.)	2000
Dec. 20—The Haunted Bedroom (Dr.)	1000
Dec. 22—Products of the Palm, the Banana and Cocoanut Industries, Jamaica, W. I. (Ind.)	350
Dec. 22—Teaching His Wife a Lesson (Com.)	675
Dec. 23—The Upward Way (Dr.)	1000

ESSANAY

Nov. 18—The Lost Chord (Dr.)	
Nov. 19—The Usual Way (Com.)	
Nov. 20—The Cowboy Samaritan (W. Dr.)	
Nov. 21—The End of the Circle	
Nov. 22—Broncho Billy's First Arrest	
Nov. 25—The Little Substitute	
Nov. 26—Dollars-Pounds-Sense	
Nov. 27—The Naming of the Rawhide Queen	
Nov. 28—The Brand of Evil	
Nov. 29—Sophie's Hero	
Dec. 2—Autumn Love (Dr.)	1000
Dec. 3—Kitty's Knight (Com.)	1000
Dec. 4—A Romance of the Hills (Dr.)	1000
Dec. 5—The Pay as You Enter Man (Special—2 parts—Dr.)	2000
Dec. 6—Broncho Billy's Squareness (Dr.)	1000
Dec. 9—The Heart of the Law (Dr.)	
Dec. 10—Smithy's Grandma Party (Com.)	
Dec. 11—Children of the Forest (W. Dr.)	
Dec. 12—The Three Gamblers (W. Dr.—Parts I and II)	
Dec. 13—Sophie's New Foreman (W. Com.)	

KALEM

	Feet
Nov. 19—The Express Car Mystery (2 parts—Dr.)	2000
Nov. 21—The Laundress and the Lady (Com.)	
Nov. 21—The Dublin Horse Show (Topical)	
Nov. 22—Primitive Man (Dr.)	1000
Nov. 24—An Indian Maid's Strategy (Dr.)	
Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II	
Nov. 28—The Good Old Summer Time (Com.)	
Nov. 28—England's King at Liverpool (Top.)	
Nov. 29—In Peril of His Life (Dr.)	
Dec. 1—The Octoroon (Special 3 parts—Dr.)	3000
Dec. 3—The Cave Men's Ware (2 parts—Dr.)	2000
Dec. 5—While Father Telephoned (Com.)	
Dec. 5—Andrew Carnegie's Gift to the World (Top.)	
Dec. 6—The Footprint Clue (Dr.)	1000
Dec. 8—The Strike (Dr.)	
Dec. 10—The Chinese Death Thorn (Dr.—Parts I and II)	
Dec. 12—General Bunko's Victory (Com.)	
Dec. 12—Piano Manufacturing (Ind.)	
Dec. 13—The Invisible Foe (Dr.)	

LUBIN

Oct. 31—A Momentous Decision	1000
Nov. 1—When the Prison Doors Opened	1000
Nov. 3—The Double Chase (Com.)	1000
Nov. 4—Magic Melody (Dr.)	1000
Nov. 6—The Price of Victory (2 reel Dr.)	2000
Nov. 7—Cocoanut Industry (Edu.)	400
Nov. 7—Getting The Best of Dad (Com.)	600
Nov. 8—Hiawanda's Cross (Dr.)	1000
Nov. 10—The Pride of Battery B (Dr.)	1000
Nov. 11—A Miracle of Love (Dr.)	1000
Nov. 13—The Sea Eternal (2 reel Dr.)	2000
Nov. 14—When the Clock Stopped (Dr.)	1000
Nov. 15—Whose Is It? (Com.)	400
Nov. 15—Badly Wanted (Com.)	600
Nov. 15—Whose Is It (Com.)	
Nov. 17—The Two Fathers (Com.)	
Nov. 18—Shadows (Dr.)	
Nov. 20—Partners in Crime (Dr.)	
Nov. 21—His Chorus Girl Wife (Dr.)	
Nov. 22—The Harmless One (W. Dr.)	
Nov. 24—Just Cissy's Little Way (Com.)	
Nov. 25—Sick Father (Com.)	
Nov. 25—The Lost Switch (Com.)	
Nov. 27—A Waif of the Desert (2 reel Dr.)	
Nov. 28—The Scapegrace (Dr.)	
Nov. 29—Turning the Table (W. Dr.)	
Dec. 1—Melita's Sacrifice (Dr.)	1000
Dec. 2—The Hazard of Youth (Dr.)	1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.)	2000
Dec. 5—Some Flowers (Com.)	400
Dec. 5—An Interrupted Courtship (Com.)	600
Dec. 6—Her Father (Dr.)	1000
Dec. 8—The Smuggler's Daughter (Dr.)	1000
Dec. 9—An Enemy's Aid (Dr.)	1000
Dec. 11—Hydraulic Works on the Adda	400
Dec. 11—His Best Friend (Dr.)	1600
Dec. 12—Life, Love and Liberty (W. Dr.)	1000
Dec. 13—The Real Impostor (Dr.)	400
Dec. 13—A Pill Box Cupid (Com.)	600

G. MELIES

Oct. 30—A Japanese Shoemaker at Work (Typical)	
Nov. 6—Sydney and Its Harbor (Travel)	1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)	
Nov. 20—A Lemon Plantation (Ind.)	
Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu	1000
Dec. 4—A Woman's Mission (Dr.)	
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Sc.)	
Dec. 11—At Phnom-Penh, Cambodia (Travel)	
Dec. 11—Beautiful Angkor-Vat, Cambodia (Sc.)	

PATHE FRERES

	Feet
Nov. 18—Flowers of Japan (Travel)	
Nov. 19—By Impulse (Com. Dr.)	
Nov. 20—The Green-Eyed Monster of Jealousy	
Nov. 20—Pathe's Weekly	
Nov. 21—Natives of Australia	
Nov. 21—The Pond Snail	
Nov. 21—In the Spanish Pyrenees	
Nov. 22—Kenton's Heir	
Nov. 24—Pathe's Weekly No. 70 (News)	
Nov. 25—The Shadow of Shame (Dr.)	
Nov. 26—The Elusive Turkey (Com.)	
Nov. 27—The Faithless Friend (Dr.) Parts I and II	
Nov. 27—Old Nurenberg, Germany (Travel)	
Nov. 27—Pathe's Weekly No. 71 (News)	
Nov. 28—Making Eight-Ton Ropes (Ind.)	
Nov. 28—The Capital of the Malay States (Travel)	
Nov. 28—Fashion's Law in Swiss Cantons (Col.)	
Nov. 29—The Blight (Dr.)	
Dec. 1—Pathe's Weekly No. 72 (News)	
Dec. 2—A Peasant Marriage in Hungary (Cus.)	
Dec. 2—Edible Fish of the Mediterranean	
Dec. 2—The Geysers of New Zealand (Sc.)	
Dec. 3—A Break for Freedom (Dr.)	
Dec. 4—Baseball's Peerless Leader (2 parts—Com.)	
Dec. 4—Pathe's Weekly No. 73 (News)	
Dec. 5—A Bear Escape (Com.)	
Dec. 6—Col. Heeza Liar in Africa (Novelty)	
Dec. 6—Glimpses of Pond Life (Zoology)	
Dec. 8—Pathe's Weekly No. 74 (News)	
Dec. 9—The Stolen Inheritance (Dr.)	
Dec. 10—You've Got to Pay (Dr.)	
Dec. 11—A Modern Portia (Dr.—Parts I and II)	
Dec. 11—Pathe's Weekly No. 75 (News)	
Dec. 12—Birds of the Inland Marsh (Bird Life)	
Dec. 12—A Journey to the Environs of Naples (Sc.)	
Dec. 13—Uncle John to the Rescue (Com.)	

SELIG

Oct. 27—The Pendulum of Fate	
Oct. 28—When May Weds December	
Oct. 29—Two Sacks of Potatoes	
Oct. 29—A Muddle in Horse Thieves	
Oct. 30—Old Doc Yac and the Artist's Dream	
Oct. 31—The Dangling Noose	
Nov. 4—Slipping Fingers	
Nov. 5—The Probationer	
Nov. 6—The Conversion of Mr. Anti	
Nov. 7—The Schoolmarm's Shooting Match	
Nov. 10—Phantoms (2 parts—Dr.)	2000
Nov. 11—Movin' Pitchers (Com.)	1000
Nov. 12—Trying Out No. 707 (Dr.)	1000
Nov. 13—The Child of the Prairie (Dr.)	1000
Nov. 14—A Cure for Carelessness (Com.)	
Nov. 14—The Matterhorn, Switzerland (Travel)	
Nov. 17—The Escape of Jim Dolan (2 part Dr.)	2000
Nov. 18—The Port of Missing Women (Dr.)	1000
Nov. 19—The Touch of a Child (Dr.)	1000
Nov. 20—An Actor's Romance (Dr.)	1000
Nov. 21—Outwitted by Billy (Dr.)	1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II)	
Nov. 25—Mounted Officer Flynn (Dr.)	
Nov. 26—Cupid in the Cow Camp (Com.)	
Nov. 27—A Message from Home (Dr.)	
Nov. 28—The Supreme Moment (Dr.)	
Dec. 2—The Rustler's Reformation	
Dec. 3—Within the Hour	
Dec. 4—Grandaddy's Boy	
Dec. 5—Northern Hearts	
Dec. 8—Master of the Garden (Dr.—Parts I and II)	
Dec. 9—An Equal Chance (Dr.)	
Dec. 10—Hilda of Heron Cove (Dr.)	
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.)	
Dec. 12—The Mysterious Way (Com.)	

URBAN ECLIPSE

George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)	

VITAGRAPH

Nov. 1—The Warmakers (2 part Special)	
Nov. 3—The King's Man	
Nov. 4—His Silver Bachelorhood	
Nov. 5—The Hoodoo Umbrella	
Nov. 5—Scenic	
Nov. 6—A Broken Melody	
Nov. 7—Flaming Hearts	
Nov. 8—The Diver (2 part Special)	
Nov. 10—Thieves	
Nov. 11—The Right Man	
Nov. 12—Fellow Voyagers	
Nov. 12—Scenic	
Nov. 13—Their Interest in Common	
Nov. 14—Fanny's Conspiracy	
Nov. 15—Miss Tomboy (2 part Special)	
Nov. 17—Tangled Threads	
Nov. 18—His Last Fight	
Nov. 19—Why I Am Here	
Nov. 20—The Sale of a Heart	
Nov. 21—The Schemers	
Nov. 22—Whimsical Threads of Destiny (2 part Special)	
Nov. 24—Mary Jane	
Nov. 25—The Swan Girl	
Nov. 26—An Elopement at Home	
Nov. 27—The Cure	
Nov. 28—Betty in the Lion's Den	
Nov. 29—The Golden Pathway (2 part Special)	
Dec. 1—A Game of Cards (Dr.)	1000
Dec. 2—The Wreck (3 parts—Dr.)	3000
Dec. 3—A Pair of Prodigals (Com.)	
Dec. 3—The Coliseum of Rome	
Dec. 4—The Swan Girl (Dr.)	1000
Dec. 5—A Lesson in Jealousy (Com.)	1000
Dec. 6—Beauty Unadorned (2 parts—Com.)	2000
Dec. 8—'Mid Kentucky Hills (Dr.)	
Dec. 9—Deception (Com.)	
Dec. 10—That Suit at Ten (Com.)	
Dec. 10—Performing Lions (Edu.)	
Dec. 11—Sacrifice (Dr.)	
Dec. 12—The Life-Saver (Com.)	
Dec. 13—Love's Sunset (Dr.—Parts I and II)	

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Everyone will want to see Dumas' interesting characters, D'ARTAGNAN—ATHOS—ARAMIS—PORTHOS—RICHELIEU—LADY DE WINER—DE ROCHEFORT—BONIFACE—KING LOUIS XIII—ANNE OF AUSTRIA—CONSTANCE, as living actualities.

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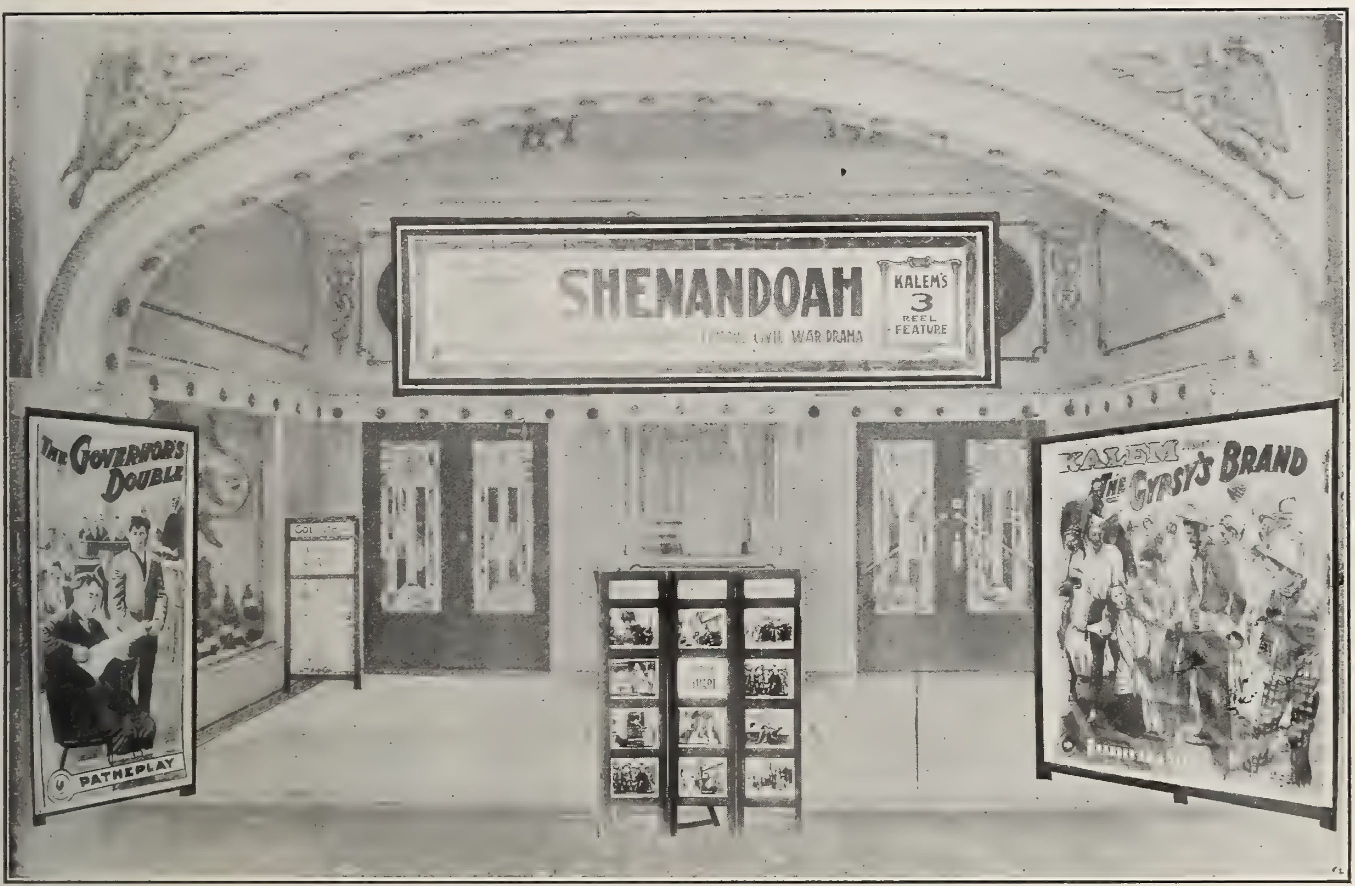

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KEYSTONE COMEDIES

December 8	Ride for a Bride
December 11	The Horse Thief
December 15	The Gusher
December 18	Fatty's Flirtation—Protecting San Francisco From Fire
December 20	His Sister's Kids
December 22	A Bad Game
December 25	Some Nerve

BRONCHO HEADLINERS

December 10	The Frame Up
December 17	The Open Door
December 24	Her Father's Story
December 31	The Woman
January 7	A Military Judas
January 14	Conscience

DOMINO WINNERS

December 11	Devotion
December 18	The Curse
December 25	Eileen of Erin
January 1	True Irish Hearts (3 reels)
January 8	Harp of Tara

KAY-BEE FEATURES

December 9	Her Legacy
December 12	Soul of the South Two Reels
December 19	The Pitfall Two Reels
December 26	Harvest of Sin
January 2	Prince
January 9	Kentucky Romance

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Est. 1913

Moving Picture News
Est. 1908

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Volume VIII

Number 24

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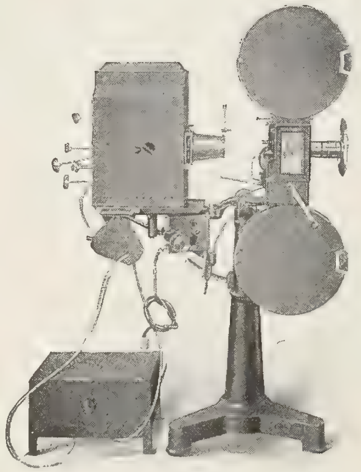

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"The Accursed Drug"

IN THREE PARTS

A STORY WITH A STRONG MORAL PUNCH, PACKED WITH SENSATIONAL SCENES

Mr. Buyer:—If you want features that will increase your bank account and make a name for you, get in touch at once with

FEATURES IDEAL
No. 227 West 42nd Street
New York City

EXTRA

Ramo Special Feature

EXTRA

WE CLOSE THE YEAR 1913 BY PRESENTING ON DECEMBER 31st

IN THE STRETCH

IN FOUR PARTS

The Greatest Spectacular Race Track Drama Ever Produced in Motion Pictures

SCOVILLE—The Famous American Jockey in the Leading Role

15 Cents Per Foot

ONLY TWENTY PRINTS TO BE SOLD IN THE UNITED STATES

Every Environment of the Race Track Accurately Depicted

Lithographs
All Sizes
Two Kinds of Each

JOCKEYS—
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OWNERS

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BETTING RING
GRAND STAND
PADDOCK and FIELD

REAL TRACK
REAL RACE
REAL RIDING
REAL JOCKEYS

NO PADDING
NO FAKING
NO SUBSTITUTES
NO SUPERS

FIRST COME FIRST SERVED—NO FAVORITES PLAYED—ALL ENTRIES REFUSED OVER TWENTY—NINE MORE TO HEAR FROM—DON'T MISS THIS RACE—COMMUNICATE DIRECT WITH THE STARTER

C. LANG COBB, Jr.
Manager Sales and Publicity

RAMO FILMS Inc., Columbia Theatre Bldg., New York

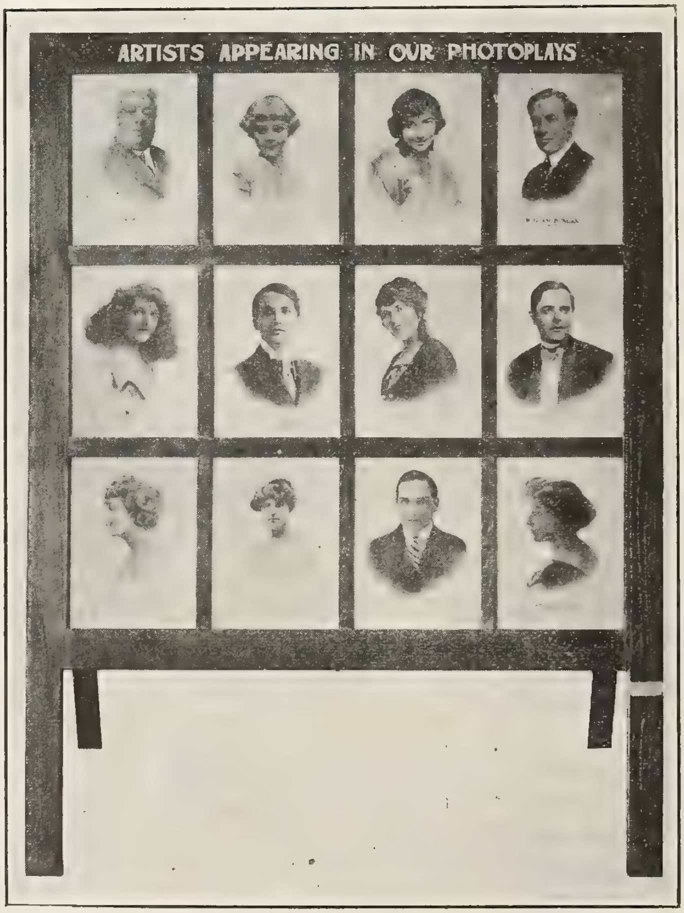
MR. EXHIBITOR, LOOK, READ!!

Beautiful photographs of the leading actors and actresses playing in licensed films. Finished in soft gray. Size 22″x28″.

Price, 40c each
Postage prepaid

Crane Wilbur
Maurice Costello
Francis X. Bushman
Gilbert M. Anderson
Marc MacDermott
Arthur Johnson
Mary Fuller
Ormi Hawley

Kathlyn Williams
Gwendoline Pates
Octavia Handworth
Lillian Walker
Lottie Briscoe
Alice Joyce
Carlyle Blackwell
Miriam Nesbitt



Smaller photographs of leading actors and actresses playing in licensed films. Size 11″x14″. Finished in soft gray. Harry Myers, John Bunny, Guy Coombs, Ruth Roland, Beverly Bayne, Edith Storey, Earle Williams, Lillian Wiggins, Helen Costello, Dolores Costello, Charles Arling, Alice Joyce, Mary Fuller, Kathlyn Williams, Mary Charleston, William Duncan.

Price 20 cents each
Postage prepaid

OAK FRAMES

For the 11″x14″ size photographs, silver gray mission finish. Boxed ready for shipment....................**$8.50 each.**

General Film Company, (Inc.)

Poster Department

(Formerly Photoplay Advertising & Specialty Co.)

71 W. 23rd Street and 440 Fourth Avenue....New York
121 Fourth Avenue......................Pittsburgh, Pa.
1022 Superior Avenue................Cleveland, Ohio
7th and Walnut Streets...............Cincinnati, Ohio
Equity Bldg.............................Detroit, Mich.
218 Commercial Street....................Boston, Mass.
122 Pearl Street.......................Buffalo, N. Y.
737 Broadway...........................Albany, N. Y.
921 Walnut Street....................Kansas City, Mo.

CHARLES KLEIN'S

The Third Degree

was the surest dramatic hit of recent years in New York and throughout the United States.

The Third Degree

has been declared by critics to be the most intense, thrilling and sincere play of its important class. With the co-operation of the author, and a remarkable cast of actors and actresses selected for their especial fitness to enact its very exacting characters,

The Third Degree

has been reproduced by the Lubin Company as a

5-Reel Feature Photoplay.

No play from the "speaking stage" ever lent itself so perfectly to motion pictures and no finer feature film has ever been turned out.

Full line of advertising matter, heralds, lithographs and lobby displays of the same unusual quality that characterizes all such matter originated by the General Film Company accompanies

The Third Degree

which is exclusively controlled and now being booked by the

General Film Company, (Inc.)

SPECIAL FEATURE DEPARTMENT

71 West 23rd Street New York

Mutual Movies Make Time Fly

This trademark is being made famous through a tremendous national advertising campaign. Are you getting your share of the business it is pulling?

Making Patrons for *your* Theatre

The tremendous sums of money now being spent to advertise MUTUAL MOVIES will bring the biggest audiences in your vicinity to the theatre exhibiting MUTUAL MOVIES.

Do you want these big audiences in your theatre or do you want them to go to the theatre across the street?

If you want to swell your box office receipts, get the MUTUAL service in your theatre quickly, and then hook up with the MUTUAL advertising by displaying the MUTUAL SOLAR LIGHT in front of your box office and by using all the other forms of advertising we give you, so that the advertising we do becomes the advertising of your own theatre.

Mutual Film Corporation

Branches
in 49 Cities

New York

ONE OF THE BEST THINGS

about Ezo Lamp Lubricant is the absolute freedom of movement it gives to *carbons.* They simply *can't stick.* The operator who uses

EZO LAMP LUBRICANT

never worries about his light.

A lamp not lubricated works in jerks and jumps.
The light on the screen is not steady.
Ezo will make every part work smoothly and evenly. It comes in handy-sized sticks, is clean to handle. There is no dripping—no fire danger. Simply apply it to all movable parts while the lamp is heated. Get a stick. It will save dollars in repairs.
Wrap 25 cents in silver or stamps in one of your letter heads and mail to the

EZO MANUFACTURING CO.
220 West Forty-Second Street, New York City
Factory and Laboratory: Archbald, Pa.

TWO PART FEATURE

A Special Fete of the Big Shrine Concert Tour of California with combined bands and patrols of San Diego, Los Angeles, San Francisco and Oakland. Featuring Winifred Greenwood and Ed Coxen. Exhibitors will find this a good subject for a Shriner's Night. One, Three and Six Sheet Posters.

Release, Monday, December 22nd, 1913.

THE ROSE OF SAN JUAN

Release, Saturday, December 27th, 1913.

Thrilling scenes of early life in California vividly portrayed. Sydney Ayres, supported by an able cast. One and Three Sheet Posters.

COMING!
The Tremor of the Day: "IN THE FIRELIGHT."
A Two Part Feature written by Marc Edmond Jones.

AMERICAN FILM MFG. CO., Chicago.

A Keystone Mutual Movie

Zuzu, the Bandleader

IN TWO PARTS

CAN YOU IMAGINE IT?

A production staged by Mack Sennett with 2000 feet of Mable Normand and Ford Sterling.

TWO KINDS OF ONE, THREE AND SIX SHEET POSTERS

Booking Can Be Secured from Any Office of the

MUTUAL FILM CORPORATION

71 West 23d Street NEW YORK

EDISON

This list contains the first stories in two great comic series by Mark Swan, "Wood B. Wedd" and "Andy," featuring Wm. Wadsworth and Andy Clark respectively. The Mary series made the greatest hit ever scored. Don't let this opportunity slip by.

***PEG O' THE MOVIES

By James Oppenheim

Peg is sent West at the head of a moving picture company. Stephen, her lover, who went West in disgust when she became an actress, follows one of her films to the next town and while returning, meets Peg, who is making an "Indian" picture. For her sake he consents to take part, but when he gets her on his saddle in the rehearsal he rides out upon the long trail, forgetting the picture.

Released Friday, December 12th

***WITHIN THE ENEMY'S LINES

From "A Captured Santa Claus" by Thomas Nelson Page

Colonel Stafford, C. S. A., gets inside the Union lines in disguise to spend Christmas with his family. He is recognized by Colonel Denby, U. S. A., and will be shot if captured in civilian clothes. His son makes his way to the Union camp, gets a uniform from a Confederate prisoner and saves his father's life. Denby accepts Stafford's surrender and an invitation to have Christmas dinner with the family.

Released Friday, December 19th

***A TUDOR PRINCESS

Mary, sister of Henry VIII, loves young Suffolk. When Louis of France, a decrepit old roué, asks for her hand she flees with Suffolk but they are caught and Mary marries Louis to save Suffolk's life. Suffolk follows them to France and is discovered in Mary's apartment by Louis. He is condemned to die but is saved by the death of the King. He and Mary return to England and are married.

Released Friday, December 26th

COMING EDISON SINGLE REEL RELEASES

****THE ACTRESS**

She learns the depth of true love.

Released Tuesday, December 16th

***FALLING IN LOVE WITH INEZ**

It was strenuous work.

Released Wednesday, December 17th

****THE HAUNTED BEDROOM**

The ghost of a youth guards his sister's dowry.

Released Saturday, December 20th

***TEACHING HIS WIFE A LESSON**

He lands in the Police Court.

(On the same reel.)

PRODUCTS OF THE PALM

Released Monday, December 22nd

****THE UPWARD WAY**

The rise of a convict.

Released Tuesday, December 23rd

***MARY'S NEW HAT**

She gets it despite hubby.

(On the same reel.)

THE JANITOR'S QUIET LIFE

Released Wednesday, December 24th

****A PROPOSAL FROM MARY**

Sixth and last story of "Who Will Marry Mary?"

Released Saturday, December 27th

****HER FACE WAS HER FORTUNE**

The first of Wood B. Wedd's sentimental experiences.

Released Monday, December 29th

****THE MYSTERY OF THE DOVER EXPRESS**

Second Mystery in "The Chronicles of Cleek."

Released Tuesday, December 30th

***ANDY GETS A JOB**

Honesty wins Andy a job.

Released Wednesday, December 31st

*One sheet. **One and three sheets. ***One, three, and six sheets by the Morgan Lithograph Company

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
275 LAKESIDE AVENUE, ORANGE, N. J.

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HOLIDAY NUMBER

Issued Dec. 20th **Dated Dec 27th** **Forms Close Dec. 16th**

This special Holiday number of **The Motion Picture News** will carry a handsome Yuletide cover in two colors and be replete with illustrations and feature articles of interest to all.

AN EXCEPTIONAL OPPORTUNITY

will be afforded the advertiser to make his 1914 announcement to the exhibitors, exchanges and feature buyers of this country through the bright, newsy, authoritative pages of

"The Fastest Growing Picture Journal"

Color positions will cost merely the extra charges for color and cost of plates.

Wire, write or call for position or further information.

ADVERTISING DEPARTMENT **MOTION PICTURE NEWS** 220 WEST 42nd STREET

NEW YORK

Mister Exchange Man

DEMAND films on good stock. If a picture is not printed on a strong base it is unfit to use in a very short time.

Demand LUMIERE in your prints and get the best wearing stock in the world. Photographically perfect. Insist on LUMIERE.

DAVID HORSLEY
1600 Broadway Mecca Building
NEW YORK

Film Quality

Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

And it is identifiable. Look for "Eastman" on the perforated margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

COLONIAL

FIRST ANNOUNCEMENT

OF THE

Colonial Motion Picture Corporation

¶ The COLONIAL MOTION PICTURE CORPORATION has secured the rights to produce in photo-play form the best known literary works of the following famous authors:

SIR GILBERT PARKER, Author of "The Right of Way," "The Battle of the Strong," "Seats of the Mighty."

GEORGE RANDOLPH CHESTER, Author of "Get-Rich-Quick Wallingford," etc.

RUPERT HUGHES, Author of "Excuse Me," "The Old Nest," "Miss 318."

GOUVERNEUR MORRIS, Author of "The Claws of the Tiger," "The Penalty."

EMERSON HOUGH, Author of "The Mississippi Bubble," "Heart's Desire," "54-40 or Fight."

JAMES OPPENHEIM, Author of "Dr. Rast," "Idle Wives."

FREDERIC ARNOLD KUMMER, Author of "The Brute," "The Other Woman."

MRS. WILSON WOODROW, Author of "Sally Salt," "The Silver Butterfly."

GEORGE BRONSON HOWARD, Author of "Snobs," "The Double Cross," "Broadway to Paris."

MABEL HERBERT URNER, Author of "The Journal of a Neglected Wife," "Their Married Life."

LARRY EVANS, Author of "Once to Every Man," etc.

JOHN FLEMING WILSON, Author of "The Man Who Came Back," etc.

COSMO HAMILTON, Author of "The Blindness of Virtue," "The Door That Has No Key."

¶ The copyrighted works of these famous authors will be presented in the form of one-or-more-reel COLONIAL Features.

¶ The first of these productions will be Sir Gilbert Parker's masterpiece, "Seats of the Mighty."

"Every COLONIAL Picture is a Feature"

Colonial Motion Picture Corporation
18 East 41st Street New York City

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AUTHORIZED DISTRIBUTORS FOR POWERS, MOTIOGRAPH, SIMPLEX, EDISON AND STANDARD MACHINES

PICTURE THEATRE EQUIPMENT CO.

THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA

21 EAST 14th STREET, NEW YORK CITY

CONDENSORS—BOOTHS—TICKET CHOPPERS—REELS—REEL CASES—BOOTH CABINETS.

WE EQUIP MOTION PICTURE THEATRES COMPLETE

DID IT OCCUR TO YOU

That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?

WHEN YOU BUY, BUY QUALITY

MIRROROIDE SCREENS AND CURTAINS

PATENTS PENDING

Are Sold at a Price None of our Competitors dare Make Because We Have the Factory Facilities to Make in Quantities and Know How. We Would Rather Make Small Profits and Large Sales Than Large Profits and Few Sales.

REGARDING QUALITY

Our Screens are made of Canvas. Coating is Metalized Glass. Sold Under A Positive 5 Year Guarantee. It Won't Crack, Peel or Turn Black. Tints Optional With You, Silver White, Silver Flesh, Silver Amber.

SURFACE FINISH

Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.

BELIEVE THE EVIDENCE OF YOUR OWN EYES

Let Us Send You Our Large Free Samples. Makes us show You.

THE J. H. GENTER CO., Inc. **Newburgh, N. Y.**

SCENE FROM "JACK," WORLD SPECIAL FILMS CORPORATION'S LATEST FOUR-PART PRODUCTION

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII December 20, 1913 Number 24

THE "PUNCH" IN ADVERTISING

A FEATURE film buyer came to New York last week on a still hunt for features that were NOT sensational.

* * *

HE has many interesting things to say.

* * *

ONE was: That his exhibitor trade does *not* want sensational films, because their audiences don't want them and have told the exhibitors so very plainly.

* * *

ANOTHER was: That he had to refuse several good features for the simple reason that, while they were not at all sensational, their titles were and so were the posters—decidedly so.

* * *

BOTH were unfortunately misleading; so much so that—in this instance at least—they prevented the sale of the films.

* * *

THEN we fell to analyzing the craze for sensationalism.

* * *

"IT proceeds—in my opinion"—said the feature buyer, "from the effort to make a picture with a 'punch' in it. But a mistaken idea has been developed of just what gives a punch."

* * *

IN order to punch people it is not necessary to enact the horrible, to tell the unspeakable or grossly exaggerate. We, all of us, get enough punches in our daily hours. Why not depict these real incidents, for instance.

* * *

THE stage has gone through much the same experience as the picture is now going through. Only a few years ago we had to have our actors and actresses "made up" and they dealt in impossible melodrama—because it was thought the audiences wanted these exaggerated effects.

* * *

THEN along came a playwright who wrote a play of real everyday life, in which real everyday people acted, and lo! a new era of plays *"with the punch* was introduced."

* * *

MUCH more might be written along these lines involving the future of the feature film; but this talk has to do with advertising.

AS with posters, so with other forms of advertising, and it is not only unnecessary to attempt the sensational, but it is bad advertising.

* * *

IT is bad advertising because it is almost certain to be misleading and fewer and fewer of the buying public nowadays are willing to be misled.

* * *

PEOPLE are most interested in everyday life. Buyers are most interested in *facts!*

* * *

THE keynote of advertising is simplicity.

* * *

THE skilled advertiser works with small words; they fit into the mind more easily. He picks out *one* selling argument and plugs away at it. He uses few words and makes every one count for all it is worth. He uses clean, expressive type and plenty of white space.

* * *

HE makes you want to read his announcement—and then makes you want to buy—and then makes it easy for you to buy.

* * *

IT isn't necessary to shout and swagger in advertising; nor to give an advertisement a gaudy raiment of ultra-sensationalism.

* * *

YOU would not instruct your salesman to go into a man's office with a leap and a yell; neither would you have him flippant or "smart" in his talk; nor would you dress him up in a *bal masquè* costume.

* * *

ON the contrary, you force him to keep to solid facts, to be brief and to the point, to be clean-cut in appearance.

* * *

YOUR advertising is simply *printed selling talk.* Therefore you will not tolerate in it anything you would not put up with in your *personal salesmanship.*

* * *

WRITE copy as you talk—only be much more brief—is the best advertising maxim.

* * *

AND talk facts!

NEW YORK FEATURE BUYERS GET TOGETHER

Twenty-One Firms Form Feature Film Protective Association to Co-operate on Bad Accounts, Fight "Pirates" and "Dupers" and Endeavor to Get Manufacturers to Produce More High Class Features

REPRESENTATIVES of twenty-one firms located in New York City, which purchase feature films and rent them to exhibitors, met recently in the offices of the Advance Feature Film Company at 683 Sixth avenue, and formed the Feature Film Protective Association, the first organization of its kind in the country.

The members of the Feature Film Renters Association are combining their forces for the purpose of improving the moving picture business in various respects.

"We plan to do several things," says Moe Streimer, the president. "We are going to get after bad accounts. But that is not our main purpose. We want more good features, real features. To induce the manufacturers to make them we intend to offer more money. Instead of buying mediocre features at ten or twelve cents a foot, we take the stand that we want good features and are willing to pay fifteen cents a foot or as high as twenty cents if they are worth the money. We will also plan ways and means of protection against unreliable film men, 'pirates' and 'dupers' especially. The attendance at the first meeting was most flattering. Nearly all the feature buying firms in New York City were represented and enrolled as members. At the next meeting it is expected that they will all come in."

The following are the officers of the association: President, Moe Streimer, Theatre Film Company; vice-president, Murray Bier, Emby. Feature Film Company; secretary, William Weisfold, Advance Feature Film Company, and treasurer, Mr. Cohen, of the Feature Film Company.

* * *

THE firms enrolled in the Feature Film Protective Association are:

Theatre Film Company, Inc.; World Special Film Corporation; Warners' Features, Inc.; Advance Feature Film Company, Inc.; Regal Feature Film Company, Eagle Feature Film Company, Sedeg Feature Film Company, Emby Feature Film Company, Ideal Feature Film Company, Richter Feature Films Company, North American Feature Film Company, Exclusive Feature Film Company, Eastern Feature Film Company, Unique Feature Film Company, Fidelity Feature Film Company, Special Feature Film Company, Feature Film Company, Royal Feature, Film Company, Vita Feature Film Company, Savoy Feature Film Company, and Weinberg's Feature Film Company.

PATENTS SUIT CONTINUES

Defense Piles Up Evidence Showing Improvement in Trade Conditions Since 1908

MUCH testimony along routine lines was piled up during the week by the defense in the Federal suit against the Motion Picture Patents Company as a trust under the Sherman anti-trust law. The majority of the witnesses were managers of General Film Company branch exchanges. They all testified as to the unsettled and chaotic conditions in the motion-picture business prior to 1908 and the vastly superior condition at the present time. Several of the number, who had owned exchanges which the General Film bought out, expressed themselves as pleased with the sales.

One interesting development, but one which has no direct bearing on the case, is the announcement that Edward P. Grosvenor, special assistant to Attorney-General McReynolds, the man who has been in charge of the prosecution, and Joseph P. Darling, special agent of the Department of Justice, a lawyer himself and the man who worked up the evidence, will resign from the Government service as soon as the Patents Company cases are ended. There is no dissatisfaction. Both men will go into private practice in New York. The move has no special significance as men are continually leaving the Government service when an opportunity to better themselves presents itself.

It is expected that the hearings in New York will be wound up in a week or two. Then hearings will be held in the Middle West. These are expected to be concluded by the first of February. Then both sides will take their time in preparing briefs after which the case will be argued before the District Court of the United States for Eastern Pennsylvania. When the decision will be handed down is problematical. It may be the week after the briefs go in. It may not come through till next fall.

Two witnesses were heard Monday morning. Albert J. Gilligham, of 60 Virginia avenue, Detroit, manager of the Detroit branch of the General Film Company, was the first witness. He was formerly associated as treasurer in the National Vaudette Film Company with Emanuel Mandelbaum, Philip Gleichman and Jacob Diener. The General Film Company bought the National Vaudette Film Company for $60,000.

Ike Van Runkel, manager of the American, Wabash and City Hall branches of the General Film Company, in Chicago, came next. He was formerly treasurer of the American Film Service, which was sold to the General Film for $49,500.

(*Continued on page* 44)

LASKY AND DE MILLE ENTER PICTURE FIELD

Company is Incorporated in New York State to Produce Famous Plays and Novels on the Ground Where the Action Was Supposed to Have Occurred—"The Squaw Man" Will Be Their Initial Feature

A RUMOR which has been going the rounds in motion picture circles for the past eight months to the effect that Jesse L. Lasky, the well-known theatrical producer, was to enter the realm of the film is at last an accomplished fact. A statement issued at the Lasky offices in the Longacre Theatre late this week confirmed these reports and announced that the Jesse L. Lasky Feature Motion Picture Company, incorporated under the laws of the state of New York, would in future be devoted to the production of famous plays and novels in film form. The announcement also said that several men prominent in the theatrical and motion-picture world would be associated with Mr. Lasky in the new company.

Jesse L. Lasky, perhaps best known as the creator of the famous Folies Bergere and the producer of many important vaudeville acts, is the president and guiding star of the new organization and will have charge of the numerous details connected with the enterprise. Associated with him will be men of distinction and note in the amusement field.

* * *

NOTABLE among these will be Cecil De Mille, for the past few years associated with David Belasco, both as a playwright and as a stage director. Mr. De Mille has already collaborated with Mr. Lasky in several dramatic triumphs and will act as general stage director in charge of all the productions of the new company.

JESSE L. LASKY

Mr. De Mille's activities were confined exclusively to the drama, but since the Jesse L. Lasky Company was first spoken of he has been an ardent student of the screen drama and is now a full-fledged believer in the motion photo play. As an aide and first-hand assistant, Mr. De Mille will have Oscar Apfel, the former Pathe director, who has been turning out features for Reliance and Majestic and before that with the Edison Company. Mr. Apfel will be associated with Mr. De Mille in all productions under taken by the Jesse L. Lasky organization management.

The officers of the Jesse L. Lasky Feature Motion Picture Company are as follows: Jesse L. Lasky, president; Cecil De Mille, general stage director; Samuel Goldfish, treasurer and business manager, and Frank A. Tichenor, general sales manager. Mr. Goldfish will have complete charge of the commercial end of the Lasky organization.

Frank A. Tichenor, who is in charge of the sales department of the new company, was for a time the head of the Manhattan Slide and Film Company and, in consequence, is known to many in the motion-picture trade. As chairman of the Motion Picture Exhibition and Convention at the Grand Central Palace he greatly enlarged his circle of acquaintances and gained many friends.

* * *

THE policy of the Jesse L. Lasky Company will be the adaptation of famous novels and plays for presentation on the screen, using as a background the precise locality where the action of the play or novel was supposed to have occurred. Contracts have already been made with Edward Milton Royle and the new company's first production will be "The Squaw Man," the drama in which Dustin Farnum starred. Mr. Farnum has been engaged to play the leading rôle for the Lasky company and as many of the original cast as can be secured will be utilized in the coming production.

Mr. Royle, accompanied by Cecil De Mille and Dustin Farnum, are now in the West in search of the exact spot upon which Mr. Royle based the action of his drama. Mr. Lasky as yet has been unable to announce the names of the cast which will support Mr. Farnum, but it is expected he will do so in the near future.

The mere announcement of the formation of the new concern and the character of its coming productions has resulted in many requests for territorial rights.

A PLEA FOR EDUCATIONAL SUBJECTS

"THE application of the Motion Picture to Educational Purposes" is the title of a paper recently delivered before the Photographic Society of Philadelphia by Henry Leffmann. Mr. Leffmann gives a practical exposition of some of the ways in which motion pictures can be an almost invaluable aid to instruction in various lines. His paper follows:

"The development of efficiency in motion picture apparatus has been due, as in almost all other cases of progress, to the labors of many workers, only a few of whom have received full pecuniary reward for their services. So far as can be at present asserted on published evidence, the first person to show motion pictures on a screen was Mr. H. R. Heyl, of Philadelphia, who, at a public lecture in 1870 under the auspices of the Franklin Institute, showed pictures of a waltzing couple, these being from negatives taken from the original moving figures.

"Muybridge's work is well known. It was obtained by a very complex and expensive set of cameras, but was of great importance in showing the error of the ordinary representations of animals in motion. The child's toy is also well known. It is probably very ancient, as Mr. Jenkins, of Washington, D. C., has pointed out lines in Lucretius' poem 'On the Nature of Things' that indicate that such apparatus was known at that date, the first century of the common era.

"It seems to me that concerted effort should be made by educators to secure facilities for the making and exhibiting of films for the many forms of educational work for which the art is so well adapted. Those that are occasionally shown of growing plants, moving animals, microscopic or otherwise, are usually interesting, but as a general thing, in these the scientific value is sacrificed to the dramatic effect, and one is not always sure that some of the results are not faked. The educational use that should be made is, for example, to show: movements of ameba and infusoria, circulation of the cell-contents in plants, movements of nuclear structures.

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"AS the camera can be so operated that exposures can be made at any interval, and subsequently the positive film can be run at high speed, it is possible to exhibit to a class some of the very slow processes of cell-action in rapid demonstration. Moreover, since a teacher may often search for a long while to secure a vivid demonstration of some biologic action, it is possible when such has been obtained to secure a permanent record of it.

"Not the least of the scientific application of the motion picture camera is the preservation of public occurrences. It is greatly to be desired that the authorities of our large cities should establish a department for obtaining films of every important parade or other public event, and should preserve the same with care, so that in later years it would be possible to show the residents of the city how their ancestors celebrated.

"Some progress has recently been made in the application of the method to the recording of symptoms of disease, but although these films are praiseworthy and have been received with much approval of physicians, yet it appears that they have been obtained only by the sufferance of one of the great film-making firms, and that control over the films is retained by the makers. The need is for a free sale of films and of all apparatus for making and exhibiting them.

"The papers have recently contained a statement that under the threat of immediate prosecution a company that has monopolized much of the photographic supply business has said, 'Don't shoot, Davy, I'll come down,' and it is likely that if the powerful educational institutions of the country would enter on a vigorous campaign, the interferences that still exist in the application of motion pictures to classroom work will be removed, and it will be possible for educators to obtain films at reasonable rates and use them without any restrictions other than those relating to fire hazard.

"Several cameras and exhibition machines have been devised for the use of films of other than standard size, but these do not meet fully the requirements, as the standard film is likely to be manufactured in larger quantity and of better quality, and it will be much better for all if but one size is in vogue.

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"AS an instance of the value of cinematographic study of animal motion, I may mention some results obtained by Dr. Samuel C. Schmucker and myself. A garter snake, eighteen inches long, was marked with white, narrow, transverse stripes, about six inches apart, and was then allowed to move over a cross-lined area of moderate size. The study of the pictures taken at the rate of about fourteen per second showed that each part of the snake's body moved over a different point in the field, that is, that the motion was not like that of a railroad train, with which all parts go over the same track, but each part of body pursues an independent set of curves.

"Among the lines of study that might be pursued is investigation of the details of explosions. A good deal of photography has been done, it is true, on such incidents, but it is almost entirely limited to a single picture, showing only one moment of the phenomenon and giving no idea of detail."

THREE KEYSTONES A WEEK COMING

Beginning December 15th, the Keystone Company, a subsidiary of the New York Motion Picture Corporation, will release three comedies a week on the Mutual program. These will come Tuesdays, Thursdays and Saturdays.

In addition, one multiple-reel comedy will be issued a month. These will be specials. The first of these is "Zuzu, the Band Leader," with Mabel Normand and Ford Sterling. Next will come "Baffles, the Gentleman Burglar."

PHILADELPHIA EXHIBITORS MEET

News and Notes of Motion Picture Activities in the Quaker City and Vicinity

THE Philadelphia Local of the Motion Picture Exhibitors' League of Pennsylvania held an open meeting at their headquarters in the Parkway Building, Philadelphia, recently but owing to the inclement weather, the meeting was not as well attended as had been expected.

Among the speakers were Mr. Benn, of the Benn chain of theatres; Dr. H. B. F. Cristion, Mr. Samuel F. Wheeler, Mr. M. J. Walsh, the treasurer, and Mr. C. M. Rappaport.

Mr. Benn spoke at length explaining how he managed to get a ten-cent price when his competitor only received five cents admission, and how now he gets ten and twenty cents at some of his theatres. He has cut out vaudeville, singers, and the excessive number of reels, and instead gives a short program of single reels properly projected in a spotlessly clean theatre. He uses no deodorizers but depends entirely on fresh air.

Mr. Wheeler spoke at length on the methods of dealing with the municipal and state authorities, and spoke of the unfairness of the local officials in many cases. The other speakers spoke along similar lines, but all urged a better and stronger organization.

The meeting was not adjourned but carried over until the regular Friday session, which will be conducted as an open meeting. The local meets every Friday at 2 p.m. in the Parkway Building, Broad and Race streets, Philadelphia.

Mr. Bush's speech against censorship was heartily applauded.

Ben Abrams, formerly of Warner's, says he intends to remain in Philadelphia, and expects to spring a surprise soon in the line of four and five-reel features.

Mr. Eaton has sold the Midget Bijou, at Fifty-second and Chestnut streets, Philadelphia, to Isadore Finkelman, and is now on the market for a 3,000 capacity theatre.

Clarence G. Powell has been secured by the owners of the New Eureka Theatre, Fortieth and Market streets, Philadelphia, to act as manager. Mr. Powell is well known and extremely popular in the theatrical profession, having for the past ten years been identified with it as owner, lessee and manager of various successful enterprises. He was formerly manager of the Wildwood Ocean Pier, at Wildwood, N. J.

The new theatre is to be one of the handsomest in Philadelphia, devoted to first run and exclusive feature pictures only. A ten-cent admission will be charged.

J. Delmar, for many years the popular live wire manager of the Cayuga Theatre, Philadelphia, announces that he has severed his connections with that theatre, and is temporarily released from all contracts.

From all accounts, up to date the first week's business of G. D. Briggs Jr., the new manager of Warner's features, has more than warranted the increase in their bookings.

C. Campbell, of the American Features, has been busy booking through Pennsylvania, and will return to Philadelphia, shortly.

Chas. Thropp, general manager of Nixon-Erlanger houses, Philadelphia, is the candidate of the Sixtieth and Market Streets Business Men's Association for president.

Barris-Nathan Company report the consummation of several large picture theatre deals on theatres located in Philadelphia. They are very optimistic regarding the motion picture business in general, and declare that business was never so brisk as it is today.

David Barris expects his book on motion picture theatre management to be off the press shortly. Although confined to 100 pages, it covers the subject thoroughly and should prove a great help to those with experience as well as those just entering the business. It is to be published by the Rialto Press.

E. J. O'Keefe, of the City Square Theatre, Atlantic City, reported that the exhibitors of that city have organized an exhibitors' league.

OSHKOSH CONVENTION COMMITTEE

These five members of the Wisconsin branch of the Motion Picture Exhibitors League of America will have charge of the coming Wisconsin state convention to be held in Oshkosh on December 16 and 17, 1913. From left to right they are: N. J. Houze, Charles Porter, John R. Ek, chairman, Jesse Hogan and Arthur Grey.

PICTURE THEATRES AND OTHERS

THE new art of photoplay offers the widest latitude for the playwright and the producer in an appeal universal for the people. In its primitive stages many things flashed into photoplay that sense and censorship have since eliminated, but it is now finding itself as a big, fixed and important form of art. The pessimists have long ceased to prate about the doom of motion pictures, to denounce them in general terms for isolated individual offences and to sniff at them simply because they were an amusement within the reach of the most modest purse.

This new form of amusement, however, has dealt a telling blow at the arbitrary powers controlling the destinies of the nation's theatres. The prohibitive prices that once were asked for the artificial stuff that was parading on the stage as real have been reduced to a more reasonable basis, and it is generally considered that the character of the entertainment has been bettered by a competition once scorned as unworthy of notice.

It is now pretty definitely determined that the new form of entertainment has a very close relation with the old one, and the former is drawing upon the latter for its sinews of talent in histrionic and producing forces. Many an actor, who once sneered at motion pictures as a thing beneath contempt, has come to regard them with a respect born of positive profit—something that may eliminate the drudgery of one-night stands and the old time business "bunk" with which most of them were sadly familiar.

* * *

IT has in a similar measure interested the powers of contemporary fiction to provide mediums of expression, so that distinguished writers are adapting their pens to the new forms fitting the silent drama. Pantomime is the oldest art of the world and its rejuvenation in motion pictures indicates its potentiality and its artistic growth upon the widest scale the world has ever witnessed. Not only has this new factor in the field of amusement shown steady growth in every detail of service, but it submits as an enlightened art to a censorship that it is hoped will give it wholesome advantages and make it distinctive over every form of art that deserves to triumph in the esteem of the present and future generations.

As the service of its supply has bettered and progressed, the character of its environment has improved so that the patronizing public gets more comfort and more security than ever before for a cheap tariff. Architectural forms have been adapting themselves to these requirements very adroitly and while the demands of city boards in calls for safety and for sanitary regulations occasionally appear arbitrary and exacting, they are all for the best. They add to the protection of the patron and æsthetically serve to keep up with the advanced comforts of the age without adding to the high cost of living.

A recent issue of The Motion Picture News devoted to motion pictures had an interesting series of designs showing the modern habitations for this class of amusement. These index better than anything else could the demand of the day for secure, sanitary and attractive surroundings, in association with the showing of pictures that all through indicate a betterment of workmanship and improvement of ideals in an entertainment that is beyond compare, touching as it does the relaxation hours of people all over the world.

EXECUTIVE BOARD OF M. P. E. A. OF NEW YORK STATE, WHO WILL MEET AT THE HOTEL IMPERIAL ON MONDAY

LATEST NEWS FROM CHICAGO

Fulton Installs Wurlitzer Orchestrion

THE latest move of E. E. Fulton, the progressive Chicago dealer and jobber in motion picture theatre and projection equipment, is to install a Wurlitzer Motion Picture Orchestrion in his private exhibition-room. This room is built and equipped as a regular theatre, having a theatre-appearing front; regular opera chairs, seating 142 persons; a shadow-box around a screen, on which two pictures can be shown at one and the same time if desired; on up-to-date fireproof operating booth, built of pyrobar, asbestos and iron, in which are installed three latest motor-driven machines; a Power, Simplex and Motiograph, various transformers, economizers and meters. The architecture of this private theatre is mission, plastic and metal construction, nicely laid out and with correct color effects, which gives one an idea for the application of the materials and supplies handled by Mr. Fulton.

This theatre is used on Wednesdays by Mr. Fulton to exhibit the advance releases of the films which he represents in Chicago—Lubin and Patheplay.

W. R. Rothacker—Commuter

W. R. Rothacker, general manager of the Industrial Moving Picture Co., left Chicago on Sunday via the Twentieth Century for New York City. He is listed as a commuter, as it would take a daily paper to chronicle his trips fore and back from New York City. Before the purchase of the Anti-Trust and Standard exchanges, Claude Plough and Joseph Hopp held the record for flying trips between Chicago and New York. Chicago must possess one commuter, so the title passes on to Rothacker.

General Feature Increases Releases

The General Feature Film Company of Chicago has made arrangements whereby it will release seven pictures a week. This progressive concern, which is guided by William Hershberg and Mr. Spencer, recently bought out the M. & F. Feature Exchange; since that time they have added several more of the leading brands to their program and the latest announcement is that it will put out a feature a day.

Heinze Takes Over South Bend Theatre

George Heinze, one of Chicago's oldest and foremost exhibitors, has closed a deal whereby he will take over the Auditorium Theatre in South Bend, Ind. This theatre was formerly controlled by Klaw & Erlanger and seats 1,500 people. Mr. Heinze was the owner of several of the finest motion picture theatres that Chicago possesses, two of them being located in the aristocratic suburb of Oak Park.

Bushman Campaigning

Francis X. Bushman, leading man of the Essanay pictures, is busy campaigning in the various motion picture theatres of Chicago. With the co-operation of the publicity department, under the personal direction of Don Meaney, a large portion of the theatres have been visited. It is the intention of Mr. Meaney to visit the nearby cities within a radius of three hundred miles of Chicago.

On these campaigns Mr. Bushman gives a short talk on the making of the picture. The exhibitors of Chicago are clamoring for Mr. Bushman at their theatres, and those theatres he has already visited claim him the biggest drawing power they have ever played. Mr. Bushman will travel out of Chicago as soon as he has visited all the theatres of the Windy City. Special posters of Mr. Bushman are being supplied, announcing his coming at the theatres.

Operators' Union Secures New Quarters

The Motion Picture Operators' Union of Chicago has made arrangements whereby it will occupy the quarters which formerly housed the White Rats. These clubrooms were at one time the headquarters of the Press Club of Chicago, and contain many conveniences for the pleasure of its members. There are pool and billiard tables, bowling-alleys, card-rooms, banquet-hall, executive-rooms and reading-rooms. These quarters occupy two floors and are ideal rooms for a big body such as the Operators' Union.

Union Film Company Elects Officers

After moving into its new quarters on the bank floor of the Mortimer Building, the Union Film Company elected its officers. They are: William Hopp, president; William F. Wreden, secretary; Joseph Hopp, treasurer, and Carl Harthill, general manager. This concern is now releasing a feature a day and is buying the entire output of the Exclusive Supply Company. It is said that this company is the first to book an independent feature in the Orpheum Theatre, on State street, one of Chicago's most prosperous theatres. William Hopp, who has been ill for the past month, is again on the job directing things at the Union Film Company's headquarters.

Notes

Max Green, who has been conducting the Lincoln Theatre, on North Clark and Division streets, for the past few years, claims splendid business, due, he states, to the high-class manner in which he runs his theatre. Mr. Green is a progressive exhibitor and always the first to use the more modern things which are continually coming into the business.

Amongst the visitors in Chicago this week are J. A. Berst and Stanly Twist on the register. Stan is on his way to Australia, but Mr. Berst does not divulge his plans.

DISTINGUISHED VISITORS AT ESSANAY STUDIO

Many distinguished and prominent people visited the Essanay Chicago studio during the past week Among the most noted, perhaps, was Mayor "Lew" Shank of Indianapolis. His surprise at the progress of the motion picture industry and the interesting and novel way in which the pictures are taken was genuine. John Hymes, of Hymes and McIntyre, now playing in "When Dreams Come True," and several others who request that their names be not mentioned, also visited the plant.

FILM COMPANY OF DELAWARE STARTS

The Film Company of Delaware, a new concern, has purchased the plant of the New York Motor Works Company, at East Nutley, N. J., for $150,000, and expects to start operations soon. The new concern will manufacture motion picture theatre accessories and equipment. It is expected to employ 1,000 hands. The recently acquired plant is located on a plot of several hundred acres and is on a spur track of the Erie Railroad.

NEW THEATRE FOR PADUCAH, KY.

Paducah, Ky., is to have a new motion picture theatre of the most modern type. Rodney C. Davis, proprietor and manager of the Kozy Theatre, at 417 Broadway, will erect the new building on the site now occupied by the Kozy. Rankin Kirkland, assistant cashier of the City National Bank of Paducah, will be associated with Mr. Davis in the venture.

Before building the theatre, Mr. Davis is making a tour of the Middle West and South in search of practical ideas. The present Kozy is twenty by ninety feet and seats 240. The new theatre will be twenty-six by 150 feet and seat 500. A pipe organ will be installed. The Paducah papers have been loud in their praise of the new enterprise and the men connected with it.

MOTION PICTURES DEVELOP QUICK THINKERS

BY H. E. AITKEN

SO much has been said about the effects, both good and evil, of motion pictures upon children, that the following discussion of the subject by President H. E. Aitken, of the Mutual Film Corporation, is of particular interest at this time.

Mr. Aitken approaches the subject from rather a different angle than that used by the majority of people who have seen fit to express their opinion. If his theory is correct, even to a small degree, the rising generation of picture fans stand to revolutionize the arts and sciences.

"The very first training the pictures give to a child," suggests Mr. Aitken, "is also the most necessary to its success in any walk of life in which it may be thrown. That is "application." Gradually and unknowingly the child learns to sit in a chair with its attention riveted upon constantly changing pictures for many minutes at a stretch. Thus, without realizing the fact, the child learns what will be the very foundation of its future knowledge and success. Not only does it learn to apply itself to the subject in hand, but concentration is developed to a high degree, owing to the fact that a single glance away from the screen is accompanied by an immediate loss in the shape of rapidly changing scenes which are not supplemented by any words that can supply a substitute thought, by way of the ear-door to the brain.

"But, as important as the power of concentration is acknowledged to be in the scheme of educational development, it seems to me that we can expect of motion pictures an even greater boon, from the standpoint of training the youthful mind and also of improving the thinking power of adults.

FEW laymen realize the amount of material or "meat" that is contained in an ordinary photoplay. For instance, the usual four-act drama that furnishes a full evening's entertainment in our theatres is told in pictures in a few minutes. The result is that the person watching a motion picture drama thinks many times faster than the one witnessing an ordinary drama. Not only do events follow each other in rapid succession upon the screen but the mind must, in addition to taking cognizance of the action presented, also supply the thoughts that actuate the movements of the different characters as well as the effects of the dramatic situations upon their future behavior.

"Every scene presented must be closely followed and thoroughly appreciated at the same rate of speed that it is flashed upon the curtain. Gradually the mind of the child picture-theatre goer is trained to work at a pace that was unknown in the pre-cinematographic age—if you will pardon the coined word—and who can say to what state of perfection this quality of rapid thinking will be developed in the coming generation of picture viewers.

"There is no doubt in my mind that the reason why many are won over to picture-going only after several years of effort is due to the fact that the average brain is not yet trained to grasp enough of the real significance of the dramatic action presented to make the moving picture sufficiently interesting.

"The possibilities of the human mind trained to an unknown point of perfection by an agency that was not discovered until a few short years ago presents a new line of thought that is well worthy of consideration by all persons who think."

Pictures Invade China

American Materials and Supplies in Demand in Celestial Kingdom

THAT China is rapidly becoming a fertile field for the exploitation of motion pictures is evidenced by an article appearing in the Daily Consular and Trade Reports, written by George E. Anderson, United States Consul-General at Hongkong.

A company has been formed in Hongkong, says Mr. Anderson, with sufficient capital to furnish the native population in Chinese cities with motion picture entertainments having descriptive matter and other features in Chinese. There are already fairly successful cinematograph establishments in Hongkong, Shanghai, and other Chinese open ports and even in some of the smaller ports, but the films used are foreign films with foreign descriptive matter. The new company is establishing its first theater in Yaumati, one of the suburban centers of Hongkong, with two machines, one American and one Italian, and 500 films, most of which are American films with Chinese adaptation. The company has three Chinese and four European directors.

That there is a field for expansion in the cinematograph business seems to be beyond doubt; but because of the necessity of adapting foreign films to Chinese audiences and because of other difficulties, such as transport and theatre arrangements in native cities, it is practically necessary to enlist Chinese capital and more or less Chinese management in the business.

These are difficult to obtain in connection with an adequate experience in the motion picture business. American materials and supplies and American machines stand well in this part of the world, and American cinematograph methods are coming more and more into vogue. Continuous performance establishments are becoming popular.

Hongkong, by reason of its central situation and transportation connections, has come to be quite an exchange center in film distribution. There are several concerns in the port at the present time doing business solely in motion picture films, mostly on an exchange or rental business; and they serve cities all over this part of the world, notably in the Philippines, Indo-China and the Malay States, Siam, Burma, and North China.

The names of these concerns and that of the new cinematograph company may be obtained from the Bureau of Foreign and Domestic Commerce, Washington, D. C.

AMMEX PLAYERS INVADE MEXICO

Although Mexico is hardly a healthy or a restful country at this time, the Ammex Company will chance stray bullets and will produce a three-reel Mexican military drama on the dark and bloody ground beyond the Rio Grande. The scenario of this drama was written by Grace Adele Pierce, who has been regularly engaged to write the Ammex scenarios in future.

Miss Pierce is widely known as a scenario writer. "Judith," the Biograph feature, and one of the last pictures of D. W. Griffith at the Biograph studio, is a child of her brain.

MOTION PICTURES TO EDUCATE THE FARMER

United States Government Will Become a Manufacturer, Distributor and Exhibitor of Films

THROUGH the Department of Agriculture, through its bureau of rural organization service, the United States Government has established a school of motion pictures illustrating agricultural methods and become at once a manufacturer, distributor and exhibitor of films. This is what the Rural Organization Service may be termed, which was recently inaugurated with Dr. T. N. Carver as director.

It is known that the government has made use of animated views at conventions and expositions, but these have only been intermittent as circumstances demanded. It is also known that the Bureau of Animal Industry and Office of Public Roads have circulated films among the farmers as a means of instruction and suggestion, but not until now has a channel for a continuous output of the motion pictures of the department been possible. The use of the camera exhibition is but a part of the broad work planned by the Rural Organization Service, but there is little doubt that this will do much to attract the farmers to the more serious sides of agriculture.

One of the features of the Rural Organization Service is to teach the farmers by motion pictures the various lessons of the farm, the stock yards, the dairy, the forest and the many other fields in which their interests lie. Clyde L. Davis and Roger E. Treat have been appointed special agents to make the initial circulation of the films in the rural districts. It is their intention to visit the highways and byways, to show neglected farmers and those on neglected farms how to improve themselves, their lands and their crops. This is the most up-to-date, practical and thoroughly popular course in agriculture that the department has yet attempted.

THE launching of the Rural Organization Service has caused an additional incentive in each bureau and division to put its best work in animated form, wherever it is found possible. The various bureau chiefs have promised co-operation and their photographic laboratories will in future bend their efforts towards ribbon negatives for themselves and this service. This movement has come as a most excellent means of testing the efficiency of the motion picture as an educator.

The South is the first field in which operations have been opened with the most sanguine success as an outlook. Probably nothing has ever made the laggard, the ignorant, and the proud man of wealth stop to think, as has the motion picture. It may be called the spirit of the age, which has been caught up in all fields of human endeavor. It is the common meeting ground for all classes and needs no particular language for its interpretation. It is a significant fact that the spectator takes away from a motion picture show many suggestions and often makes practical use of them without realizing that this was the primary intent of the film.

In the past the field experts of the government have had discouraging experiences in making their points clear by mere words or by the stereoptican. This inherent defect will be overcome by the animated views. Besides, the farmers will have the opportunity of seeing a truth or a principle logically worked out from start to finish without having to undergo the trouble and expense of the experiment themselves.

The "show me" element forms a large part of the make-up of the tiller of the soil. Consequently, there is every reason why the government should employ the most up-to-the-minute manner of presenting its experiments to the agricultural public.

At the present time the Bureau of Animal Industry has perhaps the largest collection of films and through the co-operation of Chief Melvin and his photographer, Joseph Abel, the field experts of the Rural Service were able to begin their tour without delay. Among the subjects that are now being shown by the field experts is "The Texas Tick," with a detailed study of the tick itself and a series of experiments for the eradication of the pest as well as a graphic exhibition of the methods for its prevention. This will be most beneficial to the South, as the methods used and suggested have been proved a success by the Bureau of Animal Industry, which has succeeded in making some badly infested districts tick-free.

ROAD BUILDING AS SHOWN BY OFFICE OF PUBLIC ROADS

ANOTHER interesting film is the "Cattle Industry of the South," which includes views of existing conditions, accentuating improvements in some instances and commending the excellent care of the cattle in others. Aside from this being an instructive story, it is also pretty and entertaining, as many of the settings are in the picturesque and naturally charming rural sections of the South. Still another motion picture gives instructions to the stock-raiser. This is called the "Importation and Exportation of Livestock." It depicts the inspection of cattle on leaving and entering our ports to prevent the carrying of diseases. Farmers will welcome a knowledge of this side of animal husbandry, as well as the opportunity to note the sanitary precautions exercised during transportation to and from the quarantine stations, the excellent barns at these stations and the consideration given the four-footed passengers on the steamer.

The Office of Public Roads also has some films to offer the Rural Service. These show methods of road-building with various kinds of material, as well as the ways of repairing old roads with the idea of the greatest durability. This includes some views of our bad roads with the dilemma of being "stuck in the mud."

Good roads have become a necessity to-day with the advent of the automobile as a common means of transportation of farm products and pleasant travel in rural districts. It will therefore interest the farmers to know how to build and maintain their public highways. Some scientific views also form a part of the exhibition to be offered by the field experts of the government.

The officials of the Rural Service are most enthusiastic over the results already attained in teaching agriculture by motion pictures. Interviewing those connected with the work brought forth these statements: "We feel confident of the success of our new departure. People of limited education are met on a ground within the scope of their understanding and are entertained, while the remarks which supplement the pictures add to their fuller knowledge of the subject shown. We expect crowded houses everywhere, and no doubt in some towns we will be the first in the field. The government is doing a wise thing in establishing a motion picture school of agriculture."

HOW CATTLE ARE SHIPPED

WILLARD HOWE.

FAREWELL DINNER TO BRANDT

A number of English newspapermen and members of the Trans-Atlantic Film Company, which was recently formed to handle the Universal productions in Great Britain, gave a farewell dinner in London to Joe Brandt, the Trans-Atlantic's publicity manager, on the eve of his departure for America.

The dinner, which was held at the Boulogne restaurant, Corrard Street, London, W. C., was a great success and brought forth many tributes to Mr. Brandt. John D. Tippetts and J. Avery, of the Trans-Atlantic Company, took turns in the chair, while Lewis Roach, who will take Mr. Brandt's place as publicity manager and editor of the Trans-Atlantic Company's publications, proposed the toast to the departing guest.

Among those present were Charles Lane, of the Exchange Telegraph Company and Lloyd's News; Oscar Rosenberg and Horace J. Simpson, of Shuroy's publications; L. Pounds, Evening News; Mr. Watson, Kinematograph Weekly; Messrs. Hoyes and Parrott, the Bioscope; S. W. Fredman, the Cinema; J. H. Davies, F. W. Taylor, Clarence Hunt, Mr. Catlin, S. Kennard, C. B. Betting, L. A. Harrap, A. Henderson and J. E. Pryde-Hughes.

T. J. West Talks on Conditions Here

Famous British Showman Pleased by Developments in Picture Art

T. J. WEST, the well-known English film man, who is noted for his deep knowledge and wide experience of showmanship, has just returned to England after a visit to Australia and a tour of the United States and other countries. During this time Mr. West made a study of the motion picture industry in the various countries which he passed through, and his observations on conditions in this country have unusual interest, especially from the exhibitor's standpoint.

Mr. West, who stopped in the United States on his way to Australia, spent some time here and met many of the leaders in the motion picture industry. In a recent interview, obtained immediately after his return to England, he gave some of the conclusions he had reached relative to the industry here.

"In New York, Chicago and other cities," said Mr. West, "I met many of the principal people in the motion picture trade and had an opportunity to gage the wonderful developments which had taken place since I was there before. In the picture theatres, vaudeville is being gradually eliminated, better orchestras being provided in its place, with the result that business, from the exhibitor's point of view, has greatly improved.

"I always did contend that American exhibitors began at the wrong end by charging five or ten cents for admission, as though their entertainments were only of small worth—which is very different from what I did in Australia. Having proved, however, that in Australia I could get three shillings, two shillings and one shilling, they evidently saw that it was better to eliminate cheap vaudeville, get better orchestras and better projection, and run their shows altogether on a higher plane.

"At the Astor Theatre, New York, for instance, 'Quo Vadis?' had a solid run of twenty-two weeks at prices ranging from twenty-five cents to one dollar, and then it was only taken off to make room for other plays previously booked. And I understand from Mr. Kleine that it is still running at another theatre."

J. H. HALLBERG MOVES INTO LARGER QUARTERS

J. H. Hallberg, the motion picture supply man, has taken the whole floor at 36 East Twenty-third street, the change being necessitated by the growth of his business. Mr. Hallberg says that the Hallberg A. C. to D. C. economizer is giving satisfaction wherever used. To prove his point he cites the following letter which he received recently:

"Newburgh, N. Y.

"Dear Sir:

"The Kinemacolor service starts to-day, and judging from the many favorable comments on the Panama Canal pictures, they should make a big hit. "Hallberg" A. C. to D. C. Economizer is a wonder. It worked perfectly from the start and we do not have to use but one-half of the current it produces. The black and white pictures we showed for two days were the talk of the town. The operators said the pictures in Poughkeepsie and Newburgh were the best they had ever seen and we both use the "Hallberg" A. C. to D. C. Economizer.

"Yours very truly,
"F. M. TAYLOR,
"Academy of Music."

SUCCESSFUL EXHIBITING

BY WALTER ROSENBERG

EDITOR'S NOTE.—As the manager and lessee of many motion picture theatres, Mr. Rosenberg may be said to speak with the authority that is the attribute of success. Among the motion picture houses under Mr. Rosenberg's supervision are the following: Savoy Theatre, New York; Metropolis Theatre, New York; Savoy Theatre, Mt. Vernon; Savoy Theatre, Asbury Park, N. J.; Broadway Theatre, Long Branch, and Hoyt's Theatre, South Norwalk, Conn.

AS lessee and manager of a number of theatres in New York and elsewhere, I have met with much experience that I believe may be of material help to brother exhibitors, who have not had a chance to have a similar amount of experience. It is not the intention of this article to criticise any of the methods in vogue by my contemporaries, rather, it is designed to be a help to those exhibitors who feel that their methods can be improved and are willing to take the advice of one who for a number of years has been actively engaged in the business of procuring entertainment for the public.

It seems to me that next in importance to the necessity of having the best pictures possible, comes polite and ingenious service. An impolite usher or employee who is not thoughtful can do more to injure the business of his employer than even poor pictures would do. None of us, of course, wish to slight any of our employees. By slighting I mean that every exhibitor believes it is better to have happy and well-satisfied employees than to have those who have cause to be disgruntled.

Personally, I do not believe it is necessary to have a large number of ushers. Even in our large New York theatre, The Savoy, we have but one usher with an assistant when necessary. This girl, Miss Margaret Browning, is, perhaps, the best paid and most capable woman employee in any theatre in New York. For this reason we are able to get the very best service possible from her. Her attention to the patrons of the theatre has been remarked many times, and the people appreciate even in a cheap-priced house the little attentions that a thoughtful person may give them, such as escorting to seats, helping them on and off with their overcoats, answering their questions, however foolish, and the thorough-going courtesy extended to everyone who comes into the theatre.

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IT has been our experience with girl ushers that many are afraid, that if a strange man should address them their replies are apt to be in the tone of one resenting an insult, whereas there is a great likelihood of the questioner desiring nothing but information, with which only the person addressed could supply them.

Good and capable projection is a most important item. By projection I mean everything that belongs to the projector's room. If you have a motor-driven machine, or if the machine is hand-driven, it is absolutely necessary that a capable and licensed man shall be in charge. This man must be paid well, twelve dollars per week not being a salary sufficient to obtain and retain such a man. This man must understand fully the running of films in order not to hurt them. He must be a thorough electrician and should have a capable apprentice to help him in winding and arranging the reels, so that no time is lost.

A mighty good device which we have worked to considerable advantage in all of our theatres is the plan of having the signs thrown on the screen from time to time, telling the patrons things that it is necessary for them to know, such as the location of the ladies' and gentlemen's resting rooms, the program for the following day, and the various things of importance which they wish to know. Of course this plan may be overworked or underworked. Too many signs, posters, etc., are an injury and will really hurt a theatre's business.

Posters in front of the house should always be in frames, good brass frames with glass fronts, and very few of them. There should be just enough of them to show the transient trade that there is a motion picture house in the rear of those signs. To place posters all over the front of the lobby is a very poor advertisement. It might attract a very commonplace class of patrons, but it will not attract the class of people that you wish to have visit your house.

* * *

A CLOCK on the stage will be found to be appreciated by the audience. In the semi-light prevailing in so many theatres it is rather hard to see the time, and a good large clock is really a drawing card, or at least so we have found it. The timepiece used in our Savoy theatre in New York City is a large, white sheet on which the time is thrown by an electric clock in the orchestra. The workings are most mysterious and keep the audience continually guessing how it operates. But it is accurate, can be easily seen, and is far better than throwing the time on a stencil on the screen as often as the operator sees fit.

There are always a number of patrons who come into a theatre just to pass away a certain length of time before keeping an appointment. These people want to be kept constantly informed of the time and how long they have to stay. For this reason they will greatly appreciate an attention of this kind.

Another thing that comes under the head of attention to patrons is the condition of the private rooms in a theatre. The ladies' room in particular should be kept scrupulously clean and dainty. There should be at least one matron in constant attendance and every possible requisite should be at hand so that any visitor may make use of them when wanted.

For instance, good talcum powder, sweet, wholesome soap, clean towels for each person, etc., should always be found there. There should be no expense saved in this respect, for there is much patronage that rests on just such little attentions as these.

* * *

A PICTURE is finished and the patrons are leaving the theatre. There is often a rush for the newly vacated seats, and the outgoing crowds are rushed by the incoming. Here is the place where a tactful usher is well-nigh indispensable. How easy it is, if they knew the secret of amiability, to dispose of that crowd and leave a pleasant impression on everyone.

Take for example an elderly couple coming in. They have visited but few theatres, and perhaps this one is a "blow out" for them. An usher meets them and asks "What preference have you in the way of seats?" Probably being unversed in theatre-going, they may ask to go to the front. The usher should escort them there even if the theatre is busy and leave them with the remark, "If you are too far front please let me know."

When these people leave the theatre, being already in a good humor, a request to know how they enjoyed the show is an attention that pleases, and thus they leave in a better humor and probably become regular patrons.

These are of course little points of the trade which only experience can teach. But to gain the most successful results, the whole thing resolves itself down to the following: Give the best service you can get for what you are willing and able to pay in the way of films. Employ the best of operators, ushers, door men, ticket sellers and other employees. Avoid the semblance of anything at all cheap or flaring. Do not have large outside posters unless you are sure that that is what attracts your class of patrons. Keep them posted on your program, and give them such other information as they may wish. Have everything neat and clean, with floors clear of paper and other refuse. If by following this advice you still fail, there is absolutely no hope for your house at all.

Balboa Studio Busy

ARRANGEMENTS for the production of "Balboa," which will be presented in San Francisco during the Panama-Pacific Exposition in 1915, are now nearly completed by the Balboa Amusement Producing Company, of which H. M. Horkheimer is president and general manager. Within a short time the cast will be announced, a number of well-known actors and actresses now on the legitimate stage having already been engaged for the production.

BELLE BENNETT
Balboa Leading Woman

A recent addition to the Balboa forces was Belle Bennett, whose name is already favorably known in the motion picture world. Miss Bennett, who will be featured in future in all the Balboa Company's productions, is considered one of the best horsewomen appearing in motion pictures.

Henry King, who has been playing leads for the Balboa Company, is the principal in a three-reel feature, "The Path of Sorrow," which is now being produced under the direction of Bert Bracken, former director of the Robin Company. Madeleine Pardee, Gypsy Abbott and Victoria and Eugenie Forde are also cast in important parts in this production.

Owing to the fact that the Balboa studio at Long Beach, Cal., has grown too small to accommodate the number of people now associated with the company, within the next few weeks several new buildings will be erected. Two new companies will then produce a number of features, which have been completed by the scenario department.

H. M. Horkheimer, the president of the company, recently returned to California from the East, and E. D. Horkheimer, the secretary, will now take an extended business and pleasure trip on the Atlantic coast. He is not expected to return to the Balboa offices before the first of the year.

Among the recent additions to the Balboa forces are Mayme and Marguerite Bowles, two Louisville, Ky., girls, who are making their debut on the screen. Harriet Jensen, who was a member of the company a few months ago, has again joined her former associates at Long Beach, Cal. All three will be seen in future productions of the Balboa Company.

Billy Beckway is in charge of the developing room at the Long Beach studios, while Henry Stanley, the dean of the Balboa forces, is regarded as an authority on make-up among his associates, in addition to his able work as a character man.

HENRY KING
Balboa Leading Man

A special event at the studios recently was the private projection of a number of films, just completed by the Balboa Company, which will be released within a few weeks. The excellent photography and superior work of the cast excited much favorable comment.

POWER PROJECTION MACHINES AT EXPOSITION

The Nicholas Power Company, manufacturers of Powers Cameragraph No. 6A projection machines, will have a booth at the International Exposition of Safety and Sanitation to be held at the Grand Central Palace from December 11 to 20. They will demonstrate the safety appliances of their projection machines in a specially constructed theatre

BARRY O'MOORE IN EDISON SERIES

A new Edison comic series, "The Adventures of Octavius," in which Barry O'Moore will be the star, is shortly to be begun. There are to be twelve stories written by Frederick Kummer, and they will appear simultaneously in the Pictorial Review.

BARRY O'MOORE
Edison Players

Octavius is an amateur detective who becomes deeply entangled in the meshes of baffling criminal plots. His pursuit of desperate criminals and near-criminals in his stupendous efforts to suppress crime are original and humorous to a degree.

The first of the series provides a distinct thrill in the appearance of that eleven-foot boa constrictor which plays an important part in the story.

Barry O'Moore is well known to the motion picture public, as he has played character parts of every description for the Edison Company, after a stage experience of several years. Two of his most recent performances which show his ability are Louis of France in "A Tudor Princess" and John Hayes in "The Actress."

BLINKHORN'S FEATURES GO WELL

Among the visitors to Albert Blinkhorn's office, World's Tower Building, New York City, last week was Mr. Lubin, of Montreal, Canada. He has contracted to take all of the features that Blinkhorn will release. Contracts were also closed for Northern Illinois and Wisconsin, and all of the Southern States.

"David Copperfield" and "Kissing Cup" are making big hits and almost all the territory for these popular features has been sold.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

AT last an olive branch is tendered in the disagreeable situation now prevailing in the motion picture exhibitors organizations. Samuel H. Trigger, the standard bearer of the anti-Neff faction and the leader of the "bolt" last July at the National Convention in the Grand Central Palace, New York City, now makes peace overtures. Mr. Trigger writes in a letter, the meat of which runs as follows:

"Two calls have been issued for meetings of the Executive Committees of the Motion Picture Exhibitors League of America and the International Association, the former at Cincinnati and the latter in Chicago. I think it would be advisable if The Motion Picture News would use its good offices and influence in an endeavor to bring the two executive bodies together and amalgamate all the states into one large association.

"The facts are that a split occurred in the ranks of the exhibitors. There has been much said and much to state upon both sides, but we know that there must be a dissipation of strength when two national organizations exist. Then why continue traveling at different angles when by traveling on one avenue so much more may be accomplished? The past is past and we ought not to keep alive any ancient differences. I am not anxious to put any man in the position where people may say he is holding out against a union of all exhibitors.

"It seems inconceivable that the good work accomplished in the past should be negatived by the failure to get these two committees together at this opportune time. Therefore I make this appeal to The Motion Picture News in an endeavor to get the views of the officials of both sides and to get The Motion Picture News to use its good offices and influence to bring about harmony. These are simply my views which I hope you will publish."

These quarrels of the past have done much to hurt both sides. Because of them, because of the split, the leagues and the men in them have been called harsh names. They have been ridiculed. The unsettled conditions, the mud-slinging, the cuttle-fish ink-squirting tactics have acted as a deterrent to exhibitors thinking of joining the leagues and have sickened those already in who were not actually concerned in the melee.

Now there comes a chance to end all this. It should be seized. At this time it makes no difference to the man who has the future of exhibitors' leagues at heart which side was right last July and which side is the stronger now. The breach has hurt both sides. Now there comes a chance to heal it. For the love of Mike and in the name of suffering humanity take the chance, boys, and get together under one banner again.

The first woman to see herself under this banner is Agnes Egan Cobb, Mrs. C. Lang Cobb, Jr., at home, and the manager of Union Features and Features Ideal, which concerns distribute five features a month between them. Once upon a time I called Mrs. Cobb "the pioneer film woman" for that's what she is. She has been in the business about as many years as her apparent age. Back in the days when the motion picture WAS in its infancy she did a little trooping. Then she was with B. F. Clements in Chicago. She has toured the country from coast to coast selling films. Now she has a nice swivel chair at 227 West Forty-second street where one has to be announced before he can enter the sanctum sanctorum.

SHE IS A PIONEER

The suit of P. A. Powers vs. the Universal Film Manufacturing Company and Carl Laemmle, its president, involving 1,540 shares of common stock and 1,250 of preferred, formerly owned by David Horsley, has been assigned by Judge Lehman, presiding over the Special Term of the Supreme Court to Judge Greenbaum for trial. Arthur Butler Graham, counsel for Powers, appeared Wednesday before Judge Graham, and had the case set for trial Monday in Special Term Part IV.

Monday was a busy night at the Screen Club. All the committees got busy and worked on various items of club business until midnight. A batch of new members were passed. But what interests most persons is the plans for the Screen Club's second annual ball.

This event will be held Saturday, January 31, 1914, in the Grand Central Palace. The big floor will be cleared for dancing, of course, and the boxes will be built around the sides of the main floor. William Robert Daly promises new and novel effects in the grand march and every mother's son is going to work hard to make this year's affair beat last year's. This is some contract, for the 1913 ball was a whopper.

Lots of fun is planned for the club. A "Reel" will be held last Saturday night of every month. It is hoped to hold the first one December 27. They will be under the general direction of Joe Farnham as chairman of the house committee. It is his plan to feature some notable every night as "scenario editor."

The pool tables will be utilized. A "crazy pool" tournament will be held every Saturday night according to plans, and a regulation pool tournament will be started as soon as feasible.

On the night of December 23, a Christmas tree will be held in the club.

Among the new ones at the club are J. Stuart Blackton, William T. (Pop) Rock and J. A. Berst, all of 'em life members.

Sol Lesser, he of the Golden Gate Film Exchange in San Francisco, and several other exchanges along the Pacific Coast, one of the biggest feature buyers in the country, is opening a New York office in Room 614 of the Candler building, 220 West Forty-second street. Sol may be found there for a month or so yet. His New York concern is the Golgate Feature Service

Several hundred exhibitors remember the walk-out of last July. The two factions parted in anger. An angry man will make promises he won't attempt to fulfill when he cools down. Two weeks after the row I talked with Neff and I talked with Trigger. My estimate was then and is now that both sides wanted to get together, but didn't know how to go about it and were prevented by a false idea of pride. Now Trigger has swallowed his pride and anger, and made a plea for peace. Let's hope Mr. Neff meets him half way.

Good for Trigger. Without going into the merits of the old controversy, it seems to me that his peace overtures should be accepted. Everybody knows the old adage "in union there is strength." It must be apparent to all that one big organization is more to be desired than two which are fighting each other.

The American Moving Picture Machine Company of 101 Beekman street, is in the hands of a receiver following the institution of involuntary proceedings in bankruptcy. A. A. Gordon Murray is the receiver. The liabilities are estimated at between $100,000 and $125,000 and the assets at $70,000.

The offices of the General Film Company at 200 Fifth avenue are crowded these days. The managers of all the General Film branches in this country and Canada are in town for the big conference which happens once or twice a year anyway. While here several of them have been on the stand in the government suit against the Patents company.

It is Pathe, not Edison, which will from now on release a plural reel feature every Friday on the General Film program.

George Kleine is evidently getting busy in earnest while abroad. He cables in from Rome that he has completed negotiations for a series of seven, eight and nine reel subjects which are due here soon. These include well-known dramas and historical subjects.

Meanwhile work on the theatre which he is building in Forty-second street, New York, to house these photoplays is progressing rapidly. All of the steel work is up and it is expected that the building will be finished about February 15. The theatre will seat about 1,200.

Edna Flugrath, Edison leading woman, has been engaged on a long contract, so the British press says, by the London Film Company. This is the concern for which Harold M. Shaw, late of Edison and Imp, is head producer. While Mr. Shaw was with Edison Miss Flugrath appeared under his direction in "The Third Thanksgiving," "The Dam Builders" and "On Donovan's Division."

The London Film Company is some concern, lads. Don't overlook it as soon as it ties up with someone to handle its stuff here. Shaw has done Conan Doyle's "House of Temperly" so well that the English and Doyle himself were mightily pleased. He has done "Beauty and the Barge" with Cyril Maude and either has done or will do "Svengali" with Sir Herbert Beerbohm Tree.

M. Kashin, general manager of the Montague Feature Film Company of Montreal, which has temporary headquarters at 10 Victoria street, was in town during the week on a feature-buying expedition.

F. R. "Doc" Murphy, manager of the Mutual exchange in Springfield, Mass., has been transferred to Waterville, Me.

The "Around-the-World" pictures which opened at Carnegie Lyceum, New York, last Monday, are the product of the Gaumont Company.

L. J. Rose, secretary of the Ammex Film Company, has returned to California after a two weeks' stay in New York, where he was in conference with F. D. Halliday, general sales manager of Ammex, and Joseph R. Miles, general manager of the Exclusive Supply Corporation. In addition to being a horseman of considerable repute, Mr. Rose is a real pioneer. His family went via the wagon trail from Illinois to California when he was a mere boy. Seven men and some women and children never reached California on the memorable trip.

Frank V. Beal was seen on Broadway this week. So was Ed Carewe. Which means that the Tampa Films, Inc., of Tampa, Fla., has suspended producing activities pending re-organization. Frank Beal, formerly with Selig, was the director, and Carewe, late of Lubin, leading man. Jack Byrne, scenario expert, is still cavorting among the orange blossoms.

Oh, Why Not!

Christy Cabanne's first Mutual release will be "Until Death Do Us Part" with Mae Marsh, the Indian actor, Eagle Eye, the Burns brothers, Robert Harron and others.

Paul Kimberly, the charming young Englishman, now at the helm of the Thanhouser Film, Ltd., head European office at 100 Charing Cross Road, London, is getting out a house organ "Thanhouser Topics." Kimberly will be remembered from his recent visit here which terminated only a few weeks ago.

Edgar Lewis, Reliance director, is staging an Italian drama written by Russell E. Smith, of Frank Wood's scenario staff.

The Pathe American Company will produce four and five part features soon.

The Eclair Company is sending a band of players to New Orleans to produce "The Kangaroo," a six part feature. "The Kangaroo" is the name of a resort featured in the action which is laid in ante-bellum days.

Travers Vale, Reliance director, goes to Biograph.

The American Film Manufacturing Company will have no release on Christmas day. Instead "The Shriner's Daughter," a two-reel subject, will be released December 22.

Murray F. Beier, of the Emby Feature Film Company, at 145 West Forty-fifth Street, thinks pretty well of his coming releases, "The Nihilist" and "The Apache's Daughter." He is now booking Sarah Bernhardt in "The Romance of an Actress" and M. Mounet-Sully in "Œdipus Rex." Emby Features will handle two feature subjects a week.

H. N. Morey, of the Peoples Vaudeville Company, in the American Theatre Building, is booking the four-part feature "Queen Elizabeth."

Lillian Christie, formerly with the Vitagraph and Kalem companies, has joined the Western Essanay ranks at Niles, Cal.

The Film Redeveloping Company, of 145 West Forty-fifth Street, with Mr. Gutterman at the head, is about to enter the producing field.

B. R. Thomas, of the Gotham Film Company, of 145 West Forty-fifth Street, is opening an office to take care of the commercial end of the business.

Jack Edward Moore is now handling the publicity for Albert Blinkhorn and his Turner and Hepworth films.

Ray U. Smalwood is now directing pictures at the Imp studio with Ethel Grandin as his leading woman.

William Russell goes from Thanhouser to Biograph.

Harry Eytinge, Edison comedian, gave his annual party for the girls at the studio recently. Those present were Mildred Bruce, Bessie Bannon, Rose Engoran, Cathryn Bogstedt, Minnie Reuben, Susette Mosher, Margaret O'Keefe, Gertrude Brown and Lulu Holm.

Bernhardt Niemeyer is playing in a series of Kinemacolor comedies being filmed at Whitestone.

The Poli circuit has installed Kinemacolor in the following houses: Worcester and Springfield, Mass.; New Haven and Hartford, Conn., and Scranton, Pa.

The American Company, Ltd., British agents for the American Film Manufacturing Company, is now occupying new and more commodious premises at 183 Wardour Street, London, W.

C. J. Giegerich, having graduated from the Leslie syndicate, is now handling the advertising for the Screen Club ball program.

The All Star players who have been down in Georgia producing Augustus Thomas' "In Missouri" retaurned Wednesday, including, of course, Burr McIntosh and Larry McGill.

The All Star Feature Corporation will produce Augustus Thomas' drama, "The Education of Mr. Pip," with Digby Bell in the title role.

Peter Lang, now with the Famous Players, recently celebrated his silver wedding anniversary.

Al Mayo, formerly with Reliance, is now an assistant director with Thanhouser.

Miss Eva Unsell, who has been a reader with the DeMille Play Agency, has joined the scenario department of the Famous Players Film Company. Miss Unsell has turned out many scenarios. She was once associated with the Kansas City Post.

Charles Feature Abrams left Thursday on a Canadian trip for his Great Northern Special Feature and Films Lloyds interests.

Heading the accident list of the week comes Anita Stewart, of the Vitagraph Company. She is suffering from a nice collection of bumps garnered in a fleeing taxicab going forty miles an hour for a Vitagraph drama.

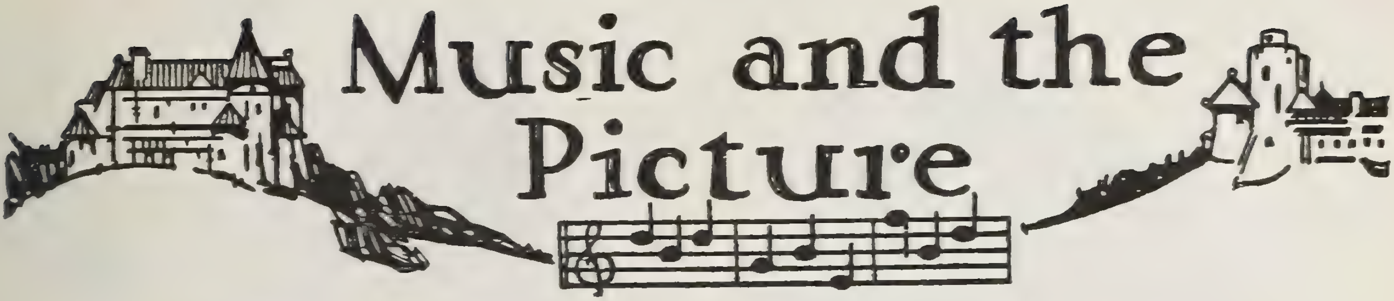
Edith Storey, of the Vitagraph Company, has bought a six-cylinder touring car. The press agent spells it "cillinder," but we guessed it right the first time.

Newspapers and other publications have been carrying editorials and contributed articles praising the Vitagraph Company of America for its work in connection with the safety crusade going on all over the country. The Vitagraph Company produced, in connection with the Brooklyn Rapid Transit Company, a picture, "The Price of Thoughtlessness," aiding the crusade.

More than one hundred Jews, men and women, from the Brownsville section of Brooklyn, gathered at the Vitagraph studio and played in a big "yiddisher ball" scene in a feature drama Van Dyke Brooke is producing.

Phil Gleichman, of the World Special Films Corporation, is back in New York and is work-

(Continued on page 44)



Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

DURING a visit recently to the Savoy Theatre in New York I was pleasantly surprised to see thrown on the screen a small neat sign which read:

"During the following picture S. M. Berg's Symphony Orchestra will render Gounod's 'Meditation.'"

Although this may look like a very small thing, it is really a very important feature. People like to be told what the music is, if they are informed in a pleasant way. Have you never heard at a musicale, the remark "What is that he is playing"?

Started by Professor Berg

This innovation, if it may be so termed, was started by Professor Berg himself. For many years a successful leader and musician, he has had the opportunity of finding out what the people want in the way of good music at the proper time, and when good music is given they also want to know just what the selection is. There are a great many dramas that are very successful if accompanied by good music, and there are comedies that "get over" if they are aided by ragtime. If a medley of the latter is to be played there is no need to advertise the fact, for every one knows the popular music, but for operatic music an announcement is a good plan.

It does not make any difference whether your theatre has a piano or a twenty-piece orchestra, you can have suitable music and at the same time, good music. Poor music will work every bit as much havoc with your business as will poor pictures. If your drummer does not follow the pictures, and insists on just banging away at his instrument, get one that can and will follow the screen. In the fight scenes he can be of more material aid to your picture than anything else, if he understands his business. The same applies to the pianist or to the operator of the mechanical instruments. But make it your watchword to follow the picture with good music, and take care that your patrons are "put next" to that fact.

I noticed recently an article by a man who had made a great success in the grocery business by "creating appetites" for Sunday night suppers. Now you can all do the same thing, no matter what there is at your command. Give your patrons an appetite for good music, that follows the picture, and see if they do not return for more. But be sure that you let them know what they are getting. Tell them that you want suggestions and criticisms and you will get them, but show them that it is good music that you are working for.

"Good Music" Your Middle Name

The Regent Theatre in New York is a specialist in good music that follows the story on the film. Perhaps you have not the means at hand for producing what they can do in completeness, nor have you perhaps even got an orchestra, but if you only have a piano you can tell your patrons that from now on your middle name will be "good music" and don't stop until you get it!

Musicians will find that the music suggestions offered by many of the manufacturers will be of great assistance in working up an available program that will at the same time please and amuse. But none of this can be done unless you rehearse beforehand. It is not simply a question of looking at the pictures and then deciding what you will play, but get there before the audience and practice.

The more pretentious theatres have recognized that good music is one of the most potent drawing cards. The bigger theatres are making a feature of good music all over the country. The little fellows will follow.

A. D. M.

JAMES MORRISON AND CARLOTTA DE FELICE IN "A CHRISTMAS STORY"—VITAGRAPH

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WHAT THE MOTION PICTURE THEATRE REPLACES

THE motion picture show is something more than popular. It is intimate. To an extraordinary extent it is entering into the daily thought of the masses. The good men and women who are fond of writing on literature and life, who are devoting themselves to the task of bringing the drama into touch with the life of the people, must be amazed, and slightly chagrined, at the intensity with which the film-play has seized upon the popular imagination. The crowds not only throng to the shows, they talk about them; on street corners, in the cars, and over the hoods of baby carriages.

From time to time there have been plays in the regular theatre which have become the theme of general discussion. There have been players whom the public has made its favorites. But the theatre as an institution has hardly impressed itself upon the popular mind. A show was either good or bad, and there it ended with the average theatre-goer. The technique of the theatre was a subject for professionals and "highbrows."

But the crowd discusses the technique of the motion picture theatre with as much interest as literary salons in Paris or London discuss the minutiæ of the higher drama. The crowd knows how the films are made, and what it costs to make them, and who the leading actors in the show are. The producers of these shows have achieved an extraordinary triumph. They have converted their entire audience into first-nighters.

* * *

THE interest of the masses in the motion picture show is even more personal than that. They are not only spectators and critics, but to a very considerable extent they are the authors. Everybody is writing motion picture scenarios. In part it may have been a real dearth of ideas which induced the film producers to appeal for contributions to the nation at large. In part it may be excellent business to inoculate the audiences, not excluding children of the grammar grades, with the virus of authorship.

The regular theatre draws a not inconsiderable part of its revenue from "students" of the drama who go to the theatre in order to learn how to write plays. The number of those thus directly interested in the motion picture plays must be enormous. In a very real sense the photo-play then becomes a truly popular art. The operatic composer will strive to give reality—and popularity—to his music by incorporating folk-themes into his score.

To the extent that the music of the masses enters into the finished product the composer's art is a popular art. The motion picture showman goes much further than the composer can by throwing upon the screen the very ideas supplied him by the crowd in the seats.

* * *

THE average motion picture show is better art than the old-fashioned melodrama which the pictures have so largely replaced. The vice of melodrama is less in the action than in the dialogue. It must be a very hardened theatre-goer who can resist the elementary appeal of physical contact, of animated pistol play, of hazardous leaps across chasms and from the windows of burning buildings, of splendid heroisms and arrant villainies.

It is the spoken heroics of melodrama that make for laughter. The silent film-play solves the problem at a stroke. It eliminates all artificialities of speech, and substitutes a great number of popular realities. The setting of the photo-play is incomparably more real than anything even a Belasco can give us.

It reproduces action in real deserts, on real oceans, in real forests. The heroine walks out of a very actual cottage, down actual steps, and takes a perfectly authentic car to the stores. The audience know that these things and the trees, rocks, bridges, boats, and guns are absolutely true to life, because it has often seen the man with the camera at work.—*The Cinema.*

CHARLES KLEIN'S GREAT DRAMA "THE THIRD DEGREE" (LUBIN 5 REELS)
The first release of the General Film Company's new Special Feature Photoplay Masterpieces.

"THE CASE OF CHERRY PURCELLE"

Eclair Universal.

A modern detective story, after the story by Arthur Stringer in Hampton's Magazine. Its applicability to modern life is undoubtedly its most telling point. Mr. Stringer evidently founded the story more or less on fact, for throughout the production its realism stands pre-eminent. The original name "The Most Wonderful Woman in the World" was altered to the above, the latter being more suitable.

"THE CASE OF CHERRY PURCELLE"—UNIVERSAL

The only fault to be found with the whole story is its brevity. Had the story been given two additional reels with action to match, the audience would never weary of it. It is one of those gripping, vital stories, that will hold an audience motionless during its projection.

Cherry Purcelle, a girl, alone in the world, possesses the spirit of adventure strong within her. So when a chance is offered her to join a gang of wire-tappers and confidence-men, she eagerly accepts. Her duty is to entrap millionaires with her beauty, so that they become victims of her accomplices. Throughout there is the tightening of the net by a detective, who is unable to get evidence that is sufficient to send the gang "up the river."

Kerrfoot, a millionaire, who has been very good to Cherry, is selected as a victim and she, not knowing his identity, sets out to get him. She has slowly but surely tired of the old life and though Kerrfoot no longer has any faith in her, she goes to him and tells the whole story. They are married and "Camera Eye" Sherman is enabled to round up the whole gang with the exception of herself.

Belle Adair as Cherry Purcelle registered some very competent and clever work. It is her first leading part and she made the most of it. Alec B. Francis as "Coke" Morgan had probably the hardest role to handle. His impersonation of a cocaine fiend was realistic. Helen Martin and Fred Truesdel completed the important members of the cast.

A. D. M.

H. A. LANDE LANDED A BIG ONE

The feature photoplay, "The Great Lure of Paris," is booked at Hammerstein's Victoria for an indefinite period through the Film Exchange. Hammerstein is advertising the production as the "biggest" White Slave picture of direct importation from Paris.

WHAT IS THE KINEPLASTIKON?

Pepper's Ghost on the Motion Picture Screen

LAST summer some excitement was caused in New York by the announcement that the Shuberts had secured control of an entirely new and wonderful method of motion picture projection which was certain to revolutionize the picture business. The Shuberts, we were told, had closed with the German inventor for a large sum of money. The idea, previously, had been offered to Marc Klaw, but that gentleman sent a representative, with a knowledge of optics and photography to investigate it, and declined the offer.

But the Kineplastikon is still being shown and exploited in Europe. The pictures are novel and striking. They resemble Pepper's ghost. But what *is* Pepper's Ghost? the reader will ask. This: As you sit in a darkened auditorium you see on the stage, figures apparently moving in space. Mark the word "apparently." What you see are reflected images of people —not real people. You see ghosts, in fact; not supernatural ghosts but physico-optical ghosts.

Now, suppose that instead of looking at an ordinary motion picture on an ordinary screen, you saw the figures apparently moving about in space. That is the principle of the Kineplastikon.

These pictures appear in the atmosphere only and they may be made to look either solid or ghostly at will. In order to make films of the kind required for Kineplastikon, the figures must be photographed white or lightly tinted upon an opaque black background. The films are projected from the side of the screen, instead of either from before or behind it, while the effect of surface reflections from the glass, which latter would destroy the illusion, is prevented by the interposition between it and the audience of a fine transparent gauze sheet.

In our judgment there is nothing patentable in the broad general idea of Kineplastikon. Professor Pepper, at the Polytechnic in London forty or fifty years ago, made the first experiments in this form of projection.

The motive in printing this article is to bring the idea of this attractive illusion to the notice of film makers desirous of making releases of a "somewhat different" nature. The exhibitor, who aims to give his patrons all possible change and variety would, no doubt, welcome a few pictures of this kind.

WORLD TOUR TEAMS IN PICTURES

Baseball fans will have an opportunity to follow the Giants and White Sox around the world by the means of moving pictures, as it has just been announced that a Pathe cameraman is to accompany the teams in their over-seas journeys. Pathe Freres have been awarded the exclusive privilege for this photographic pilgrimage, and it is safe to say that the pictures will be of much interest.

Frank Chance, baseball's "peerless" leader, will also be seen shortly in a baseball comedy produced by the same company. Miss Gwendoline Pates is the leading lady.

FILM CRUSADE AGAINST SOCIAL EVIL

Motion Picture Produced With Co-operation of Samuel H. London, Late of Federal Secret Service, is Result of Seven Years' Work as Investigator and Attacks the "Out-of-My-House Policy

ENTERING a new field, the motion picture is now being used as a weapon to fight the "white slave" traffic by preventative rather than curative means.

Among the first of the pictures of this kind, and probably the most authoritative, as it shows actual scenes in the underworld of New York, New Orleans and Denver, is "The Inside of the White Slave Traffic," a film running a little more than 4,000 feet, which has been on exhibition for a week at the Park Theatre, New York City, to crowded houses, and also in Troy, New York.

THE PRE-ARRANGED "RESCUE"
Scene from "The Inside of the White Slave Traffic."

The scenario from which this film was produced was written by Samuel H. London, who knows whereof he writes. Mr. London headed the investigation work done at the instigation of John D. Rockefeller when the Rockefeller Commission was probing the "white slave" traffic. Before that he was head of the branch of the Government Secret Service which has to do with "white slavery."

For seven years he had made a study of the subject all over this country and in several foreign countries. The picture was produced by the Moral Feature Film Company with offices in Room 801, Longacre Building, New York City, and will be handled by the Sociological Research Film Company, which has offices in the New York Theatre Building, New York.

"I was eager to get the picture in towns like Troy," explained Mr. London, "because I wanted to get the picture before factory girls. I have found this class of girls the most frequent sufferers from the evil which we are fighting. I have gone over the production pretty carefully and aided Mr. Beal all I could when he was producing the picture, and I feel it is as near a photographic representation as possible of the great evil."

The picture was produced in New York, New Orleans and Denver, under the direction of Frank V. Beal, a producer formerly with the Selig Polyscope Company and later with the Tampa Films Inc. Ed. Carewe, late of Lubin, plays the male lead. Virginia Mann plays the girl who suffers through him, while Jean Thomas is his sweetheart. Ninita Bristow plays an emigrant girl. Elinor O. Peterson has one of the leading parts.

The whole picture hits at the "out-of-my-house" policy as adopted by parents. Ed, a recruiting officer for the Scarlet Militia, tries to scrape an acquaintance with Virginia. He succeeds only by a ruse. He gets an accomplice to insult her on the street. Then he makes a grandstand rescue and is a hero in her eyes. The rest follows quickly. He drugs her in a cafe and takes her to his apartments. Fearing prosecution, he flees with her to New Orleans, where she leaves him and goes to Denver. Ninita, an immigrant girl, is also swallowed up in the maw of the trade and its vicious workings are laid bare faithfully.

The moral, as driven in, is that if Virginia's father had not ordered her out of the house after her first step in the wrong direction, she never would have become a member of the great army of Magdalens.

"OUT OF MY HOUSE!"
Scene from "The Inside of the White Slave Traffic."

"WHEN A WOMAN WILLS"

Kleine-Cines

ANOTHER fine picture will leave the Kleine offices on December 30th under the title of "When a Woman Wills." This two-part production has been cut down from three thousand feet to its present size. The best and most interesting parts have been retained, filling the picture full of splendid action, beautiful scenes and good situations. The story is tense to the final scene and the action travels from one continent to the other. A good situation is brought out in the introduction of the Canoa Club, an international secret institution, which is used by the unscrupulous plotters as an agent to carry out their scheme to secure the fortune of the widow.

Jane Pierce, a charming widow, is bequeathed a fortune at the death of her husband. By the terms of this will, the fortune reverts to her cousin, Daniel Sage, unless she marries a man possessing at least $2,000,000.

Sage, knowing the terms of the will, decides to enlist the services of the Canoa Club, of which he is a member, in securing one of its members who has not the required amount of money to seek the hand of his cousin in marriage. If his plan is successful he promises to give the club half of his inheritance. He outlines his plan to Harry Osborn, a young and good-looking member, but who does not possess much money. Sage advances him money for any expenses he may have and accompanies him to Europe, where Jane has gone.

In Paris Jane meets an amiable and careless Italian, who loses everything at a wheel of fortune. He is inclined to buy a couple of lottery tickets with the few remaining dollars he has. Things look very favorable to Sage and Osborn up to the time Jane meets Petro. They are thrown into each other's society at the gambling tables at Monte Carlo. This gambling scene is a massive arrangement and employs hundreds of people. They meet each other again and another big background is furnished in the reception given at one of the leading hotels. The furnishings used are exquisite.

At the start this love of Jane's is one-sided, her too frequent attentions to Petro making him become indifferent. In the meanwhile she refuses numerous invitations from the schemers. While out riding Jane meets Petro. An exchange of notes takes place. As Petro has no paper on which to write, he uses the lottery tickets. This action is seen by the two conspirators and they determine to secure these notes from Jane.

Petro and Jane meet each other again in Rome. Sage again enlists the services of his club, and two other members are employed, as he has lost confidence in Osborn. Osborn, however, finds an opportunity, while Jane is watching a game of soccer football, to steal her pocketbook with the notes in it. This action is witnessed by her servant, who immediately advises her. Petro, who is passing in his automobile, is pressed into service. A wild ride ensues. The auto in which Osborn is riding turns turtle and the occupants are severely injured. Petro also sustains a bruised arm. The next day an item in the newspapers tells of the accident, and also on the same page the winner of the grand prize in the lottery is announced. Jane, on seeing the winning number, curiously inspects Petro's ticket.

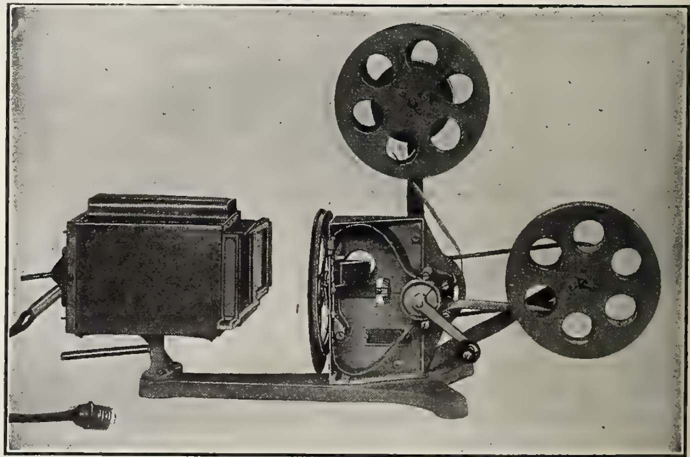
Sage, discouraged, calls on Jane and offers her one-third of the legacy providing she marries the man of his choice. Petro comes in as Jane says to her cousin, "This gentleman is a multi-millionaire, and in marrying him I retain the terms of the will and forfeit nothing." C. J. V.

MONTE CARLO SCENE IN "WHEN A WOMAN WILLS"—KLEINE-CINES

VITAGRAPH TWO-PART COMEDY ON TUESDAY

Beginning Tuesday, January 6th, The Vitagraph Company of America will release regularly every Tuesday a two-part, special feature comedy. This will take the place of the one-reel regular release.

This comedy multiple will be of the same high standard and type as "The Regiment of Two," "Jerry's Mother-in-Law," "Beauty Unadorned," and "Women on the Warpath."



THE PHANTOSCOPE

A motion picture projecting machine using standard film, taking current from incandescent lamp socket, alternating or direct current. Can be stopped indefinitely and will not ignite the film. Also projects lantern slides. Remarkably simple and weighs but eighteen pounds. Designed especially for home school and salesmen.

Price, $75.00 complete

The Phantoscope Mfg. Co.
WASHINGTON, D. C., U. S. A.

FOR THOSE WHO WORRY O'ER PLOTS AND PLAYS

WILLIAM LORD WRIGHT

BENJAMIN P. Schulberg is scenario editor for the Famous Players Film Company. In past years he has also served efficiently as editor for the Imp, Powers, and other concerns. He is, perhaps, the youngest editor in Filmland in point of years, but he is old in literary experience. He has written many of the popular photoplays, and many of the large productions of the Famous Players Company were from adaptations made by Mr. Schulberg. He writes:

"In making adaptations of famous plays for the motion picture, I find that not more than one-third of the total number of situations, incidents and events in the original subject can be directly utilized. One-third must be reconstructed and substantially altered, and the last third must be created. For this reason, the greatest difficulty in making adaptations of literary or dramatic works is in retaining the atmosphere of the original, at times as important and always more subtle and elusive than the story itself.

"Sometimes, due to the varying natures and influences of such subjects, this rule reverses itself, and it becomes necessary to eliminate rather than to augment situations. In the case of 'Tess of the D'Urbervilles,' Thomas Hardy's masterpiece, the story was so comprehensive and detailed that a faithful and consistent adaptation would result in a prohibitive length of film. Only the main thread of the story, powerful in itself, could be considered. Yet with a writer like Thomas Hardy, who is essentially a builder of situations, elimination of incidents and episodes, is no easy task. His plot is strongly woven together, and all incidents and events that contribute toward it make a firmly molded unit of thought and action.

"A subject of this kind portraying a woman's sin and her resultant sorrows, must moreover be treated delicately, which exacts all the more care and tact in preparing the film version, because of its power for greater visual scope and plot suggestion.

"To return to the premise upon which we started, we were forced to eliminate a considerable portion of the story. If we could judge each incident individually, upon its own dramatic merits, the task would not be so dangerous. But another element enters: Hardy has a peculiar manner of making a casual episode exert a lasting influence upon the rest of the story, so that we were not alone compelled to condense, but to unite the incidents incorporated into the scenario with as much of Hardy's technique as possible. The writer has no impulse to exaggerate when he terms 'Tess of the D'Urbervilles' one of the hardest dramatic subjects ever converted to the screen.

Required Delicate Handling

"'In the Bishop's Carriage,' Miriam Michelson's story, opens with Nance, already engaged in a partnership of crime with Tom Dorgan, the pickpocket. In the motion picture version, it became necessary to suggest her introduction into this life, her meeting with Tom Dorgan, her loyalty to him, etc. And yet we were compelled to restrain the love between these two so as not to complicate affairs when, later, Nancy meets Fred Obermuller, the theatrical manager, whose kindness reforms her and admiration for whom ripens into unrequited love.

"In the beginning of the story we created scenes suggesting Nance as the inmate in the charity home, where she is persecuted by the cruel matron. Falsely accused of theft, and inhumanly punished, she decides to escape. Pursued by the police, she takes refuge in the room of Tom Dorgan, where later he finds her. Both are refugees from a common justice and their common lot inspires them to cast their fortunes together. Almost the whole of the first reel is of new material, and in no manner suggested by the original. 'The Play Is the Thing,' but do not be afraid to take liberties if it will help the photoplay in strength, coherency or unity."

Mr. Schulberg recently expressed some interesting views, and we herewith reprint some portions we think of interest to writers:

"The photoplay writers will soon come into their own. Their labors will soon be accorded full recognition, credit and compensation. To them the writer wishes to say that the idea, the plot-germ, is more important than all the technique that can be invented or developed. Film manufacturers are demanding ideas and not technique. Ideas, and not the manner in which they are presented and suggested, are necessary for the further advancement of the photoplay.

"Correspondence schools cannot teach a pupil how to create ideas. Experts cannot develop creative power, and it is for this reason that correspondence schools attempt to promote the importance of the technique, implying, without daring to openly declare it, that it is a more essential factor than the idea itself. The trouble with most photoplaywrights is that they follow the line of least resistance. If you do not think you possess originative or interpretative talent, please spare yourself heartache and labor and retire gracefully.

"The remuneration for photoplay scripts is steadily increasing. It will continue to improve. But the scenario writer must not expect as much for a script as the magazines pay for short stories. After all has been said, the short story is a more difficult and intricate art and requires greater training and ability. Accept this fact from one who has tackled both fields with reasonable success in each."

The idea is the thing. A script containing a good idea and little technique will sell. A script containing faultless technique and no idea will not sell. Both are devoutly to be wished. Too much technique frequently loses the plot. Too little technique often cheapens the price. We have always taken the stand that if the writer possesses clarity of thought and originality, his technique will care for itself. Technique of whatever description should be but a means of putting over the story clearly and logically. Miss Maibelle Heikes Justice, one of the most successful of photoplay writers, who builds single and multiple reel stories with equal facility, never read a work on technique in her life. Her scripts carry her own technique and they are models for clearness.

"Refined Comedy"

Perhaps you have been reading numerous statements to the effect that the market for refined comedy is no more, and that only stuff of the "slap-stick" variety is wanted by the producers. Don't ever believe such assertions. So long as the motion picture screen continues popular, just so long will refined, convincing comedy be essential. Without such productions the motion picture theatre exhibitor will lose to the cheap vaudeville house next door. Cheap vaudeville is long on "slap-stick" buffoonery and short on refined comedy. Such companies as Edison, Essanay, Vitagraph, Thanhouser, and others have contributed some genuine humor to the screen, and in so doing have contributed to the pleasure of the audiences.

There is a certain market for photoplay burlesque, of course. But there will always be a market for well-written action with the humorous plot. Imagine Edison, for instance, turning down a refined comedy of merit for a "Katzenjammer" effusion. George Bernard Shaw says: "When a comedy of mine is performed, it is nothing to me that the spectators laugh—any fool can make an audience laugh. I want to see how many of them, laughing or grave, have tears in their eyes."

There is hardly a script editor in the business to-day who will not snatch at the refined comedy story, providing it is really refined comedy. Such productions appeal to the better element, and when good, are never tiresome. Occasional burlesque of the "knock-down-and-drag-out" kind affords relaxation, but too much of it becomes wearisome.

"Belled Buzzard" Again

In the November number of The Writer's Magazine, "The Belled Buzzard" again comes to the spotlight. We furnished our conception of the "Belled Buzzard's" history, and along comes Irvin S. Cobb's short story, "The Belled Buzzard," for review. Both reached the editorial desk at the same time. The "Belled Buzzard" idea is a newspaper idea pure and simple. We think we started it five or six years ago. There is no copyright on the buzzard-that-was-belled idea, for the story has been circulated from the Atlantic to the Pacific. We have heard that the "Belled Buzzard" is about to be filmed. Briefly, a small boy tied a small sleigh-bell to the leg of a captive buzzard and released it. The bell tinkled as the bird flew about. It was reported in many states. Later other buzzards were "belled" and the idea lost its novelty. Mr. Cobb took the "Belled Buzzard" idea and built a strong plot about it—but that is still another story.

Credit to Authors

The Photoplay Magazine has also taken the stand that photoplay authors should receive full credit for deserving work. The magazine says: "Writers with a reputation in the field of fiction are many. And this statement will also apply to the stage. Why shouldn't the same rule apply to writers of motion pictures? The movement is unhesitatingly endorsed. Robert W. Chambers, Harold Bell Wright, and several other novelists are now dramatizing their fiction and will get immediate recognition. Were they to write an acceptable photoplay it would probably be submitted with the understanding that the author be given credit on the screen. Why should not the photoplay writer, who has a reputation and whose stories are being daily produced, be given the same credit? At least the older photoplaywrights are entitled to credit. Such writers helped to make the photoplay game what it is, by furnishing ideas and plots—it wasn't the magazine writers, although there is plenty of room for such. More power and encouragement to new and old photoplaywrights! Your reward is coming."

Along comes a correspondent who fears that the rule of credit may "work both ways." He argues thus: "I certainly wouldn't like to see in one of the trade papers anything like this: '. . . the author showed bad taste in forgetting the fact that the telephone had not been invented until some years after the time of the play.'" Deserving criticism hurts no one. Such criticism, if the author was named, would tend to foster more care and research on his part, thus aiding the entire industry. In a case like the one cited above, the director and editor would also share censure. And while arguing against full credit, this correspondent wants to know if it would be plagiarism to use articles clipped from trade papers either "wholly or in part" for a Sunday photoplay page. Give credit always where credit is due either to a publication or an individual.

Are Really Agents

In asking for the addresses of film companies that buy scripts, a correspondent writes: "I find that the agents advertising in the magazines are really only agents for 'correspondence schools,' their ideas not being to buy manuscripts but to sell information which is not worth the money asked." Late markets are the Vitagraph Western, which will consider, for a limited time, good two and three-reel photoplays adapted to California production, elaborate military pictures not wanted. Address Vitagraph Company of America, Santa Monica, Cal. Many writers also will be delighted to learn that Frank E. Woods is now editor for the Mutual Film Corporation, Twenty-third street and Sixth avenue, New York City. He wishes good scripts of all kinds and variety. Scripts that will be appropriate for Reliance, Majestic, Komic, Apollo, etc. Best prices and prompt service are assured when Woods is at the editorial helm. He considers only the best.

The Press Agent

We know of several would-be photoplaywrights who have failed in not becoming press agents. We are not running this department for the personal exploitation of authors, but in an endeavor to interest and instruct photoplaywrights. Another thing: Remember that the editor of a trade journal department is handicapped, and not helped, by his work.

If he serves his readers conscientiously, he is certain to unconsciously offend someone in power sooner or later. If the trade journal department editor is unfortunate enough to be a script writer, his work frequently stands less chance of acceptance than that of the most obscure "free lance."

Warren's Directorship

The admirers of Giles R. Warren, pioneer editor and author of hundreds of photoplays, will be pleased to learn that he is making an unqualified hit as a director of photoplays. His production for Warner's Features of "The Lady of the Lake" is creating a furore, and "The Monastery" now promises to excel its predecessor, if that is possible. Mr. Warren recently turned down a flattering offer to become managing director for a well-known English film concern.

The Hall of Fame

President A. Van Buren Powell, of "The Order of Optimists," has come to life. He is satisfied with a success of the modest but remunerative sort and still believes optimism pays.

R. D. Armstrong, who for two years past has been editor of the American Film Co., has joined the Ammex Co. at San Diego. Armstrong has written some vivid Western work.

Edwin Barbour, of the Lubin scenario staff, has sailed for Bermuda, where he will enjoy a deserved vacation. He expects to write some feature stories while in the land of sunshine.

Herman E. L. Beyer is revising some of his earlier scripts and says he is trying hard not to cut out the flavor. He finds revising photoplays is like warming up dishes. "Is there anything better than a potato baked in the jacket? Well, just let it get cold, then warm it up, and the flavor is lost. You must be a good cook to 'warm-up' successfully."

Daniel M. Clark, scenario editor Motograph Co., 606 Eleventh street, Washington, D. C., writes that he is in the market for the following: Good plays of all kinds with scenes laid mostly out of doors, and in season; comedies, but not silly stuff; and strong dramas, involving deep love and its opposite. For these he says he pays according to the worth of the manuscript.

BREAKS COAST RECORD

Just exactly 38.680 persons paid admission to the Clemmer Theatre, Seattle, during the week of Nov. 16-22 to see George Kleine's "The Last Days of Pompeii." Gross receipts for the week were $5,800.10, which absolutely establishes a record on the Pacific Coast for a six-day showing of any motion picture.

Advertising the Picture

TO attract and hold business are the fundamental objects in advertising the picture by means of advance notices, slides, posters, newspaper advertising, heralds and other devices. The two objects are supplementary. First the business must be attracted. Then it must be held.

It is with the idea of attracting the passerby that the advice is continually dinned into the ears of the exhibitor to make his lobby a thing of beauty and not deface it by dime-novel posters. New ideas, novelties, these are the things that attract. And when they are not of a nature which may repel some, they will usually help to hold the business.

An entirely new and novel stunt was recently tried with success at the Palms Number One theatre in Indianapolis, Ind., which is owned by the E. G. Soubrier Amusement Company and managed by Grant & Heath.

Auto Used in Advertising

On the day when "The Speed Kings," a Keystone comedy, was showing, an automobile similar to the one used by the winner of the last Elgin race was secured to stand in front of the theatre. The result, according to the manager, was highly satisfactory, so much so that he went right inside and wrote a letter to the New York Motion Picture Corporation, manufactureres of Keystone comedies, and told of his success.

The letter was bubbling over with praise for Keystone comedies, but the parts of it which pertain to advertising the picture are valuable. They follow herewith:

"Indianapolis, Ind.

"Gentlemen:

"Under separate cover I am sending you a photo of our Palms Theatre as it appeared on our semi-weekly Keystone Day, the subject being "The Speed Kings" which my patrons as well as myself pronounce the greatest comedy creation ever produced in motion pictures to date.

"We opened the beautiful Palms Theatre September 8, with a Mutual program. I established a Keystone Day from the start, which occurs every Tuesday and Friday. It has been an absolute necessity for us to add Saturday and Sunday, making four Keystone Days a week. Of course all of the back releases have been shown in the city many times before, however, they are always more than welcome by our patrons, and just as sure as the Keystone Day one sheet frame goes out in front, capacity business rules.

"In reference to the 'Speed Kings' I wish to say that the Stutz car that wins the race in the picture is a product of this city and through the courtesy of Stutz we were able to secure his Number Five racer, which is a duplicate of the Number Eight car, and the winner of the last Elgin, Ill., race. Mr. Stutz personally drove the car down to our theatre and allowed it to stand in front of the house throughout the entire performance of the 'Speed Kings,' the result was that the crowds were so in excess of our capacity that we have booked it for a return engagement.

"You may not believe this statement; however, it is the truth.

"Very truly yours,
GRANT & HEATH. Managers
"E. G Soubrier Amusement Co."

Establishing Definite Days

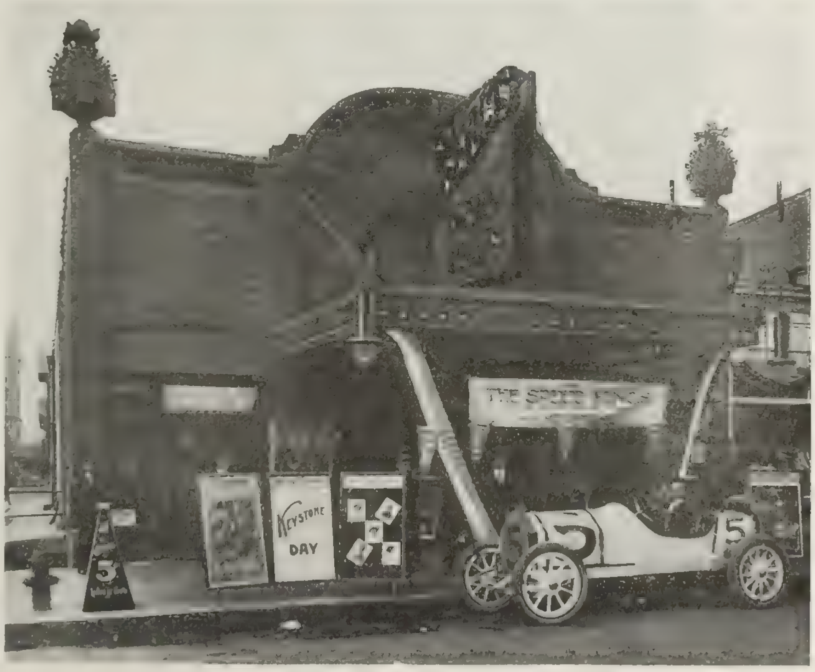
One thing stands out above all others in this communication—the good results obtained by having definite days set apart for definite pictures. Then the lover of those pictures knows just when and where he can see them.

Plan Found Effective

The plan runs parallel to establishing departments in a publication. When a man opens a newspaper he turns to the part which interests him. He turns to the sporting page, the theatrical page or the financial page, according to his fancy. He knows just where to find what he wants.

So with motion pictures. The patron goes where he thinks or hopes he will see what he wants. If he likes comedies and knows that Thursday is the comedy night at a theatre several blocks away, he will go to that theatre instead of to the one around the corner. This is not theory. It is fact according to Mr. Heath, who has put the idea into actual operation.

G. D. P.



ADVERTISING AN AUTO-RACE FEATURE

Motion Picture Display at Frisco Exposition

Exhibit in Palace of Liberal Arts Will Embody Latest Wrinkles in Photography and Projection

IN addition to the great number of photographs that will be used to exhibit processes and results in the various displays that will be seen at the Panama-Pacific International Exposition, the subject of motion photography will be exploited as it never has been before in the Palace of Liberal Arts when the nations assemble in San Francisco, California, in 1915 to celebrate the completion of the Panama Canal begun by the French but finished by the United States.

The art of photography has never been given in any exposition as important a place as it will occupy in 1915, because the last decade has marked tremendous strides in the perfection of this high craft, which is so rapidly encroaching on the domain of fine art that some doubts have been expressed whether it should not be given space in the Palace of Fine Arts.

The display of cameras, lenses, latest inventions in the realm of motion pictures and the mechanical nature of this material argue in favor of its placement in the department of Liberal Arts where process and product, camera and developed picture will attract the attention of the hundreds of thousands who will come to the exposition.

Responding to the United States Government's invitation to participate, the producers of photographic apparatus all over the world have been immediate and enthusiastic in application for space, so that the problem which Theodore Hardee, chief of the department of Liberal Arts of the exposition, is facing is to provide ample and proper accommodations for all the exhibitors. The number of applications for space presages, through the process of judicious elimination, an exhibit of "the cream" of the world's photographic product.

The plan of the chief of the department of Liberal Arts in locating such exhibits as that of motion photography, contemplates an interesting competitive arrangement. On one side of the beautiful Palace of Liberal Arts will be displayed the American-made articles, together with America's achievements in photographic printing. On the other side of the building will be the exhibits from England, which promise to be very extensive, France, Germany, Japan and all the other nations that are concerned in motion pictures.

In the schedule of exposition exhibits, motion photography is listed under Group 33.

All classes of cameras will find a place in suitable environment and all classes of pictures will be revealed in an advantageous manner.

A display of the latest inventions that seek the transmission of photographs over telegraphic wires will be of particular interest and importance, and in this line should be unique in the history of expositions.

Another feature of the photography display that will add importance to the exhibit will be the assembling of the most recent processes in motion picture making and projecting.

This agency will be of enormous attracting power in the Palace of Liberal Arts. So that this single department of photography, related as it is, in Group 23, to the department of Liberal Arts, will, singly and by itself, be an epitome of the progress of the world in the last decade as shown, not only in the development of the mechanics of photography, but mainly in its product—the pictures.

H. J. Ward Here from Australia

He is One of the Managing Directors Now in Charge of J. C. Williamson, Ltd., and He Wants Features

SINCE the death in Paris last summer of J. C. Williamson, the Australian theatrical magnate whose name it bears, the firm of J. C. Williamson, Ltd., has been in the hands of three managing directors, Hugh J. Ward, George Tallis and Clyde Meynell, who have succeeded to the business. Mr. Ward has just arrived in this country in quest of American plays for his many theatres in Australia and South Africa.

Mr. Ward is making his headquarters with the New York representative of J. C. Williamson, Ltd., Walter C. Jordan, of Sanger & Jordan, in the Empire Theatre Building, and is stopping at the Hotel Astor. He is a native of Philadelphia and visited his relatives there on Sunday, running over to Washington Monday and Tuesday to see George M. Cohan and his parents, and returning to Philadelphia on Wednesday. He is now back in New York, where he will probably now remain for some time.

HE HAS GAINED FAME BY HIS ENERGY

In Mr. G. Callaghan, the Radium Gold Fibre Screen Company has a young New York representative of singular energy and agreeable personality. Although only two or three years in the motion picture business, he has achieved great success in popularizing the Radium screen amongst exhibitors. He is intelligent and progressive in his ideas. The Radium Company is about to enter the motion pictures supply business and Mr. Callaghan should be a valuable aid in spreading success for the new venture.

G. CALLAGHAN

POST CARD TRADE LIVELY

The Kraus Manufacturing Company, of 14 East Seventeenth street, New York City, have been having a lively trade in their post cards of photoplayers. In addition to this line the concern handles advertising and souvenir specialties of all kinds, among these being hand-colored pictures as well as real photographs of prominent Association players. Photographs of all Mutual features can be furnished by the Kraus Company ten days ahead of date.

A. M. Eisner, for several years connected with the Chicago and Kansas City offices of the General Film Company, has now gone with the Mutual Film Corporation as manager of its two Chicago exchanges. He fills the place left vacant when R. S. Seery was appointed district manager of the Northwestern territory with headquarters in Seattle.

SCENES FROM "FANTOMAS," "THE MYSTERIOUS FINGERPRINT"—4-REEL GAUMONT FEATURE

Edison Players Return

AFTER touring Europe for the Edison Company for the past seven months, Miriam Nesbitt, Marc McDermott, Charles Brabin and Otto Brautigan, camera-man, returned to the United States on the Carpathia and will now remain in this country for some time. During the period they were abroad, the Edison players visited England, Ireland, Wales, Belgium, France, Switzerland and Italy.

Many interesting dramas, comedies and scenic pictures have been produced by them during this time, having as their backgrounds many spots of historic interest and picturesque beauty, among them "Keepers of the Flock," "The Foreman's Treachery," "The Stroke of the Phoebus Eight," "A Daughter of Romany," "Flood Tide" and "The Coast Guard's Sister."

When Captain Rostrom, of the Carpathia, learned that the Edison players were aboard his ship he immediately made their acquaintance and spent much time with them. When the first dance was held after leaving Naples the Captain introduced Miss Nesbitt to a very polished gentleman of most affable manner, with whom she danced the tango and other of the modern dances. When the vessel reached Quarantine four detectives came aboard and, after closely scrutinizing the passengers, fastened their eyes upon the dance partner of Miss Nesbitt. He was taken into custody and then it was discovered that he was wanted in Austria for stealing $10,000 worth of diamonds from one of the leading jewelry houses there.

European aviation experts who declared that 4 a. m. and 8 p. m. or thereabouts were the only periods in the day when flights could be made with safety had their opinions discounted by MacDermott. As these hours were not exactly ideal for photographic purposes, MacDermott insisted upon flying at 11 a. m. He made seventeen flights in all during the course of the day, the first few flights being made expressly for the production "The Stolen Plans."

MIRIAM NESBITT—EDISON PLAYERS

TARRYTOWN FIRE DEPARTMENT AT WORK IN "ACROSS THE CONTINENT" —PILOT

WHEN PLAYERS GET PEEVISH AND UPSET

The untoward eccentricities of the camera are often a source of much exasperation and hard feelings on the part of the players in front. Sometimes a particularly effective bit of work has apparently been registered, when suddenly the camera man ascertains that the record is deficient and it all has to be done over again. This is one of the trials of the motion picture artist.

An occurrence of this sort nearly put V. A. Potel and Lee Willard, of the Western Essanay forces at Niles, Cal., out of commission during the making and the taking of an exciting story recently. It was up in the canyon. The director had picked out a particularly steep and a particularly long and bumpy hill, down which, locked and fighting in each other's embrace, Potel and Willard had to roll. It was half a mile to the bottom, but they got through. They presented a pitiable spectacle at the end, but they had done their duty and smiled at the accomplishment of a deed well done. And well done it was.

The only drawback to the performance was the fact that, unknown to them, the camera had bucked. It was too late to make them hear the sad news, so thoroughly were they engrossed in their terrific and ever-rolling struggle. But when they climbed the hill again, the dreadful tidings were broken to them gently. It had all to be done over again. And it was. The struggle was not so strenuous but the progress downhill, over the fearful rocks, was, if anything, accelerated.

This time the record was perfect and so were the wrecks of Willard and Potel. They have not recovered fully yet. Willard says he feels something akin to a beefsteak after it has been through a meat-chopper.

MUTUAL ARC LAMPS READY FOR DISTRIBUTION

The Mutual arc lamps heralded by the Mutual Film Corporation as "The Sign of the Wing-éd Clock," will be ready for distribution within a week or ten days. They are special lamps with two Mutual clocks arranged opposite each other so that the rays of light will pass through them and attract attention to their brilliantly lighted faces.

The Solar Light Company is manufacturing the lamps and will forward them to the exchanges in lots of ten thousand. They will be distributed immediately to the theatres running the Mutual program, as will also the special banners which are being turned out in large numbers for the use of Mutual exhibitors.

SPECIAL FILM REVIEWS

"FEDORA." (Trans-Oceanic Films, Ltd.)—There is plenty of action in "Fedora," the new Aquila five-reel production to which the Trans-Oceanic Films, Ltd., 145 West Forty-fifth Street, New York City, has just acquired the American rights. In spite of its length, which includes a prologue and four parts, the film has not a moment that drags. From an artistic view-point the production is also superior, particular attention having been shown to the trifling details that often make or mar a subject otherwise of the best.

"Fedora" is not based on the French play of that name. Instead it deals with the illegitimate daughter of an English lord, his adopted son, the nobleman's tragic end and the love affair of the two, whose paths are cast together after his death.

The theme is handled in a fashion that is admirable. The acting is excellent and the direction of a character that shows a mastery of technique.

Among the scenes in the production that are worthy of note are a horse race, a duel, a battle underground between police and anarchists, and the rescue of Fedora when about to take poison upon the stage of the theatre where she is acting. The suicide of the English lord, father of Fedora and foster-parent of her lover, is an example of the artistic attention given to the scenic effects of the production, which has already been noted, and contains none of the grewsome details usually attending such portrayals. The nobleman is seen to enter a totally dark room, there is a flash of a revolver and all is over. The audience is made aware of his suicide by his adopted son's discovery of the body through the parted curtains of the room, although no glimpse is given of the dead lord.

"In Peril of His Life." (Kalem, Nov. 29.)—A conventional "Western" which is not up to the Kalem standard. The story is not very clear.

Bud, a cowboy, swears off drink at the girl's request. The foreman tempts him, but the boy, remembering his pledge, refuses to drink. The bottle is thrown from the window and kills the foreman.

"The Hand of The Law." (Warner's Features. Three reels.)—Made by the Colorado Motion Picture Company, and featuring "Tom" Tynan, the new warden of the Colorado state prison and the founder of the prison honor system.

Joe, a convict, escapes, but after a long chase is recaptured and brought back. Here he endures many punishments until finally Tynan's administration places him on the honor squad. He is finally able through a girl's assistance to prove his innocence. "Joe" Ryan, Jr., plays the convict and Josephine West the girl.

"A Daughter of Pan." (Warner's Features. Three reels.)—Made by Helgar Corporation and featuring Helen Gardner. Her clever work as Dusa, the girl of the woods, is the life of the play.

The tale itself is one full of fantastic and fairy story scenes and makes a most desirable break from the usual run of pictures. The girl of the woods has had a spell cast on her by the gods so that she appears homely. The wise man tells her the cure and she lifts the curse and returns to her woodland lover, forsaking the wicked courtier.

"The Unsigned." (Nestor. Two reels.)—Francis Ford and Grace Cunard play the leading parts. The story is weak and in places inconsistent. A boy, believing he has killed another, runs away. His sweetheart appeals to his father to help her, and he, to save the honor of the girl, marries her. The son returns during a strike and is killed.

"Bloodhounds of the North." (Universal. Two reels.)—James Neil, William Lloyd and Pauline Bush play the leads in this interesting picture of the Canadian woods. It tells of the fights between a party of crooks fleeing from justice and the mounted police. The mountain settings are beautiful.

"The Magic Veil." (European Feature Film Corporation.)—This is a dramatic story of love and intrigue of a character which constitutes the best type of melodrama. It has many powerful scenes, which are effectively staged and well acted. Throughout the story, which deals with the power possessed by a beautiful woman to ruin those of the opposite sex, runs the secondary theme, the love and then the bitter, uncompromising hatred of a Hindoo servant.

Irma Vallon, an adventuress, entices the high minister of the cabinet, Dauban, to fall in love with her in order to bring about his downfall. Leuvor, his enemy, who has promised her a large sum of money to accomplish this, does not figure in the story after she has effected the ruin of Dauban.

With this money, the woman leaves Paris, where she has gained her ends, and goes to Spain in search of other victims. Unfortunately, however, her charms are such that she has aroused the love of Ali, her Hindoo servant. Learning of this, she dismisses him

THE MAGIC VEIL
OR
THE LOVE OF A HINDOO

SCENE FROM "THE MAGIC VEIL"—EUROPEAN FEATURE FILM CORPORATION immediately and in such fashion as to gain his undying enmity.

In Spain she poses as a wealthy widow and, meeting the Duke of Gervan, soon wins him by her wiles. Their engagement is announced. Dauban, who is still living, though disgraced, in Paris, hears of her attachment and sends her word that he will expose her before her marriage as a revenge for her treatment of him. Ali, her former servant, now selling rugs for a living, suddenly appears, and, recalling his love for her, she begs him to go to Paris and obtain the letters and picture from Dauban, by means of which he has threatened her exposure. Ali weakens and accepts her mission, but once away from her treacherous eyes, his hatred flames again and he determines to revenge himself upon her. He obtains the letters and picture, and, returning, places them in the hands of the Duke, who in the meantime has wedded the adventuress.

Seeing how he has been duped, the nobleman takes his wife to his ancestors' palace, which contains the magic veil that brings revenge to those who have been wronged by a woman.

"The Shriner's Daughter." (American.)—Like the recent release of this company, the American again has taken advantage of a situation and built up a strong story around it, giving us a splendid production. Their other film, "Trapped by the Forest Fire," was built around one of the conflagrations that occasionally sweep through California forests. The assembling of the Shriners in that state in their "Hands Around the State" tour, plays a big part in this film, not only from the story standpoint but also from the scenic and setting viewpoint. The view of hundreds of Shriners detraining at the station, the marches and band concert on the lawn of the Hotel Arlington, the drills, etc., all form an interesting part of the production. The story is not weak, as often happens in building a film around an event of this kind. It is well written, well staged and well played.

William Lambert and George Goodrich are partners in business and rivals in love for the hand of Anne Cortell. Goodrich's jealousy is inflamed after Lambert marries Anne, and he becomes morose, vicious and dissipated. A few years after the marriage Anne dies. Goodrich, passing the house a short time after Anne's death, sees Lambert leaving to go to a meeting of the Shriners, his child remaining in care of the maid. Watching his chance, Goodrich steals the child away and goes to a Western country. Lambert tries every possible means to find his daughter, but his efforts are unrewarded.

Goodrich, in the meantime, posing as the father of Helen, becomes sick and is visited by mission workers, one of whom, pitying the child, adopts her. Goodrich later tries to prevail on the woman to give the child back. Her love for the child has grown, and rather than part with her, she tries to buy him off and pays him a sum of money. During ten years Goodrich keeps on imposing his toll on the woman.

The girl, now grown into a beautiful young woman, enters a hospital as a trained nurse, where she meets a young doctor. He falls in love with her, but Helen refuses to marry him, giving no reason. The foster-mother also refuses her permission. Goodrich, skulking, appears in the background, and, beckoning to Helen, tries to secure more money from her. She is frightened but gives it to him and tries to hurry him off. He goes, but the doctor has seen him, so upon Helen's return, when he questions her, she tells him the story. He tries to overcome her objection by saying that he loves her for herself alone, but she still refuses.

Lambert, after all these years of grieving for his daughter, has found no means of consolation except through his devotion to the Shrine. He embarks for Santa Barbara to attend the convention of the Shriners. While attending the festivities, he is overcome by the heat. The young doctor, Helen's lover, who is also a Shriner, is the first at his side, and has him taken to the hospital, where he is placed under the care of Helen.

While Lambert is convalescing and being wheeled through the grounds by the doctor and Helen, he sees Goodrich and recognizes his former partner and rival, even through all the lines of age and dissipation. He asks the girl who Goodrich is. She tells him that he is her father. Looking into her face, he sees there the likeness between this girl and his dead wife. He takes his daughter into his arms and tells her the story. Goodrich is disposed of by due process of law, while Helen, the young doctor and her real father make a pretty picture as they happily piece together the story which has made up their lives. C. J. V.

"The Master of the Garden." (Selig. Two reels. Dec. 8.)—A story which has a strong appeal. As in the "Master of the House," the term "Master" refers to Christ. The action tells of a girl ruined by a young lawyer. She prevents a young girl from suffering a similar fate. The final scene of the girl's death and of her meeting with the Master possesses much strength. The court scene is also accurately portrayed. The scenes are not in the least enigmatical.

"Having a Good Time." (Essanay. Dec. 6. General Film Co. Exclusive Service.)—An impossible comedy which will amuse. A burlesque in the broadest sense. A sprained ankle and the town gossip cause lots of trouble.

"The Mirror of Death." (Lubin. Dec. 6. General Film Company. Exclusive Service.)—A few feet of exquisite scenery add much to this picture. The story itself is bright and interesting. The story deals with a girl stopping some revolutionists from killing her, with the aid of a mirror and the sun. The shooting scenes were poor, as were also the backgrounds.

RACING SCENE IN "FEDORA"—TRANS-OCEANIC FEATURES

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"THE Birthday Ring." (Biograph. Dec. 4.)—A clever picture, which is not, however, true to life. A baby ring brings together a husband and wife after some years of loneliness. Plenty of action throughout.

"When Mountain and Valley Meet." (Lubin. Dec. 4. Two Reels.)—Romaine Fielding has a difficult role to play in this picture, and he is to be congratulated on the admirable way in which he portrayed his part. He is supposedly in love with many girls and is engaged to them all. His only purpose is a sinister one. He meets the girl from the hills and nearly succeeds in effecting her ruin. Her lover foils him.

"A Romance of the Hills." (Essanay. Dec. 4.)—A very conventional picture, containing little that is new or original. Fred Church plays the lead. A girl and a boy are engaged, when the former meets an artist and breaks with her first lover. They are reconciled later.

"For Another's Crime." (Reliance. Two Reels.)—Paul Scardon, Anna Laughlin, Irene Hunt and Harry Spingler play the leads. The story is very conventional and tells of two men so alike that one is accused of the other's crime. There is no need of the romance at the end, as it rather spoils the story.

"Romance and Duty." (Majestic. Two Reels.)—A drama which somewhat resembles "Beverly of Graustark," in which Belle Bennett and Ernest Joy are the principals. What the prince refused to do for his father he does for his country. A very fascinating love story, with excellent atmosphere.

"A Woman's Mission." (Melies. Dec. 4. Split Reel.)—The members of the Women's Political Union would not care about this picture. Woman's mission is "to love and be loved," if this picture is taken as a criterion.

"The Swan Girl." (Vitagraph. Dec. 4.)—A very dainty little love story that should meet with approval everywhere. A millionaire and a country girl meet; he aids her to get an education and finally weds her. Very prettily played by Anita Stewart and E. K. Lincoln.

"Big Bob Waits." (Vitagraph. Dec. 3. General Film Company. Exclusive Service.)—There is not a great deal of real story to this picture, but it is very pretty and will make a favorable impression. Big Bob, the sheriff, realizing that to arrest a man will send his parents mad with grief, decides to wait.

"Fat and Fate." (Kalem. Dec. 3. General Film Company. Exclusive Service.)—A Ruth Roland and John Brennan comedy. Ruth will not marry John until he reduces weight. He tries, and much fun ensues.

"Eileen of Erin." (Domino. Two Reels.)—A very pretty Irish romance. It is laid during the time of the Irish-English wars, and some very good fight scenes are pictured. Dennis and Eileen, after being in danger, escape and leave the country.

"The Cave-Men's War." (Kalem. Dec. 3. Two Parts.)—With the exception of one or two inconsistencies, this picture is very good and presents a new field of work. The makeup was realistic, except that one or two of the warriors showed their "tan" in spots only. The story deals with prehistoric times when the cave-men and shell-men were constantly at war with one another. There is a neat little love story woven into the main theme.

"Kitty's Knight." (Essanay. Dec. 3.)—A corking good comedy, with just sufficient slapstick work in it to make the action lively. Two rivals fight for the hand of their lady fair at a masquerade ball. The costuming is very appropriate.

"A Break for Freedom." (Patheplay. Dec. 3.)—An Indian story that does not possess any unusual features. A white man is promised the hand of an Indian girl if he will catch a murderer. He does this, but the girl escapes from him, liberates her lover, and together they go away.

"Magic Skin." (Victor. Two Reels.)—After the novel by Balzac of the same name. J. Warren Kerrigan and Jessylyn Van Trump play the leading parts. The action follows the story as written, and is of the semi-fairy story variety.

"Within the Hour." (Selig. Dec. 3.)—A very good story that will be sure to interest all. The casting is good and the photography practically perfect. The story demonstrates that much can happen within an hour.

SCENE FROM "TURNING THE TABLES"—LUBIN

"The Coliseum at Rome." (Vitagraph. Split Reel. Dec. 3.)—Same reel with "A Pair of Prodigals." Many views of these interesting ruins are given.

"A Pair of Prodigals." (Vitagraph. Dec. 3. Split Reel.)—Robert Thornby and George Stanley in their Sandy and Shorty tramp impersonations are exciting much favorable comment. In this comedy they go through a number of adventures, find a million and lose it again. Pretty girls add to the effectiveness of the picture.

"A Trip to the Famous Picnic Grounds at Arashyama, Japan." (Melies. Dec. 4. Split Reel.)—On the same reel as "A Woman's Mission." The "trip" is very interesting. Some very good pictures of the little yellow ladies at close range are obtained.

"Story of David Greig." (Imp. Two reels.)—A McNamara picture dealing with capital vs. labor. David, a newsboy, is adopted by Rossini, a political refugee. Later he becomes a great leader of men and is able to control the strikes. He inherits a large sum of money and buys half interest in the factory he had worked in. Joseph Moore and Jane Gail play the stellar roles.

"Beauty Unadorned." (Vitagraph. Two reels. Dec. 6.)—The best vehicle Sidney Drew has had in months. He evidently knows what he is capable of doing, as he is the author of the piece. A rollicking, clean farce comedy that would make a hit even in a morgue. Two adventurers try to arrange advantageous marriages in Newport, but a clever father outwits them. False hair, teeth and limbs play prominent parts.

"Pathe's Weekly." No. 74. (Dec. 10.)—A number of foreign items by way of change. Opossume in a parade in Grapeland are very amusing as well as instructive. The comic section of Bud Fisher was received with roars of laughter.

"A Lesson in Jealousy." (Vitagraph. Dec. 5.)—A story of the army that is very witty. Sidney Drew, Clara Kimball Young and Harry Morey constitute the cast. A woman wants a jealous husband and when she gets one she regrets it.

"The Padrone's Plot." (Kalem. Dec. 5. Two reels. General Film Co. Exclusive Service.)—As the name implies, Italians play the leading parts. It serves in a measure, as an expose of the modern methods of obtaining labor on a percentage basis. The story is well told and makes a good subject. The details are well taken care of. Black hand bombs figure in the action.

"Two Christmas Morns." (Gaumont. Four reels.)—A beautifully hand-colored release that will please all with its pretty colors and ingenious story. The character work of the two old tramps is particularly good. The story covers a period of approximately twenty years, beginning with one Christmas and ending with another. A human interest film.

"Her Father." (Lubin. Dec. 6.)—Should a person's relations stand in the way of an otherwise happy marriage, is the theme of this picture. The action is not, however, strong enough throughout to carry out the thought in entirety. Velma Whitman and Ray Gallagher play the girl and boy, respectively.

"The Octoroon." (Kalem. Three parts. Dec. 1.) — After the well-known melodrama of the same name which has been produced in numberless stock companies. The Kalem Company deserves great credit for this good work. The story is of the old slave days in the South and deals with the actions of a white man who loves an octoroon. The burning of the ferry-boat was presented in very dramatic fashion.

"Leah Kleschna." (Famous Players. Four parts. Dec. 10.)—The story of a woman's regeneration as so capably told by the Famous Players Company is far too well-known to need any retelling. With a most capable cast and good photography the drama "gets over" in a most emphatic manner.

"Baseball's Peerless Leader." (Patheplay. Two parts. Dec. 4.)—Frank Chance, though not as good an actor as he is a ball player, does very well indeed. A good supporting cast and an excellent vehicle are of great assistance in covering up what he may lack in technique. One or two small inconsistencies do not materially mar the action. Altogether it is a very satisfactory production.

"Voice of Angelo." (Lubin. Two parts. Dec. 4. General Film Company. Exclusive Service.)—A very pretty love story, well intermixed with a cleverly acted story. Arthur Johnson is here seen in a new part for him, that of a singer, who having arrived at the top of the ladder of fame scorns friends and becomes dissolute. He returns later, having lost his voice.

"Northern Hearts." (Selig. Dec. 5.)—Similarity in uniform and a general facial resemblance is apt to confuse the audience. The drama itself is one of considerable strength. An officer is ordered to arrest his best friend and he does so, even though it costs him his sweetheart's love.

"While Father Telephoned." (Kalem. Split reel. Dec. 5.)—A change of setting once in a while by way of variety would be most acceptable in these clever comedies featuring Ruth Roland and John Brennan. While father 'phones from a booth the door is nailed and the lovers elope. Same reel with "Andrew Carnegie's Gift to the World."

"Andrew Carnegie's Gift to the World." (Kalem. Dec. 5. Split reel.)—Same reel with "While Father Telephoned." Poor photography rather hurts the effect of these pictures of the Hague, floods at Newcastle, hop picking and the St. Leger races.

"The Footprint Clue." (Kalem. Dec. 6.)—A good drama showing the dangers of accepting circumstantial evidence as conclusive proof. The photography and casting is good.

"What Shall it Profit a Man." (Edison. Dec. 6.)—"If he gain the world and lose his own soul," would be the full title of this drama did space allow. A man steals all from his partner, mistreats his own wife, but finally repents. A very strong play.

"In the Elemental World." (Biograph. Dec. 6.)—The theme in this production is so tenuous that it is never apparent. The audience actually tittered in the serious parts.

"Broncho Billy's Squareness." (Essanay. Dec. 6.)—G. M. Anderson has one strong point in his favor. He brings realism into his interpretations. His reckless riding always wins applause. The story is on a par with former productions, being full of excitement. A reformed highwayman is the principal figure.

"Col. Heeza Liar in Africa." (Patheplay. Split reel. Dec. 6.)—Ingenious drawings by J. R. Bray, aided by witty sub-titles, make this a most acceptable offering. Very good as a novelty. Same reel with "Glimpses of Pond Life."

"Glimpses of Pond Life." (Patheplay. Split reel. Dec. 6.)—Same reel as "Col. Heeza Liar." A good educational production which was favorably received.

MARY AND HER DOLL

Here is Mary Fuller, Edison leading woman, with a doll which she dressed for the Christmas bazaar for the Children's Hospital in Birmingham, Ala. The doll represents Miss Fuller as "Billy" in "A Light on Troubled Waters." Of course, the energetic Mary made the dress for the doll.

MARY FULLER—EDISON PLAYERS

ESSANAY ACTRESS NOT TO RETURN TO STAGE

Marguerite Clayton, of the Western Essanay Company, denies with the utmost emphasis the story printed about her in one of the Hearst newspapers recently that she was anxious to quit the pictures in order to play a part in G. M. Anderson's new San Francisco playhouse, the Gaiety The story created a lot of gossip, accompanied as it was with a big picture of the pretty Essanay actress and a story that had about it many of the earmarks of the truth.

Miss Clayton asserts there's not one word of truth in it. "The pictures are my sole and only ambition," she says.

A CORRECTION

In the construction number of the Motion Picture News the Columbia Theatre at Portsmouth, O., was reported to be using a Mirror Screen. This was a mistake, as Mr. Fred N. Tynes, owner of the Columbia Theatre is very well pleased with the Radium Gold Fibre Screen he has installed. E. H. Hulsey, one of the most prominent exhibitors in Texas, has installed a Radium Gold Fibre Screen in his Houston theatre. Mr. Hulsey uses these screens in all his houses.

J. W. Ritchey on Posters

WITH valuable experience as an exhibitor in Chicago to his credit and an enviable record as a manufacturer of motion pictures, J. V. Ritchey, formerly manager of the Reliance Company, and now associated with Worthy Butts in the Greenwich Lithographing Company, knows whereof he speaks on the poster question.

While Mr. Ritchey admits that some of the "paper" used to advertise "special" pictures is not all that it should be, both in the nature of the subjects presented and their sensational treatment, he claims that the amount of objectional posters is small compared with the large majority of high-class and even artistic posters used in connection with the pictures produced by the legitimate feature companies and the manufacturers on the regular programs.

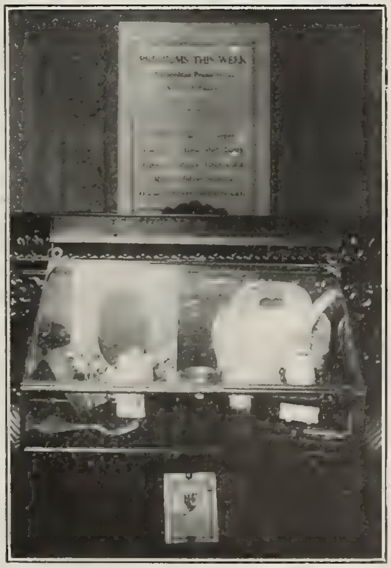
Since becoming active in the poster end of the motion picture art Mr. Ritchey has had an opportunity to study the ideas, not only of the leading manufacturers of regular weekly releases, but also of the leading feature producers. He finds that almost every poster produced is a reproduction of a still picture taken of an actual scene at the time of the making of the film.

The films are produced with the thought of the National Board of Censors requirements acting as a standard for the director. The subjects of the "still" pictures are selected with even more care, if possible, than is exercised in the making of the film. In fact, the very method used for the selection of the subjects presented upon the posters makes a separate censorship for them a repetition of the film censorship already exercised.

Premiums Bring Business

ONE of the most novel distributing ideas which interest motion picture houses is in vogue in the Metropolitan Premium Company in the Woolworth building, New York City.

Stanley A. White, who has charge of this distributing station in the East, is supplying more than one hundred houses throughout the States of New York and New Jersey. His idea is to interest motion picture proprietors with a class of premiums of a standard value which tend to increase the receipts of any house using them.



METROPOLITAN PREMIUM COMPANY SHOW CASE

This line of premiums has been of great value to those using them. In several instances, houses which have been run down by bad management, are now among the leading amusement houses of their locality.

This proposition is one that should be considered by everyone in the motion picture business who owns or leases playhouses. Many of those now handling the premiums are having such an overflow during the evening performance that they have been compelled to give matinee performances each day in the week and distribute premiums at these performances.

There are many dull nights in the motion picture business, as all proprietors know, and it is the plan to hand out these premiums on those evenings. The owners or managers of show houses get these premiums a week in advance so as to show the patrons the kind of articles to be distributed.

Mr. White, in an interview said: "On several occasions my proposition was not made plain, but after a short talk with the proprietor of a picture house, I soon had him asking questions, and soon afterwards had him signing a contract for the use of the premiums. J. F. F.

The State Board of Control of the State of Arizona has purchased through the California Film Exchange of Phœnix, Arizona, two Simplex projectors. These are of the latest model and are for use in the prison at Florence, and for the State Insane Asylum.

PATENTS SUIT CONTINUES

(*Continued from page* 14)

IN the afternoon several more managers of General Film branches were on the stand. They were: Alton Tredick, Oklahoma City, Okla.; Elmer R. Pearson, Omaha; William C. Preller, Minneapolis; Samuel H. Shirley, Wilkes-Barre, Pa.; Herbert C. Wales, Albany, and Chester W. Sawin, Washington, D. C.

On Tuesday the first two witnesses were exhibitors from Washington, D. C. They were William P. Herbst, of the Circle Theatre, at 2105 Pennsylvania avenue, and Joseph P. Morgan, of the Princess Theatre, at 119 Eighth street, Northeast.

Then came W. F. Kinson, manager of the Pittsburgh General Film Company Calcium branch. He was formerly associated with Richard A. Roland and James B. Clark in the Pittsburgh Calcium Light and Film Company, which was sold to the General Film Company. Then came Harry E. Nichols, manager of the Columbia branch of the General Film in Pittsburgh.

Tuesday afternoon the first witness was Fred C. Aiken, a special representative of the General Film Company, whose territory includes the Minneapolis, Omaha, St. Louis and Indianapolis offices. He was the president of the Theatre Film Service Company, of Chicago, which was sold to the General Film Company.

Next came several branch managers. They were Albert W. Goff, of Cleveland, with a sub-branch at Columbus; Stanley W. Hatch, Cincinnati, and Ralph LeBeau, Milwaukee.

Two witnesses on Wednesday were W. C. Brandon, of Atlanta, Ga., and C. S. Edwards, of Kansas City.

Oh, It's an Interesting Life

(*Continued from page* 26)

ing on a plan for the marketing of several exceptionally long subjects which the firm will soon spring on the market.

William C. Dowlan, late of Lubin and Essanay, is playing opposite Dorothea Farley, leading woman of the Albuquerque Film Manufacturing Company.

The thirty-two Sioux Indians of the Broncho motion picture camp at Santa Monica Canyon are said to have taken up the tango craze.

Thomas H. Ince, managing director for the New York Motion Picture Corporation at Edendale, has signed up the clever Japanese actress, Miss Tsuru Aoki, whose work with the Majestic company in "The Oath of Tsura San" stamped her as a real star. Mr. Ince has in preparation five dramas in which she will be featured.

E. D. Horkheimer, secretary of the Balboa Amusement Producing Company, will soon leave the studio at Long Beach, Cal., and take a business and pleasure trip East. He will not return to California till the middle of January.

George Field, the classy villain of the American Film Manufacturing Company, is reported as badly wounded by Cupid. The name on the arrow will be announced later.

Reaves Eason, also of the "Flying A" forces, has a mania for losing his top coats. Then he has to buy new ones, so the process is rather expensive.

Our Mutual Girl is getting busy. Recently she attended the races at Piping Rock with millionaires, among them August Belmont and Otto Kahn, director of the Metropolitan Opera House and a prominent member of the firm of Kuhn, Loeb & Co. These notables will be seen on the screen. Mayme Kelso has been engaged to play the society woman who is the aunt of Our Mutual Girl. Miss Kelso did the impersonation of Mrs. Jackson Gouraud, formerly Aimee Crocker, at the Folies Bergere, New York.

Gaston Bell, leading man with Majestic and Kinemacolor, has joined the Lubin forces. He will play leading roles in several of the Charles Klein plays which Lubin is now producing in motion pictures.

Now the secret is out. The editors of the Betzwood Lenz, the clever Lubin comic sheet, are George Terwilliger and Bennie from Lubinville.

William "Castle Walk" Bailey, of the Essanay forces, is receiving many inquiries from young ladies who want to learn the new dance.

The "making time fly" Mutual ad got the goat of the editor of West Side Men, a Y. M. C. A. house-organ. So he printed an editorial philippic against the phrase. Now the Mutual's advertising expert, Ingalls Kimball, of the Cheltenham Advertising Service, replies in kind via Phil Mindil, and the merry war is on.

Herbert Brenon, Imp director, will take a company to Florida to produce a feature starring Annette Kellerman. Billy Shay plays the male lead and Capt. Peacocke impersonates a fish.

M. E. Hoffman, publicity man for the World Special Films Corporation, was instrumental in landing a story, "The Influence of the Modern Motion Picture Drama on the Styles," in the current issue of a fashion magazine. Not being an expert on woman's dress, he enlisted the services of Agnes Egan Cobb, of the Eclair Company, to supply the technical terms. This is the first time a ladies' magazine of fashions has been used to exploit the motion picture drama.

Frank Bannon, formerly a New York exhibitor, has taken up his duties as one of Horace G. Plimpton's asistants at the Edison studio. He will be on hand to welcome all visitors to the studio and will preside over the sessions at 10 Fifth avenue.

Signor Novelli, who plays the part of the marshal in "The Two Sergeants," which the World Special Films Corporation is marketing, received his training for the stage under the eyes of the late Alexander Salvini.

STRANGE AUDIENCES SEE KLEINE'S "POMPEII"

Two strange audiences in the far West witnessed exhibitions of George Kleine's "The Last Days of Pompeii." The State School for deaf mutes at Vancouver, B. C., were recently guests of Mr. Kleine, and the same company, in charge of O. R. Henkel, also projected the big masterpiece several days later to the inmates of the Idaho State Penitentiary.

At this performance the governor, and many officials were present.

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ESSANAY PLAYERS IN BASEBALL GAME

The baseball season is never over in California. It doesn't have to be. Thus it was that there was a big game played at the Niles diamond between the Essanay Company and the members of G. M. Anderson's Gaiety Theatre "Candy Shop" company.

The latter suffered defeat, despite the fact that three of the leading ladies in the cast donned uniforms and proved that when it came to registering a bit they were quite as much at home on the diamond as they are upon the stage. These stars that shine in a double firmament are Maude Fulton (of the famous team of Rock and Fulton), Kitty Doner and Mazie Kimball.

PHILIP LEWIS ON TRIP

Philip Lewis, general manager of Lewis Pennant Features, of Chicago, has begun his homeward trip after a stay of two weeks in New York. He is calling upon the feature buyers and exchanges in Boston, Montreal, Toronto, Buffalo, Toledo and Detroit. On his journey East he stopped off at Indianapolis, where he made tentative arrangements with the Peerless Feature Film Co. to handle the Lewis output.

In Baltimore Mr. Lewis arranged with Mr. Steen, of the Tri-State Feature Film Company, for the Lewis features, beginning with "Taxicab 1098," to be followed by "My Boy," "Decreed to Die," and "The Sign of the Secret Nine."

CLEMENTS JOINS ESSANAY

One of the oldest and best known stock theatres on the Pacific Coast has lost a valuable personality in Roy Clements, who has just joined the staff of the Western Essanay Company at Niles, Cal., where he will act in the capacity of producer and director. Mr. Clements played the heavy for many years at the Alcazar Theatre, San Francisco.

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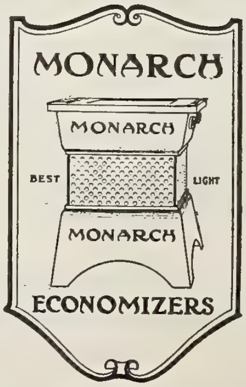

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OFFER FOR "THE BIRD OF PARADISE"

Oliver Morosco is considering an offer from Thomas H. Ince, vice-president and general manager of the New York Motion Picture Corporation, for the motion picture rights to Morosco's Hawaiian drama, "The Bird of Paradise."

Mr. Ince is also negotiating with David Belasco for the motion picture rights to several of the former Belasco successes, including "The Darling of the Gods" and "Madame Butterfly."

SHRINER'S TOUR PICTURED

The California Shriners' tour of that state has been made a feature of the two-reel subject, "The Shriner's Daughter," produced by Thomas Ricketts, of the American Film Manufacturing Company.

The story was written by Julius Frankenberg and Thomas Ricketts, and has a strong vein of human interest told in a very forceful and convincing manner. The photographic quality is of the usual "Flying A" standard with Winifred Greenwood and Ed Coxen playing leads.

"THE ROSE OF SAN JUAN"

The customs of unscrupulous land-grabbers of early California days are vividly portrayed in the "Flying A" subject, "The Rose of San Juan." The story was written by Sydney Ayres, who also plays the lead, supported by Vivian Rich and an able cast. The production of the subject is by Lorimer Johnston.

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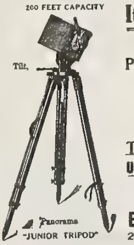

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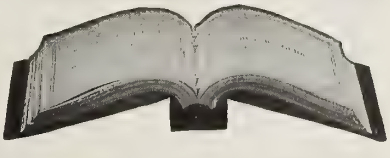

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"THE THREE MUSKETEERS"

"The Three Musketeers" in six reels produced by the Film Attraction Company required three months to complete. An indication of the care taken in staging this production was the long search required to locate a horse for D'Artagnan to ride on his journey to Paris. Dumas's description of the equine was followed religiously.

According to the story, D'Artagnan's father was a poor country nobleman, and the only steed he possessed was an antiquated white horse that had been in the family for years doing general utility work. This was the animal D'Artagnan rode to fame and fortune. That Dumas' conception of the animal was adhered to is evidenced on the screen, and it is hardly possible that such another quadruped exists to-day.

The horse seemed to enjoy his debut, for on days when he was not cast he would wander up to the studio and visit the many friends he had made. The old, spavined, wind-broken animal won the love of all the company by his almost human intelligence. His owner paid $10 for him and would gladly have sold him for that sum, but since the horse has become an actor, like other stars, his price has gone soaring.

NEW EDISON SERIES

In addition to the Cleek series, in which Ben Wilson is starring, Edison announces a third series featuring Mary Fuller. It will be called "Dolly of the Dailies," Miss Fuller appearing as a newspaper reporter. Acton Davies, out of the fullness of his twenty-one years of newspaper work, will write twelve of these "Dolly" stories, each one to be released on the last Saturday of the month.

William Wadsworth is to be featured in a series telling the near-matrimonial adventures of an over-anxious young swain. Mark Swan, famous for his comedies, will write these stories, the first of which will be released Dec. 29, under the title "Her Face Was Her Fortune." The series, each of which will be a Monday release, will be entitled "Wood B. Wedd."

Mark Swan is also writing another comic series, the "Andy" pictures, in which little Andy Clark will star. The first of these, called, "Andy Gets a Job," is to be released Dec. 31.

GOVERNOR AND MAYOR SEE KLEINE "POMPEII"

Among the distinguished guests attracted by George Kleine's "The Last Days of Pompeii" at Lincoln, Neb., recently were Governor and Mrs. Morehead and Mayor and Mrs. Zehring.

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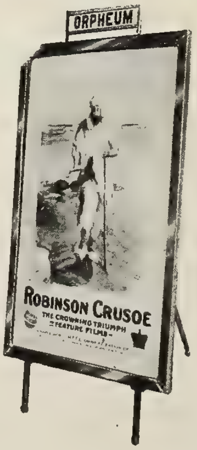

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Great Northern Series

Betty Nansen, one of the most distinguished actresses of Scandinavia, will shortly appear in a series of multiple reel subjects presented by the Great Northern Film Company, of 110 West Fortieth street, New York City. All of the productions will be subjects dealing with the dramatic art which has made her famous throughout continental Europe, where she has long been known as the "Bernhardt of Scandinavia."

The first two productions in which Madame Nansen will appear on the screen in this country are "Princess Elena's Prisoner," and "A Paradise Lost." Both are four-reel subjects and will be released by the Great Northern Film Company on December 20 and January 20, respectively. Plenty of advertising matter of superior quality has been prepared, including photographs, elaborate lithographs and attractive heralds.

Madame Nansen has played many roles in her time and it was with difficulty that the distinguished artist was first induced to appear before the motion picture camera. Possessed of a stately type of beauty, she has sufficient versatility to present herself in parts requiring the winsome as well as the serious qualities of dramatic art. She comes from an old family of actors and followed early in the footsteps of her histrionic forbears. After many years of experience on the stage, she finally decided that tragedy was best suited to her abilities.

She has appeared in the Royal Theatres of Copenhagen, Stockholm and Christiana, and has made special appearances at other European capitals.

POPULAR ESSANAY MAN ILL

Friends of Frederick Church are much alarmed over the popular Essanay man's health. Night after night, Church lies awake with a distressing cough, and his days are rendered miserable from the same affliction. It is fortunate he does not have to make his voice heard in his work, because the cough has robbed him of speech and his throat and bronchial tubes are in a perilous condition.

Church is suffering the effects of realism in his acting. A short time ago he played the part of a consumptive hero in a new two-reel picture staged by Jesse J. Robbins. The exigencies of the character called for numerous paroxysms of coughing on Frederick's part, and the length of the story, coupled with the careful manner in which it was rehearsed, kept the actor coughing constantly for three long irksome days.

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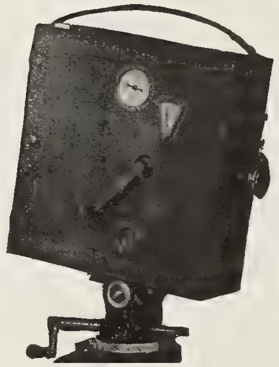

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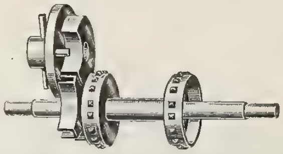

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It is really worth anyone's time to read these stories. The first will appear in an early issue.

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DATA FROM MANUFACTURERS' LIST OF RELEASES

INDEPENDENT

AMBROSIO

	Feet
Nov. 22—Griffard's Claw (2 parts—Dr.).....	
Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.)	
Dec. 6—A Tragic Experiment (Dr.)........	

AMERICAN

	Feet
Dec. 1—American Born (2 reels—Dr.).....	2000
Dec. 6—A Divorce Scandal (Dr.)..........	1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.).	1000
Dec. 11—His First Case (W. Dr.)..........	1000
Dec. 13—Armed Intervention (Com. Dr.)....	1000
Dec. 15—Where the Road Forks (2 reel Dr.).	2000
Dec. 18—Personal Magnetism (Com.)........	1000
Dec. 20—Fate's Round-Up (W. Dr.)........	1000
Dec. 22—The Shriner's Daughter ([illegible] reel Dr.).	2000
Dec. 27—The 'Rose of San Juan (Spanish	
Dec. 29—In the Firelight (2 reel Dr.)......	2000
Jan. 3—The Miser's Policy (Dr.).........	1000
Drama)	

AMMEX

	Feet
Nov. 24—Fatal Reckoning	2000
Dec. 8—His Pard's Sister.................	2000
Dec. 15—The Lucky Nugget................	3000

APOLLO

	Feet
Nov. 2—His Nobs the Plumber (Com.)....	
Nov. 9—Freddy Loosebelt from Africa (Com.)	
Nov. 16—Fred's Waterloo (Com.)...........	
Nov. 23—The Mexican Sleep Producer (Com.)	

BISON

	Feet
Nov. 18—The Raid of the Human Tigers (3 reel Dr.)	
Nov. 22—Winona's Vengeance (2 reel Dr.)..	
Nov. 25—The White Vaquero (2 reel Dr.)..	
Nov. 29—The War of the Cattle Range (2 reel Dr.)	
Dec. 6—The White Squaw (2 reel Dr.)....	
Dec. 13—The Werewolf (2-reel Dr.)........	
Dec. 20—The God of Girsah (2 reel Dr.)....	
Dec. 27—The Water War (2 reel Dr.)......	

BLINKHORN

	Feet
Dec. 1—David Copperfield (Hepworth — 7 parts—Dr.)	
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)..	
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)....	
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.).....	
Dec. 29—Vicar of Wakefield (Hepworth 3 parts)	

BRONCHO

	Feet
Nov. 26—The Reformation (Dr.)............	
Dec. 3—The Buried Past (Dr.)............	
Dec. 10—The Woman (Dr.).................	
Dec. 17—The Open Door (2 parts—Dr.)....	
Dec. 24—Her Father's Story (2 parts—Dr.)	
Dec. 31—The Woman (2 parts—Dr.)......	

CRYSTAL

	Feet
Nov. 30—The Convict's Daughter (Dr.)....	
Dec. 2—That Awful Maid.................	
Dec. 2—The Installment Plan Marriage....	
Dec. 7—A Woman's Revenge (Dr.)........	
Dec. 9—Pearl's Hero (Com.)...............	
Dec. 9—Baldy is a Wise Old Bird (Com.)..	
Dec. 14—First Love (Dr.)..................	
Dec. 16—The Soubrette (Com.)............	
Dec. 16—The Trained Nurse (Com.)........	
Dec. 21—The Heart of an Artist (Drama)..	
Dec 23—My Brudder Sylvest...............	
Dec. 23—The Baby Question................	
Dec. 28—The Lure of the Stage (Dr.)......	

DOMINO

	Feet
Nov. 27—Belle of Yorktown (3 parts—Dr.)..	
Dec. 4—Devotion (2 parts—Dr.)...........	
Dec. 11—The Filly (2 parts—Dr.)..........	
Dec. 18—The Curse (2 parts—Dr.).........	
Dec. 25—True Irish Hearts (2 parts—Dr.)..	

DRAGON
(Formerly Ryno)

	Feet
Sept. 19—Blindness of Courage.............	3000
Sept. 24—Her Last Ride....................	3000
Oct. 8—Daredevil Rodman Law (Special)..	
Nov. 15—Dare Devil Rescue (Special)......	3000

ECLAIR

	Feet
Nov. 30—When Pierrot Met Pierrette (2 reel	
Dec. 7—Trouble on the Stage..............	
Dr.)	
Dec. 7—Trouble on the Stage..............	
Dec. 7—Magnetism—Magnets	
Dec. 10—Over the Cliffs (3 reels)..........	
Dec. 14—He Likes Things Upside Down.....	
Dec. 14—Nutty Has a Romance.............	
Dec. 17—The Serpent in Eden (2 reel Dr.)..	
Dec. 21—Loaded	
Dec. 21—Sunset in Many Lands............	
Dec. 24—The Highwayman's Shoes (2 reel Dr.)	
Dec. 28—Apply to Janitor.................	
Dec. 28—Nutty is Dead; Long Live Nutty..	

ECLECTIC

	Feet
Nov. 13—The Fatal Plunge.................	3000
Nov. 27—Toils of Villainy (3 parts).........	
Dec. 11—His Fateful Passion (5 parts)......	

F. R. A.

	Feet
Nov. 28—Secret of Adrianople..............	3600
Dec. 12—Demonyte	3000
Dec. 19—Vengeance Bequeathed	3000

FRONTIER

	Feet
Nov. 29—The Secret of Balanced Rock (Dr.)	
Dec. 4—Slim and the Boys at Breezy Beach (Com.)	
Dec. 6—The Circuit Rider of the Hills (Dr.)	
Dec. 11—When Roaring Gulch Got Suffrage (Com.)	
Dec. 13—Out of His Class (Dr.)..........	
Dec. 18—Slim and the Petticoats (Com.)....	
Dec. 20—His Better Self (Dr.)............	
Dec. 25—Slim and the Bandit (Com.).......	
Dec. 27—His Father (Dr.)................	

GAUMONT

	Feet
Dec. 9—Dolly Saves Her Grandmother......	1000
Dec. 11—Poupette's Mean Revenge..........	1000
Dec. 13—Two Christmas Morns.............	3000
Dec. 16—A Terrible Dream.................	1000
Dec. 18—Oscar in Search of a Wife........	1000
Dec. 20—The Broken Heart................	2000
Dec. 23—Dollar Bills at a Cent Apiece....	1000
Dec. 25—Leonce and His Guardian.........	1000
Dec. 27—The Angel of the House..........	3000
Dec. 30—Simple Simon Has a Fright........	1000

GOLD SEAL

	Feet
Dec. 2—Under the Black Flag (3 reel Feature)	
Dec. 9—Red Margaret, Moonshiner.........	
Dec. 16—Bloodhounds of The North (2 reel Dr.)	
Dec. 23—Bloodhounds of the North (2 reel Dr.)	

GREAT NORTHERN

	Feet
Nov. 1—A Dilemma	**1000**
Nov. 8—A Bogus Hero (Com.)..............	
Nov. 22—Hard Luck	**1000**

GREAT NORTHERN SPECIAL

	Feet
Oct. 28—In the Bonds of Passion...........	3000
Nov. 21—Baptism of Fire...................	3000
Nov. 29—By Whose Hand..................	3000

IMP

	Feet
Nov. 27—Night Shadows of New York (3 reel Dr.)	
Dec. 1—Love versus Law (2 reel Dr.)......	
Dec. 4—Plain Jane (Dr.).................	
Dec. 8—The Return of Tony (Dr.)........	
Dec. 11—Time (2-reel Dr.)................	
Dec. 15—The Story of David Greig (2 reel Dr.)	
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.)	
Dec. 22—The Actor's Christmas (Dr.)......	
Dec. 25—Love or a Throne (2 reel Dr.).....	

ITALA (Features)

	Feet
Nov. 27—Leap of Despair...................	3000
Dec. 4—At Death's Door..................	3000
Dec. 18—Victory or Death.................	3000

JOKER

	Feet
Dec. 10—Mike and Jake in Mexico (1-reel Com.)	
Dec. 13—The Joy Riders...................	
Dec. 13—Waterfalls of Yosemite Valley......	
Dec. 17—Mike and Jake as Heroes (Com.)..	
Dec. 20—For Art and Love................	
Dec. 20—Impressions of Corsica............	
Dec. 24—Mike and Jake as Pugilists (Com.).	
Dec. 27—She Should Worry................	
Dec. 27—St. Milo to Dinan...............	

KAY-BEE

	Feet
Dec. 5—The Long Portage (Dr.)..........	
Dec. 9—Her Legacy (Dr.)................	
Dec. 12—Soul of the South (Dr.)..........	
Dec. 19—The Pitfall (Dr.)................	
Dec. 26—Harvest of Sin (Dr.)............	
Dec. 30—Prince (Dr.)	

KEYSTONE

	Feet
Dec. 4—San Francisco Celebration (Topical)	
Dec. 8—A Ride for a Bride (Com.)......	
Dec. 11—The Horse Thief (Com.)..........	
Dec. 15—The Gusher (Com.)..............	
Dec. 18—Fatty's Flirtation (Com.)..........	
Dec. 18—Protecting San Francisco from Fire	
Dec. 20—His Sister's Kids (Com.).........	
Dec. 22—A Bad Game (Com.)............	
Dec. 25—Some Nerve (Com.)............	

KOMIC

	Feet
Nov. 27—A Method In His Illness (Com.)..	
Nov. 27—The Man with a Razor (Com.)..	
Dec. 4—How He Won (Com.)...........	
Dec. 4—The Actor Book Agent (Com.)....	
Dec. 11—How It Worked (Com.)..........	
Dec. 11—The Wild Indian (Com.).........	

LACLEDE

	Feet
Dec. 10—Pale Face Squaw..................	3000

LEWIS PENNANTS

	Feet
Nov. 1—Taxicab 1098	
Nov. 15—Decreed to Die..................	
Dec. 4—Sign of the Secret Nine..........	3000
Dec. 20—Taxicab 1098	3000

LUX
By Prieur

	Feet
Nov. 14—Tommy's Camera (Com.)..........	
Nov. 14—The Auvergne Mountains, Central France (Sc.)	
Nov. 21—Mabel's Rival (Com.).............	590
Nov. 21—Gems of Brittany (Sc.)...........	390
Nov. 28—Bill and the Missus (Com.)........	460
Nov. 28—How Bob Got Married (Com.)....	500

MAJESTIC

	Feet
Nov. 30—The Hendricks' Divorce (Dr.)....	
Dec 2—The Padre's Sacrifice (Dr.)........	
Dec. 6—The Helping Hand (Dr.)..........	
Dec. 7—Rick's Redemption (Dr.)..........	
Dec. 9—Romance and Duty (2 parts—Dr.).	
Dec. 13—(No release this date)............	
Dec. 14—The Rival Pitchers (Com.)........	

NESTOR

	Feet
Dec. 3—The Brothers (Dr.)...............	
Dec. 5—Locked Out at Twelve (Com.)....	
Dec. 10—Retribution (1-reel W. Dr.)........	
Dec. 12—Her Friend the Butler (Com.)....	
Dec. 17—A Woman's Way (Dr.)..........	
Dec. 19—Teaching Dad a Lesson (Com.)....	
Dec. 24—The Lightning Bolt (Dr.).........	
Dec. 26—A Tale of the West (W. Dr.)......	

POWERS

	Feet
Dec. 5—Cross Purposes (Dr.).............	
Dec. 8—How Freckles Won His Bride (Com.)	
Dec. 12—His Own Blood (2-reel Dr.).......	
Dec. 15—Freckles' Fight for His Bride (Com.)	
Dec. 19—A Cracksman Santa Claus (Dr.)...	
Dec. 22—What Happened to Freckles (Com.)	
Dec. 26—The Unhappy Pair (Com.).........	

RAMO

	Feet
Nov. 26—Fangs of Hate.....................	3000
Dec. 10—The Devil Within.................	3000

PRINCESS

	Feet
Nov. 28—Her Right to Happiness (Dr.).....	
Dec. 5—The Little Church Around the Corner (Com. Dr.)............	
Dec. 12—His Imaginary Family (Com. Dr.).	

RELIANCE

	Feet
Nov. 29—The Reporter's Scoop (Dr.).......	
Dec. 1—Tony's Sacrifice (Dr.)............	
Dec. 3—A Woman of Sin (Dr.)..........	
Dec. 6—For Another's Crime (2 parts—Dr.)	
Dec. 8—Two Girls of the Hills (Dr.)......	
Dec. 10—Four $100 Bills (Dr.)..............	
Dec. 13—A Man's a Man (Dr.).............	

REX

	Feet
Nov. 30—The Boob's Dream Girl (Com. Dr.)	
Dec. 4—Thieves and the Cross.............	
Dec. 7—James Lee's Wife (Dr.)...........	
Dec. 11—By Fate's Decree (1-reel Dr.)......	
Dec. 14—The Mask (Dr.)..................	
Dec. 18—The Jew's Christmas (3 reel Dr.)..	
Dec. 21—A Wife's Deceit (Com. Dr.)......	
Dec. 25—The Dream (Dr.).................	
Dec. 28—His Faithful Servant (Dr.).......	

SOLAX

	Feet
Nov. 28—Ben Bolt	4000
Dec. 26—The Shadow of Moulin Rouge......	4000

THANHOUSER

	Feet
Nov. 28—Curfew Shall Not Ring To-night (Dr.)	
Nov. 30—The Henpecked Hodcarrier (Com.)	
Dec. 2—The Problem Love Solved (Dr.)....	
Dec. 5—What Might Have Been (Dr.)......	
Dec. 7—The Milkman's Revenge (Com.)...	
Dec. 9—A Beauty Parlor Graduate (Dr.)...	
Dec. 12—Uncle's Namesakes (Com. Dr.)...	
Dec. 14—Lawyer, Dog and Baby (Com. Dr.).	

VICTOR

	Feet
Nov. 24—Back to Life (2 reel Dr.)........	
Dec. 1—The Barrier of Bars (Dr.)........	
Dec. 8—The Dread Inheritance (2-reel Dr.).	
Dec. 12—Hydraulic Mining (Edu.)..........	
Dec. 15—Incognito (Dr.)..................	
Dec. 19—A Girl and Her Money (2 reel Dr.)	
Dec. 22—Rory of the Bogs (3 reel Dr.).....	
Dec. 26—Miracle Mary (2 reel Dr.).......	

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300 Feet Thursday, January 1st
How the Oyster Shell is modeled for the Notion Counter.

"THE INSPECTOR'S STORY"
1,700 Feet Thursday, January 1st
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"BETWEEN TWO FIRES"
Two-Reel Thursday, January 8th
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"WHEN HE SEES"
1,000 Feet Tuesday, December 16th
Two sad accidents secure a lasting happiness.

"A SON OF HIS FATHER"
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A dramatic Western story of the gambling rooms.

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400 Feet Friday, December 19th
Interesting educational picture, taken in Jamaica.

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600 Feet Friday, December 19th
Dramatization of John C. Hay's beautiful War poem.

"A LOVE OF '64"
1,000 Feet Saturday, December 20th
A romance of a female Confederate spy, very dramatic.

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BIOGRAPH

	Feet
Nov. 26—The Somnambulists (Com.)	
Nov. 29—The Blue or the Gray (Dr.)	
Dec. 1—How the Day Was Saved (Com.)	
Dec. 1—Bink's Vacation (Com.)	
Dec. 4—The Birthday Ring (Dr.)	
Dec. 6—In the Elemental World (Dr.)	
Dec. 8—The Capturing of David Dunne (Com.)	
Dec. 11—A Foul and Fearful Plot (Com.)	
Dec. 11—The Troublesome Mole (Com.)	
Dec. 13—The House of Discord (Dr.—Parts I and II)	
Dec. 15—Oh, Sammy! (Com.)	
Dec. 15—Riley's Decoys (Com.)	
Dec. 18—Beyond All Law (Dr.)	
Dec. 20—The Conscience of Hassan Bey (Dr.)	

CINES

George Kleine

Oct. 21—The Wheels of Justice (Dr.) Parts I and II	
Nov. 4—Zuma, the Gypsy (2 parts—Dr.—Special)	
Nov. 11—The Penalty (2 part Dr.)	
Nov. 18—For the Love of a Toreador (2 part Dr.)	
Dec. 9—The Stolen Legacy (2 parts—Dr.)	
Dec. 16—The Sunken Treasure (Dr.) (Parts I & II)	

EDISON

Nov. 19—The Girl in the House-boat (Com.)	1000
Nov. 21—A Good Sport (2 parts—Com.)	2000
Nov. 22—A Proposal Deferred, being the fifth story of "Who Will Marry Mary" (Dr.)	1000
Nov. 24—From Durban to Zululand (Sc.)	500
Nov. 24—Enoch and Ezra's First Smoke (Com.)	500
Nov. 25—The Vanishing Cracksman (Dr.)	1000
Nov. 26—A Sense of Humor (Com.)	1000
Nov. 28—The Gunmaker of Moscow (2 parts —Dr.)	2000
Nov. 29—A Royal Romance (Dr.)	1000
Dec. 1—The South African Whaling Industry (Ind.)	500
Dec. 1—Wanted, a Burglar (Com.)	550
Dec. 2—The Price of Human Lives (Dr.)	1000
Dec. 3—The Thrifty Janitor (Com.)	1000
Dec. 5—Alexia's Strategy (Dr.)	2000
Dec. 6—What Shall it Profit a Man? (Dr.)	1000
Dec. 8—The Manicure Girl (Com.)	1000
Dec. 9—The Stolen Plans (Dr.)	1000
Dec. 10—The Joining of the Oceans (Sc.)	500
Dec. 10—Greedy George (Com.)	500
Dec. 12—Peg o' the Movies (Dr.)	2000
Dec. 13—The First Christmas (Dr.)	1000
Dec. 15—A Pious Undertaking (Com.)	1000
Dec. 16—The Actress (Dr.)	1000
Dec. 17—Falling in Love with Inez (Com.)	1000
Dec. 19—Within the Enemy's Lines (Dr.)	2000
Dec. 20—The Haunted Bedroom (Dr.)	1000
Dec. 22—Products of the Palm, the Banana and Cocoanut Industries, Jamaica, W. I. (Ind.)	350
Dec. 22—Teaching His Wife a Lesson (Com.)	675
Dec. 23—The Upward Way (Dr.)	1000
Dec. 24—Mary's New Hat (Com.)	585
Dec. 24—The Janitor's Quiet Life (Com.)	415
Dec. 26—A Tudor Princess (Dr.)	2000

ESSANAY

Nov. 27—The Naming of the Rawhide Queen	
Nov. 28—The Brand of Evil	
Nov. 29—Sophie's Hero	
Dec. 2—Autumn Love (Dr.)	1000
Dec. 3—Kitty's Knight (Com.)	1000
Dec. 4—A Romance of the Hills (Dr.)	1000
Dec. 5—The Pay as You Enter Man (Special —2 parts—Dr.)	2000
Dec. 6—Broncho Billy's Squareness (Dr.)	1000
Dec. 9—The Heart of the Law (Dr.)	
Dec. 10—Smithy's Grandma Party (Com.)	
Dec. 11—Children of the Forest (W. Dr.)	
Dec. 12—The Three Gamblers (W. Dr.—Parts I and II)	
Dec. 13—Sophie's New Foreman (W. Com.)	
Dec. 16—Life's Weaving (Dr.)	
Dec. 17—Hello Trouble (Com.)	
Dec. 18—The Trail of the Snake Band (W. Dr.)	
Dec. 19—The Stigma (Dr.) (Parts I & II)	
Dec. 20—Broncho Billy's Christmas Deed (W. Dr.)	

KALEM

	Feet
Nov. 24—An Indian Maid's Strategy (Dr.)	
Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II	
Nov. 28—The Good Old Summer Time (Com.)	
Nov. 28—England's King at Liverpool (Top.)	
Nov. 29—In Peril of His Life (Dr.)	
Dec. 1—The Octoroon (Special 3 parts—Dr.)	3000
Dec. 3—The Cave Men's Ware (2 parts—Dr.)	2000
Dec. 5—While Father Telephoned (Com.)	
Dec. 5—Andrew Carnegie's Gift to the World (Top.)	
Dec. 6—The Footprint Clue (Dr.)	1000
Dec. 8—The Strike (Dr.)	
Dec. 10—The Chinese Death Thorn (Dr.—Parts I and II)	
Dec. 12—General Bunko's Victory (Com.)	
Dec. 12—Piano Manufacturing (Ind.)	
Dec. 13—The Invisible Foe (Dr.)	
Dec. 15—The Hunchback (Dr.) (Parts I & II)	
Dec. 17—Uncle Tom's Cabin (Dr.) (Parts I & II)	
Dec. 19—Frayed Fagin's Adventures (Com.)	
Dec. 19—Ulster Day in Belfast (Top.)	
Dec. 20—The Electrician's Hazard (Dr.)	

LUBIN

Nov. 10—The Pride of Battery B (Dr.)	1000
Nov. 11—A Miracle of Love (Dr.)	1000
Nov. 13—The Sea Eternal (2 reel Dr.)	2000
Nov. 14—When the Clock Stopped (Dr.)	1000
Nov. 15—Whose Is It? (Com.)	400
Nov. 15—Badly Wanted (Com.)	600
Nov. 15—Whose Is It (Com.)	
Nov. 17—The Two Fathers (Com.)	
Nov. 18—Shadows (Dr.)	
Nov. 20—Partners in Crime (Dr.)	
Nov. 21—His Chorus Girl Wife (Dr.)	
Nov. 22—The Harmless One (W. Dr.)	
Nov. 24—Just Cissy's Little Way (Com.)	
Nov. 25—Sick Father (Com.)	
Nov. 25—The Lost Switch (Com.)	
Nov. 27—A Waif of the Desert (2 reel Dr.)	
Nov. 28—The Scapegrace (Dr.)	
Nov. 29—Turning the Table (W. Dr.)	
Dec. 1—Melita's Sacrifice (Dr.)	1000
Dec. 2—The Hazard of Youth (Dr.)	1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.)	2000
Dec. 5—Some Flowers (Com.)	400
Dec. 5—An Interrupted Courtship (Com.)	600
Dec. 6—Her Father (Dr.)	1000
Dec. 8—The Smuggler's Daughter (Dr.)	1000
Dec. 9—An Enemy's Aid (Dr.)	1000
Dec. 11—Hydraulic Works on the Adda	400
Dec. 11—His Best Friend (Dr.)	1600
Dec. 12—Life, Love and Liberty (W. Dr.)	1000
Dec. 13—The Real Impostor (Dr.)	400
Dec. 13—A Pill Box Cupid (Com.)	600
Dec. 15—When the Well Went Dry (Com.)	400
Dec. 15—A Masked Mix-Up (Com.)	600
Dec. 16—When He Sees (Dr.)	1000
Dec. 18—A Son of His Father (2 reel Dr.)	2000
Dec. 19—Growing and Gathering Cocoa Beans	400
Dec. 19—Banty Tim (Com.)	600
Dec. 20—A Love of '64 (Dr.)	1000
Dec. 22—Through Flaming Paths (Dr.)	1000

G. MELIES

Nov. 6—Sydney and Its Harbor (Travel)	1000
Nov. 20—Shooting the Famous Hozu Rapids of Japan (Sports)	
Nov. 20—A Lemon Plantation (Ind.)	
Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu	1000
Dec. 4—A Woman's Mission (Dr.)	
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Sc.)	
Dec. 11—At Phnom-Penh, Cambodia (Travel)	
Dec. 11—Beautiful Angkor-Vat, Cambodia (Sc.)	
Dec. 18—Cities of Japan (Sc.)	

PATHE FRERES

	Feet
Nov. 26—The Elusive Turkey (Com.)	
Nov. 27—The Faithless Friend (Dr.) Parts I and II	
Nov. 27—Old Nurenberg, Germany (Travel)	
Nov. 27—Pathe's Weekly No. 71 (News)	
Nov. 28—Making Eight-Ton Ropes (Ind.)	
Nov. 28—The Capital of the Malay States (Travel)	
Nov. 28—Fashion's Law in Swiss Cantons (Col.)	
Nov. 29—The Blight (Dr.)	
Dec. 1—Pathe's Weekly No. 72 (News)	
Dec. 2—A Peasant Marriage in Hungary (Cus.)	
Dec. 2—Edible Fish of the Mediterranean	
Dec. 2—The Geysers of New Zealand (Sc.)	
Dec. 3—A Break for Freedom (Dr.)	
Dec. 4—Baseball's Peerless Leader (2 parts —Com.)	
Dec. 4—Pathe's Weekly No. 73 (News)	
Dec. 5—A Bear Escape (Com.)	
Dec. 6—Col. Heeza Liar in Africa (Novelty)	
Dec. 6—Glimpses of Pond Life (Zoology)	
Dec. 8—Pathe's Weekly No. 74 (News)	
Dec. 9—The Stolen Inheritance (Dr.)	
Dec. 10—You've Got to Pay (Dr.)	
Dec. 11—A Modern Portia (Dr.—Parts I and II)	
Dec. 11—Pathe's Weekly No. 75 (News)	
Dec. 12—Birds of the Inland Marsh (Bird Life)	
Dec. 12—A Journey to the Environs of Naples (Sc.)	
Dec. 13—Uncle John to the Rescue (Com.)	
Dec. 15—Pathe's Weekly No. 76 (News)	
Dec. 16—The Couple Next Door (Com.)	
Dec. 17—Insects that Sing (Zoology)	
Dec. 17—Nice and Its Environs, France (Travel)	
Dec. 18—The Finger of Fate (Dr.) (Parts I & II)	
Dec. 18—Pathe's Weekly No. 77	
Dec. 19—A Scandinavian Scandal (Com.)	
Dec. 20—The Fire Bride (Dr.)	

SELIG

Nov. 7—The Schoolmarm's Shooting Match	
Nov. 10—Phantoms (2 parts—Dr.)	2000
Nov. 11—Movin' Pitchers (Com.)	1000
Nov. 12—Trying Out No. 707 (Dr.)	1000
Nov. 13—The Child of the Prairie (Dr.)	1000
Nov. 14—A Cure for Carelessness (Com.)	
Nov. 14—The Matterhorn, Switzerland (Travel)	
Nov. 17—The Escape of Jim Dolan (2 part Dr.)	2000
Nov. 18—The Port of Missing Women (Dr.)	1000
Nov. 19—The Touch of a Child (Dr.)	1000
Nov. 20—An Actor's Romance (Dr.)	1000
Nov. 21—Outwitted by Billy (Dr.)	1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II)	
Nov. 25—Mounted Officer Flynn (Dr.)	
Nov. 26—Cupid in the Cow Camp (Com.)	
Nov. 27—A Message from Home (Dr.)	
Nov. 28—The Supreme Moment (Dr.)	
Dec. 2—The Rustler's Reformation	
Dec. 3—Within the Hour	
Dec. 4—Grandaddy's Boy	
Dec. 5—Northern Hearts	
Dec. 8—Master of the Garden (Dr.—Parts I and II)	
Dec. 9—An Equal Chance (Dr.)	
Dec. 10—Hilda of Heron Cove (Dr.)	
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.)	
Dec. 12—The Mysterious Way (Com.)	
Dec. 15—The Wolf of the City (Dr.) (Parts I & II)	
Dec. 15—When Father Craved a Smoke (Com.)	
Dec. 16—With Eyes So Blue and Tender (Dr.)	
Dec. 17—Buster's Little Game (Com.)	
Dec. 18—Until the Sea (Dr.)	
Dec. 19—The Lure of the Road (Dr.)	

URBAN ECLIPSE

George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)	

VITAGRAPH

Nov. 12—Scenic	
Nov. 13—Their Interest in Common	
Nov. 14—Fanny's Conspiracy	
Nov. 15—Miss Tomboy (2 part Special)	
Nov. 17—Tangled Threads	
Nov. 18—His Last Fight	
Nov. 19—Why I Am Here	
Nov. 20—The Sale of a Heart	
Nov. 21—The Schemers	
Nov. 22—Whimsical Threads of Destiny (2 part Special)	
Nov. 24—Mary Jane	
Nov. 25—The Swan Girl	
Nov. 26—An Elopement at Home	
Nov. 27—The Cure	
Nov. 28—Betty in the Lion's Den	
Nov. 29—The Golden Pathway (2 part Special)	
Dec. 1—A Game of Cards (Dr.)	1000
Dec. 2—The Wreck (3 parts—Dr.)	3000
Dec. 3—A Pair of Prodigals (Com.)	
Dec. 3—The Coliseum of Rome	
Dec. 4—The Swan Girl (Dr.)	1000
Dec. 5—A Lesson in Jealousy (Com.)	1000
Dec. 6—Beauty Unadorned (2 parts—Com.)	2000
Dec. 8—'Mid Kentucky Hills (Dr.)	
Dec. 9—Deception (Com.)	
Dec. 10—That Suit at Ten (Com.)	
Dec. 10—Performing Lions (Edu.)	
Dec. 11—Sacrifice (Dr.)	
Dec. 12—The Life-Saver (Com.)	
Dec. 13—Love's Sunset (Dr.—Parts I and II)	
Dec. 15—The Uprising of Ann (Dr.)	1000
Dec. 16—Up in a Balloon (Com.)	
Dec. 16—Elephants at Work (Edu.)	
Dec. 17—Any Port in a Storm (Com.)	1000
Dec. 18—The Face of Fear (W. Dr.)	1000
Dec. 19—The Girl at the Lunch Counter (Com.)	
Dec. 20—The Ancient Order of Goodfellows (part Com. Dr.)	2000
Dec. 22—A Christmas Story (Dr.)	1000
Dec. 23—Her Faith in the Flag (Dr.)	1000

SELIG SAYINGS

H. H. Buckwalter, that grand old scout who feels a sense of personal responsibility for the Panama Canal, having followed it faithfully with a motion picture camera even since the time of its beginning up to date, making a complete picture of the greatest enterprise the world has ever known, is again on the field of operation, grinding away as sunshine and fair weather permit. He writes from Ancon, Canal Zone:

"The rainy season is fierce. We can only get shots between showers and the thing that puts me on the bum is the moisture. An hour after I put in a new velvet it is wet, and the next morning it is mildewed. Film taken from the cans is soft, and in a couple of hours from the time it leaves the upper take-up box until it gets to the pressure plate it gathers enough moisture to be sweaty, like a glass of beer on a summer day."

Just to prove that there are herds of buffaloes still left and that a real buffalo hunt has not passed away, Eddie Kull, the camera man, has gone West armed with a double-barreled instrument of new make, and expects to return next week with a unique lot of film to show his adeptness as an artist and a hunter. The fortune of Selig in securing unique phases of life in the fast-vanishing West will be augmented with this addition.

Clifford Bruce, leading man of the Selig Polyscope Company in Chicago, now fully restored to health, is back at work.

Harry Jackson, one of the vaudeville entertainers, has joined the Selig force in Chicago as a producer, and will devote his attention to comedies.

Peggy Blevins, who has been associated with the Selig Company in California, has joined the stock company in Arizona.

William Farnum, the actor, was an interested visitor last week at the Selig Polyscope plant, where his brother, Marshal Farnum, has been installed as a producer.

Adrienne Kroell has returned to her work as leading lady with the Selig Polyscope Company, in Chicago, completely restored to health.

MANDELBAUM GETS "POMPEII"

E. Mandelbaum, president of the World Special Films Corporation, has just completed an arrangement whereby he assumes full control of the Pompeii Film Company, acquiring all rights for the United States and Canada of the Pasquali version of "The Last Days of Pompeii." From now on, this will be handled through the branch offices of the World Special Films Corporation as one of their features

FIVE-A-WEEK ESSANAY

Coming Friday, December 19th

"The Stigma"

(IN TWO PARTS)

An absorbing and extremely interesting love drama of the sea. Infinite love is the foundation of the story, and even though Jane is a victim of leprosy, Clifford continues to love her to the end.

Released Tuesday, December 16th

"LIFE'S WEAVING"

A drama of a father's false love and the undying efforts of the son to win the woman the father had so unmercifully discarded.

Released Wednesday, December 17th

"HELLO, TROUBLE!"

A comedy that smacks with the ridiculous. Purely a story of laughs and pleasing entertainment. Charles Stine, "Bobbie" Bolder, Ruth Hennessy and "Smiling Billy" Mason will please you.

Released Thursday, December 18th

"THE TRAIL OF THE SNAKE BAND"

A drama of the plains, interesting throughout. This story is unique and the exciting situations that prevail make it a strong box-office feature.

Released Saturday, December 20th

"BRONCHO BILLY'S CHRISTMAS DEED"

A feature Western dramatic attraction, especially adapted for the HOLIDAYS. Mr. G. M. ANDERSON will please your patrons in this superb and heart-interest story of Christmas spirit.

Coming Friday, December 26th

"The Great Game"

(IN TWO PARTS)

Scenario by Maibelle Heikes Justice

A startling up-to-the-minute political drama of importance. The political machine fails to accomplish their purpose—and the mayor laughs at their bribe. New and novel situations in this excellent story make it a worthy feature. Heralds and posters now ready.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8x10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State St., Chicago, Ill.

Essanay Film Manufacturing Co.

521 First National Bank Bldg., Chicago
Factory and Studio, 1333 Argyle St., Chicago, Ill.
Branch offices in London—Paris—Berlin—Barcelona.

A DOUBLE HEADER

YOUR TURN AT THE BAT **MR. EXCHANGE MAN ! ! !** TO BUY THE OPEN TERRITORY FOR

CRIME OF THE CAMORRA

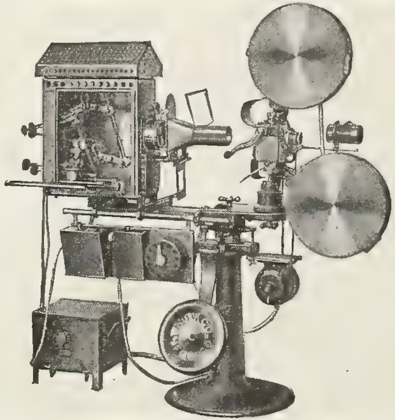
—OR—

THE MAGIC VEIL, or THE LOVE OF A HINDOO

Wire or Write For Open Territory

Italian-American Film Corp.

Columbia Theatre Building, Rooms 401-2
701 SEVENTH AVE. NEW YORK



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BEWARE of the cheap type metal gear with a highly polished nickel-plated face, if **YOU** want lasting service.

The **MOTIOGRAPH** Gears are cut from Cold Rolled Steel Blanks. They speak for themselves, and will give you lasting service.

Whenever the **BEST** must be had, the **MOTIOGRAPH** is always selected.

Sold direct or by all Live Dealers.

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Western Office
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THE FLORELL PATTERN SOUVENIR SPOON

COSTS YOU LESS THAN 4c APIECE

PER GROSS, $5.50

REMEMBER: There are twelve to a dozen. A dozen is a set, and after receiving the first spoon your patrons will want to fill the set. This means that it is going to be a bigger inducement each time you use it.

START FLORELL SOUVENIR DAYS—THEY'RE A BUSINESS TONIC

Sample sent upon request.

U. S. FACTORIES CO., M. P. DEPARTMENT, 180 N. MARKET ST., CHICAGO, ILL.

JUST PLAIN COMMON SENSE tells you when you want to **SEE** yourself you use a **Mirror.** Because you **SEE** yourself better with a Mirror than any other means in the world. Now the same thing applies when you want to **SEE** motion pictures, use a MIRROR SCREEN because you **SEE** the pictures so much plainer, better and clearer on a Mirror Screen than on any other surface under the sun. Besides, it tickles your patrons and makes picture fans. It's a fact. The difference between a motion picture on a MIRROR SCREEN and any other screen of any other kind is the same comparison between seeing your own reflection in a fine French plate glass mirror and in a mud puddle. The 'MIRROR SCREEN' is a Mirror. A magnificent mirror made from the finest polished plate glass that the world can produce. **Get Right** and **Write** to us to-day for our new Snow White Prismized Finished Surface.

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F. J. REMBUSCH, *President.*

Eastern Representative, Frank Manning, 121 W. 48th Street, New York City; 160 Irving Avenue, Brooklyn, N. Y.

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Each slide is appropriately illustrated and beautifully colored. All three mailed to you for 50c. Stock announcements and feature player slides. $1.25 for six. Slides of every description.

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NEW YORK MOTION PICTURE CORPORATION'S

FOUR ACES

KAY-BEE FEATURES

December 12
Soul of the South
Two Reels

December 19
The Pitfall
Two Reels

December 26
Harvest of Sin
One Reel

January 2
Prince
One Reel

January 9
Kentucky Romance
One Reel

KEYSTONE COMEDIES

December 15	The Gusher
December 18	Fatty's Flirtation—Protecting San Francisco from Fire
December 20	His Sister's Kids
December 22	A Bad Game
December 25	Some Nerve
December 27	The Champion
December 29	He Would A-Hunting Go

DOMINO WINNERS

December 18	The Curse (2 reels)
December 25	Eileen of Erin (2 reels)
January 1	True Irish Hearts (3 reels)
January 8	Harp of Tara (2 reels)

BRONCHO HEADLINERS

December 17
The Open Door
Two Reels

December 24
Her Father's Story
Two Reels

December 31
The Woman
Two Reels

January 7
A Military Judas
Three Reels

January 14
Conscience
Two Reels

MUTUAL PROGRAM EXCLUSIVELY

NEW YORK MOTION PICTURE CORPORATION LONGACRE BLDG. 42nd St. & Broadway **NEW YORK CITY**

$1,000,000.00

spent in advertising will never build up a profitable following for an exhibitor who is not showing good pictures. The higher the claims made for your show the more is expected by your patrons. The one positive requirement for success is *satisfactory* pictures. "Satisfactory" pictures mean good pictures at *every* show—day in and day out.

The Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathe, Selig and Vitagraph Companies were the pioneers of the Motion Picture Industry. From the day when the first picture was marketed until now, vast sums of money have been spent in making these brands famous throughout the world. And back of the advertising there is and has ever been a quality that cannot be surpassed.

A combination of all the great brands makes the strongest and most compelling program that is possible to throw upon a screen: The General Film Program. Its use is the one sure way to make a picture theatre profitable.

General Film Company (Inc.)
200 Fifth Avenue, New York

The Motion Picture News

Exhibitors' Times
Est. 1913

Moving Picture News
Est. 1908

DECEMBER 27th, 1913

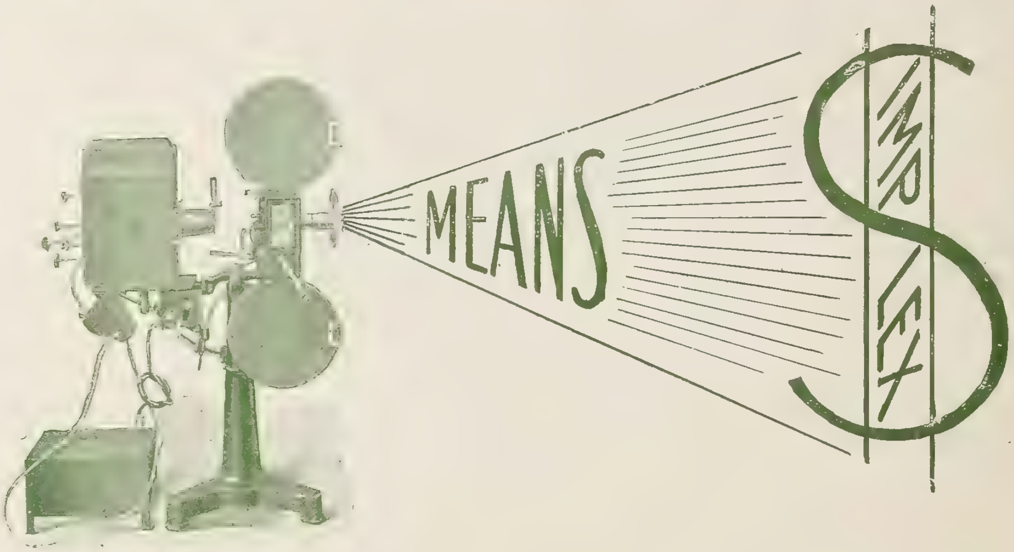
PRICE, TEN CENTS

The
Fastest
Growing
Picture
Journal

VOLUME VIII

NUMBER 25

PRECISION



PRECISION means ACCURACY. It is a strong factor in SUCCESS.

PRECISION projection is a SUCCESS because it is ACCURATE in all details.

PRECISION means money to you, Mr. Exhibitor.

We justify our name through the precise quality of our work.

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Precision's Projector

Used in over 90% of the Film Studios

Illustrated Catalogue B gives full details. Made and guaranteed by

PRECISION MACHINE CO.

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Always has been and is today the one best film made. Week by week and month by month it is shown to more people than any feature film ever produced. For your own good

SHOW IT
TWICE A WEEK

SPEAKING OF FEATURES

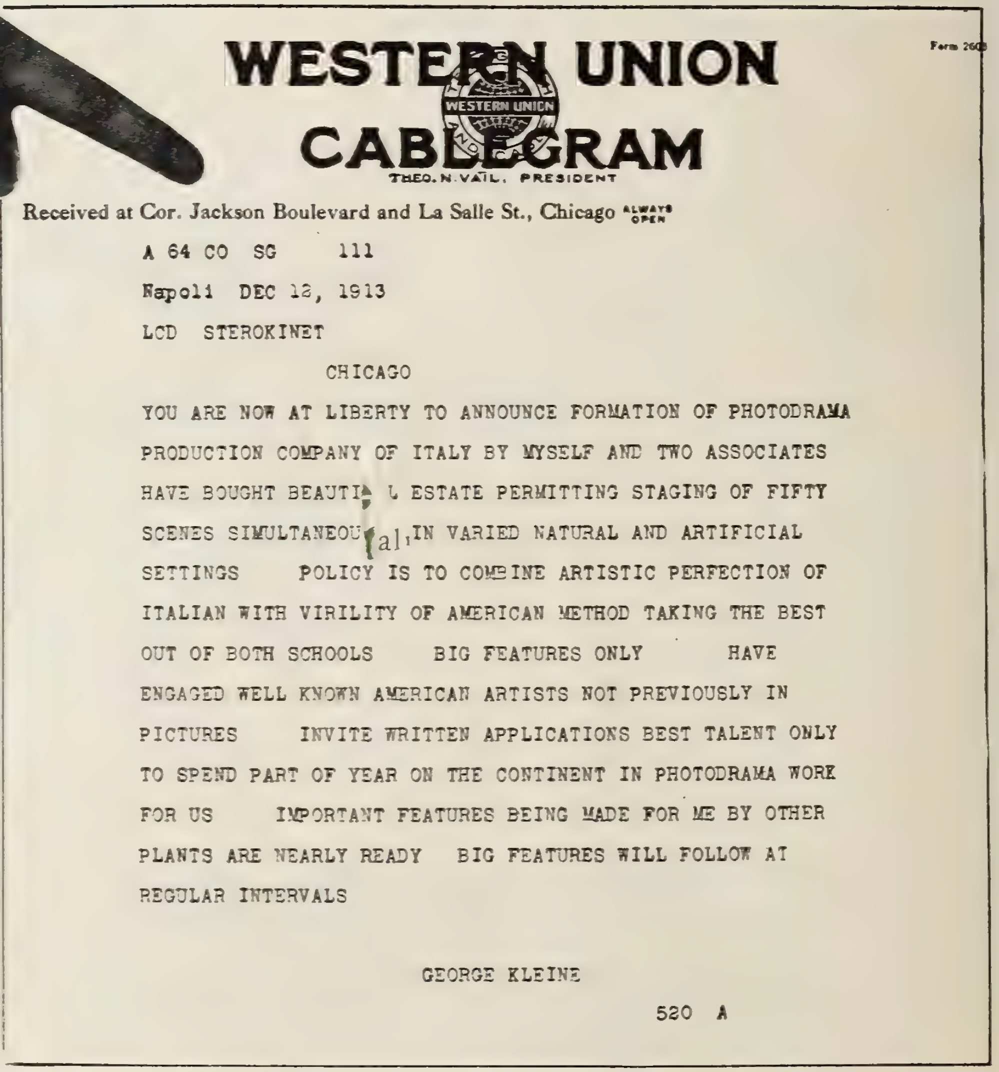
In a year which has seen the production of many fine films, such splendid photo plays as "The Governor's Double," "The Frozen Trail," "In The Days of War," "The Black Countess," and "Little Jack" have easily occupied a place in the very front rank. To this partial list of PATHÉ achievements should also be added the sending of a camera man with the World's Tour Baseball Teams, an announcement that has created universal interest. The exhibitor who insists on unvarying quality always shows

PATHÉPLAYS

Here's a Cablegram

CHARGED WITH SIGNIFICANCE AND IMPORTANCE

Not to Read it is to Remain Ignorant of the Biggest "News Break" of the Year!



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CABLEGRAM
THEO. N. VAIL, PRESIDENT

Form 2600

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Napoli DEC 12, 1913
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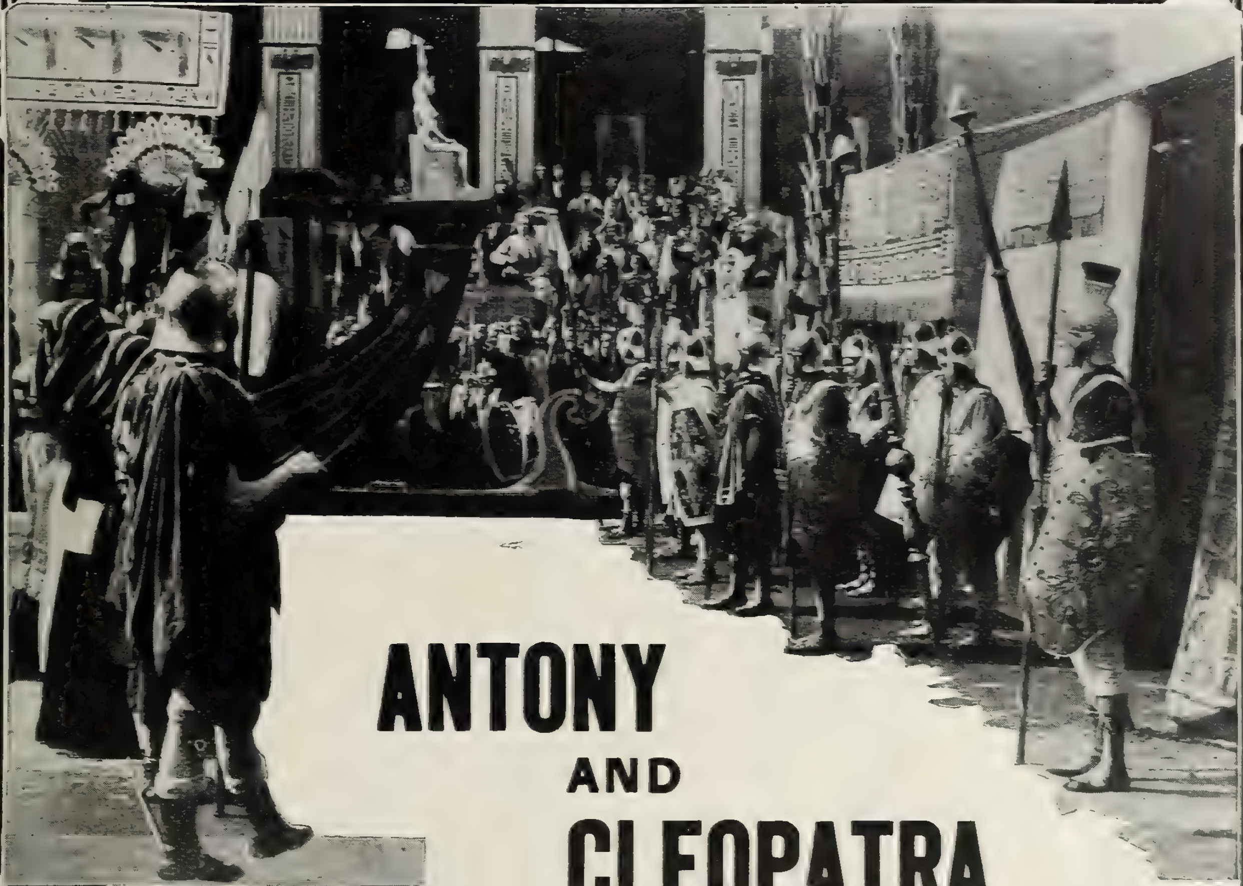

ANTONY AND CLEOPATRA

An Eight-Part Kleine-Cines of Wondrous Beauty

From the Genius of Cines Comes that World-old, Ever New Tragedy of Antony, "The Powerful One," Whose Infatuation for the Beautiful Cleopatra Changed the Boundaries of Modern Europe and Altered the History of Christendom!

With Material so Rich in Romance and Adventure; with the Lavish Wealth of Costume and Ensemble so Characteristic of the Period—and, above all, in the Art of the Master Picture Maker, we believe you can better imagine than we can describe, the kind of subject you are offered in "Antony and Cleopatra"!

We confidently believe that "Antony and Cleopatra" will take its rank among the epoch-making pictures of the century.

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"THE MYSTERIES OF PARIS"
"A RUINED LIFE"
*"NERO AND BRITANNICUS"
"THE WHEEL OF DESTRUCTION"
*"THE THRUST OF HATE"
"WHEN PARIS LOVES"

*"VENDETTA"
"THE MESSAGE OF THE DEAD"
*"THE DOOM OF THE OCEAN"
"THE FATAL PLUNGE"
†"TOILS OF VILLAINY"
†"HIS FATEFUL PASSION"
†"THE LOST DIAMOND"

* Hand Colored

† Natural Coloring

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Fly

MUTUAL Movies Service Supplies *more* Than Films

When you buy the MUTUAL service you not only get the best pictures to entertain your crowds, but

—the MUTUAL spends thousands of dollars

—to send the crowds into YOUR theater.

Your competitor, across the street, may get as many films as you do, for the money, BUT HE GETS NOTHING ELSE.

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30 FAMOUS FEATURES A YEAR

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JAMES K. HACKETT in "THE PRISONER OF ZENDA."

HENRY E. DIXEY in "CHELSEA 7750."

JAMES O'NEILL in "THE COUNT OF MONTE CRISTO."

MARY PICKFORD in "CAPRICE."

MINNIE MADDERN FISKE in "TESS OF THE D'URBERVILLES."

MARY PICKFORD in "IN THE BISHOP'S CARRIAGE,"

CARLOTTA NILLSON in "LEAH KLESCHNA."

CECILIA LOFTUS in "A LADY OF QUALITY."

DAVID BELASCO'S "A GOOD LITTLE DEVIL," with MARY PICKFORD, ERNEST TRUEX, WM. NORRIS and the ORIGINAL ALL STAR CAST as produced at the REPUBLIC THEATRE, NEW YORK CITY

AMERICAN—ECLAIR

FEATURE FILMS

"Laugh and the World Laughs With You!"

The Whole World is Laughing at the New Comedy Series of the

ECLAIR FILM COMPANY

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Funny Comedians Delicious Travesties
Uproarious, Lightning-Fast, Howling Burlesques

To the Undecided Exhibitor: Book the Following Eclair Comedies:

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"APPLY TO JANITOR" and "NUTTY IS DEAD—LONG LIVE NUTTY" - - - - Sunday, Dec. 28th, 1913
"CUE AND MIS-CUE" and "NUTTY HAS BIG IDEAS" - Sunday, Jan. 4th, 1914

Are You Wearing the Happy Grin of the Eclair Exhibitor?

225 W. 42nd ST., NEW YORK CITY.

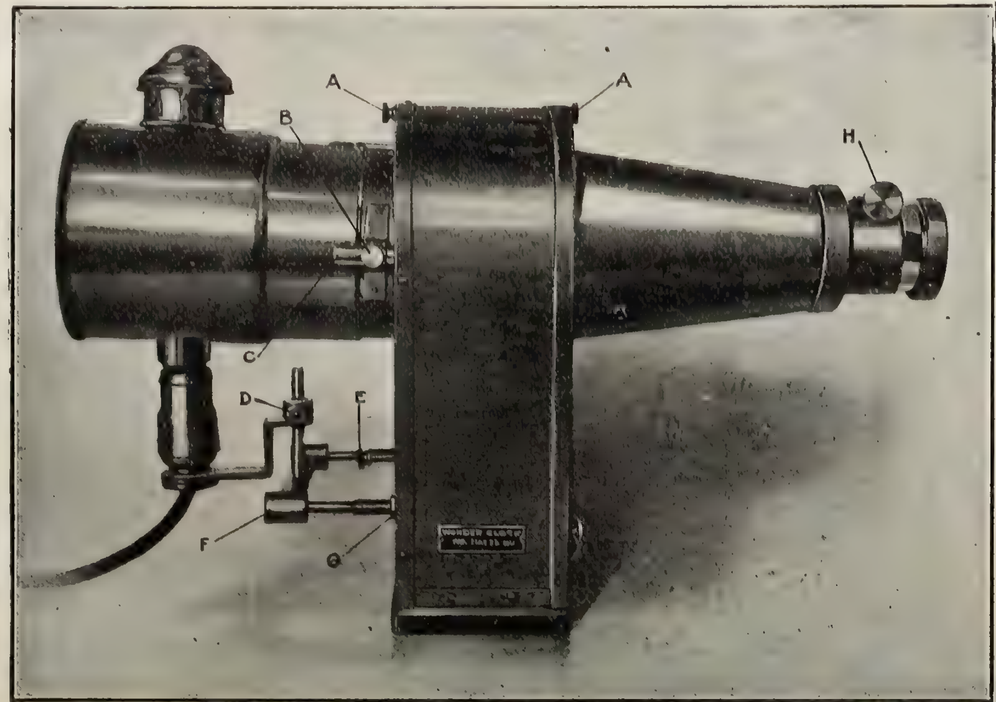
MAKE TIME MAKE MONEY

Harness the clock! Add a new, absolutely unique and startling money-maker, and a sure-as-fate crowd-puller. Imagine a tremendous clock on your wall or ceiling, with hands seemingly suspended in air, keeping absolutely correct time all the time, while an announcement flares forth from the dial's center.

Be an innovator. Now is the time to take a

WONDER CLOCK

It occupies very little space, and throws stereopticon clock face anywhere you want it. It takes power from ordinary socket. Amazes and amuses audience and always shows correct time. Requires winding only once a week.



Use the space on the dial for announcing features, or sell it to local advertisers and make a handsome profit.

Many theatres make the Wonder Clock their best advertising feature, while others make it bring a rich profit. Doesn't interfere with pictures; spreads no light over house and only illuminates exact space occupied by the phantom time-piece.

Write at once for special confidential rate, which is so low that no photoplay proprietor can afford to let it slip by.

General Sales Co. of America
347-49 Fifth Ave. Pittsburgh, Pa.

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That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?
WHEN YOU BUY, BUY QUALITY
MIRROROIDE SCREENS AND CURTAINS
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Our Screens are made of Canvas. Coating is Metalized Glass. Sold Under A Positive 5 Year Guarantee. It Won't Crack, Peel or Turn Black. Tints Optional With You. Silver White, Silver Flesh, Silver Amber.
SURFACE FINISH
Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.
BELIEVE THE EVIDENCE OF YOUR OWN EYES
Let Us Send You Our Large Free Samples. Makes us show You.
THE J. H. GENTER CO., Inc. **Newburgh, N. Y.**

New

The General Film Company's Regular Service is now so highly perfected that it is virtually an *Exclusive* Service to each and every exhibitor.

Its great variety of singles and *Eleven Multiples a week* from the manufacturers who made the *first* motion pictures and steadily advanced their art to its present exalted state, provide the highest quality and most popular show of the times.

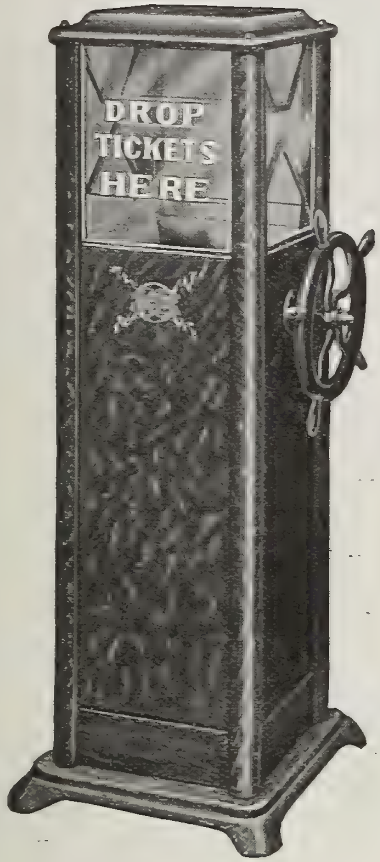
For first class theatres and exhibitors who require BIG FEATURES OF FULL PLAY LENGTH, the General Film Company's SPECIAL FEATURE PHOTOPLAY MASTERPIECES are unsurpassed.

CHARLES KLEIN'S
"The Third Degree"

is the first release. It is in 5 REELS, made by the Lubin Company with a special cast. A thrilling drama, outranking any motion picture made from a dramatic success of the "regular" stage.

Write your nearest Exchange or to the Special Feature Department

General Film Company, (Inc.)
71 West 23rd Street New York



MR. EXHIBITOR:

Are You Being Cheated?

Our Ticket Chopper is the Best Protection in the World.

In Fact, It's a Necessity Wherever Tickets Are Sold.

DISHONEST Ticket Sellers and Ticket Takers HAVE NO CHANCE when our chopper is used, as all tickets dropped into it are cancelled or cut up by a turn of the side wheel, so that they cannot be sold again. Tickets, however, are not mutilated so badly that the numbers cannot be read.

The Chopper is a protection also to honest ticket men. It removes temptation. Equipped with a foot lever instead of wheel if desired.

In construction, the mechanism is simple, strong and accurate. The chopping rollers are of best tool steel, die-cut, and never fail to work properly.

This chopper will permit the door-keeper to handle fully **50 per cent. more patrons** than is possible with old system of taking by hand.

Finish. Cabinet is of finest golden quartered oak, mission or mahogany, highly polished, and trimmings are of metal, finished in colored enamel, baked by special process, which retains its brilliancy, or, if desired, all metal parts heavily nickel plated. Glass is best polished French plate, quarter inch thick. Size: 46 x 12 x 12 inches. Weight (boxed) 150 lbs.

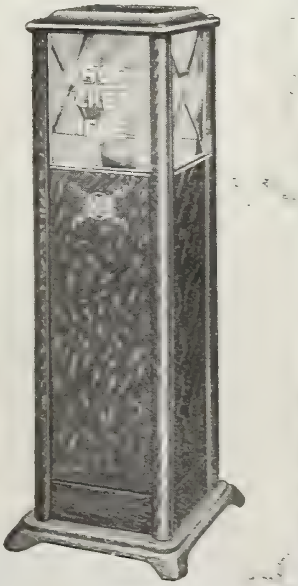
TERMS: F. O. B. our offices, one-third with order, balance on arrival.

PRICE: Chopper $50. Foot Lever (extra) $10.
Nickel Trimmings (extra) $5.

PHOTOPLAY SECURITY TICKET BOX

BUILT expressly for those who do not require the more expensive "Chopper." Tickets are deposited by patrons upon entering. Of same construction as Photoplay Ticket Chopper, minus the defacing mechanism. In place of same, Security Ticket Box has trap, which when tripped by attendant drops all tickets into chamber below, this being secured by locks.

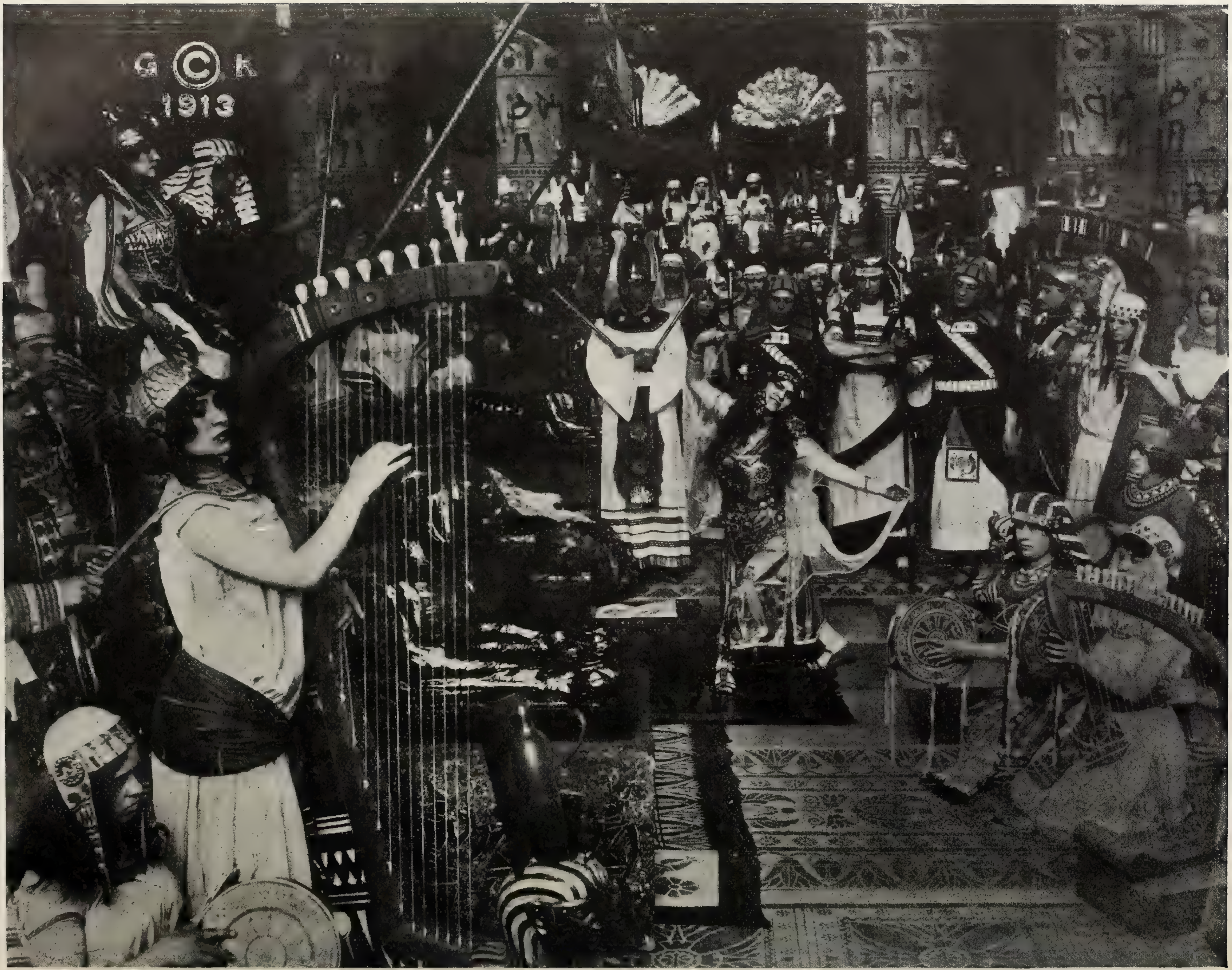
Price, $35.00



General Film Company, (Inc.)

POSTER DEPARTMENT

71 W. 23rd St. & 440—4th Ave...New York
121 Fourth Avenue..........Pittsburgh, Pa.
1022 Superior Avenue, N. E...Cleveland, Ohio
7th & Walnut Streets.........Cincinnati, Ohio
Equity Building................Detroit, Mich.
218 Commercial Street..........Boston, Mass.
122 Pearl Street.................Buffalo, N. Y.
737 Broadway ....Albany, N. Y.
921 Walnut Street...........Kansas City, Mo.



REVELRY ON THE EVE OF BATTLE. SCENE FROM GEORGE KLEINE'S "ANTONY AND CLEOPATRA"

The
Motion Picture News

MOVING PICTURE NEWS
Established 1908

EXHIBITORS' TIMES
Established 1913

Volume VIII December 27, 1913 Number 25

A Prophetic Christmas

THE year just past has not only been the biggest, but—what is more important—the most prophetic in the history of the motion picture.

A rather brief and very wonderful history it has been! And a very big year! Naturally. But what of its prophecy?

It needs little imagination to answer this. The signs are too apparent to any thoughtful person. But so stimulating are they that it is difficult not to observe the future as bewildering.

To take first the amusement field of the picture, let us briefly recount:

RIGHT now four leading theatres in Times Square—the centre of the country's metropolis—are contracting for an exclusive bill of motion pictures. Others, including the most prominent vaudeville houses, are hurrying tentatively into the field.

Some recent presentations in New York have definitely shown that from every artistic standpoint the motion picture can and will take rank with the drama and opera.

Throughout the country theatres costing from ten to fifty thousand dollars are being erected or projected at the rate of more than ten a week.

THERE has recently been produced what is obviously a flickerless stereoscopic picture; and there are notable improvements all ready to be launched in lenses, color photography, light, and many other important branches of the art and science of motion photography.

In the educational field motion pictures are already a part of the curricula of a number of universities, colleges, and high schools.

Appropriations being rapidly made by state and city school systems are in advance of the films and equipment they call for.

IN the industrial field: At an advertising men's dinner in New York the past summer—men controlling the huge appropriations of national advertisers—the sole topic of discussion (and it was impromptu) was "how to use motion pictures in advertising."

Many of the biggest concerns are already showing their processes and selling their products through the motion picture. That the field will be tremendously developed, that it has only started, that it will be worked out along the same legitimate lines as journalistic advertising is certain.

Here are three great fields of expansion, only one of which has been at all developed!

IT is now claimed that a non-inflammable film has been produced and that it is practicable.

What is more to the point, it is claimed that a substitute for cellulose, from which this film is basically made, will reduce the cost to one cent a yard.

All of which has led one leader of the picture world to state that the motion picture will soon become the daily journal, for the masses, of the world's happenings.

THE future is bewildering. No one of us can say what it will be.

Simply we know that this is the Christmas of prophecy, of untold significance for the New Years to come, of the picture's art and industry. W. A. J.

NEW YORK EXHIBITORS BALL A GREAT SUCCESS

Terrace Garden Filled to Capacity with Merry Crowd—Business Session Earlier in the Day at Which Delegates to Chicago Session Are Appointed

TERRACE Garden, in Fifty-eighth street between Lexington and Third avenues, New York City, was filled to overflowing Monday night when the third annual entertainment and ball of the Motion Picture Exhibitors' Association of Greater New York, was held.

Previous balls have established this occasion as the gala night of all the year for metropolitan exhibitors, and many from up-state cities in New York as well, but Monday night's affair eclipsed its predecessors. From eight o'clock until an unbelievably late hour in the morning there was no slackening in the festivities. The exhibitors of New York, their friends and women folk, were gathered there and the result was very much worth while. A ball such as is seldom seen was held without a jarring note. The attendance taxed the capacity of both floors of the great hall.

Important Business Session

The ball proper was preceded by a business session of the executive committee of the New York state organization. This was held at the Hotel Imperial. One interesting feature was the taking of motion pictures of the delegates. At two in the afternoon the delegates were photographed in the street near the hotel. At seven o'clock three reels of pictures taken earlier in the day were shown at Terrace Garden. One showed the delegates grouped in front of the hotel, one of them entering the building and a third was of the crowds at Broadway and Thirty-first street.

The meeting was accompanied by a luncheon. Among the matters discussed were the ventilation of theatres, better fire prevention, a higher grade of pictures and uniform state laws. James G. Wallace, Jr., chief of the Bureau of Licenses, and Samuel Martin, chief inspector, were among the guests. It was also voted to send Samuel H. Trigger, president; Harold W. Rosenthal, secretary of the organization, and William Doque, of Utica, as delegates to the session of the executive committee of the International Motion Picture Association which was held in Chicago on December 18 and 19. Mr. Trigger and his associates left early Wednesday. This meeting was held in the Hotel LaSalle, Chicago. More than 100 delegates were expected to be present.

Coming back to the ball proper, let it be said in all fairness that it was a grand success. There was never a dull moment. One feature of the evening was the presentation of screen notables to the crowd by Len Spencer, announcer-extraordinary. All the available actors and actresses present were introduced on the platform as well as several magnates and notables.

Among those who made their bow were King Baggot, John Bunny, Harry Benham, Ben Wilson, Clara Kimball Young and James Young, Pearl White, Mignon Anderson, Irene Hunt, Glen White, W. T. (Pop) Rock, C. A. (Doc) Willat, Frank J. Carroll, Edward O'Connor, Joseph W. Farnham, and Fritzi Brunette. About fifty persons were introduced altogether. Representatives of film companies occupied many of the boxes.

Much of the credit for the success of the affair must be laid at the door of the ball committee, of which A. Coleman was chairman. The ball committee was really composed of several subsidiary committees, the roster of which is as follows:

The Committees

Arrangement: A. A. Corn, chairman; Peter Tisch, William B. Fulner, Harold W. Rosenthal, William Allen, E. Straus and Rudolph Saunders.

Reception: Adolph Weiss, chairman; Edward Valensi, William Hilkemeier, William Brandt, Rudolph Saunders, G. Koenigswald, P. Rosenson, M. Needle, William H. Hollander, T. L. Allen and A. A. Corn.

Entertainment: William Hilkemeier, chairman; J. A. Koerpel, L. Germain, Eugene Elmore and A. A. Corn.

Invitation: J. A. Koerpel, chairman; Rudolph Saunders, Eugene Elmore, Edward Valensi and William A. Landau.

Program and Publicity: William Brandt, chairman; A. A. Corn, William Hilkemeier and Adolph Weiss.

Printing and Badges: A. Bauernfreund, chairman; William Brandt, S. P. Weissman, J. King and William Landau.

Ticket distributing: L. Germain, chairman, and A. A. Corn.

Brooklyn branch, ticket: L. Germain, William H. Hollander, Charles Fischer, Charles Henry, M. S. Feltenstein, William Hilkemeier, William P. Fulmer, M. Warshower, S. Frey, Irving C. Clement, R. Sanders, C. Koenigswald and M. Marias.

M. Needle was chairman of the floor committee and Frank A. Tichenor, floor manager. Assistant floor managers were Lee A. Ochs, Edward Valensi, Lee Lazarus, Hans Suckow, S. Echman, F. Goldfarb, M. Hirschfled, N. E. Block, Sidney Rothschild and F. Petters.

The officers of the Motion Picture Exhibitors Association of Greater New York are: President, Samuel H. Trigger; vice-president, Jack Koerpel; secretary, Harold W. Rosenthal; financial secretary, A. Bauernfreund; treasurer, Grant W. Anson and sergeant-at-arms, Robert C. Whitten.

"Buster Brown" Comedy Series Coming

R. F. OUTCAULT, creator of "Buster Brown" and his dog "Tige," the famous cartoon characters, and probably the highest priced artist-advertiser and advertising business builder in the country, is the latest entrant into the motion picture business.

The Outcault Film Company, a $50,000 corporation, is now being formed to produce a series of one-reel comedies founded on the adventures of "Buster Brown" and "Tige." These will show "Buster Brown, the Cowboy," "Buster Brown in the Insane Asylum," and similar titles.

In producing the pictures carte blanche will be given the director. He may take the company wherever the action of the film dictates. Pictures which can be produced in New York will be taken until several are on the shelf, when the company will start its travels. The pictures will be released one a week.

The coming comedy series has a great asset in that it is well advertised by the daily press. "Buster Brown" and "Tige" appear in the Hearst papers in this country and in England, and are syndicated to other newspapers. So they appear in more than 100 publications.

Mr. Outcault, by his work as a cartoonist and advertising specialist, has an income rated at twice that of the President of the United States. He himself is backing the new concern, which is busy now negotiating for players and a director. The work of production was started Wednesday at the studio at 502 West Thirty-eighth street. Marketing affiliations have practically been consummated.

LATEST NEWS FROM CHICAGO

Operators Ball Well Attended

THE ball held by the Operators' Union of Chicago on December 10 at the Coliseum Annex proved to be the most successful affair from a financial and social viewpoint ever attempted by this organization. Practically every operator in Chicago and its neighboring towns and a few from nearby cities were there to participate in the evening's pleasure.

Everybody who was anybody in the business in and around Chicago attended. A number of exchange men and theatre owners were present. It is claimed that more theatre owners attended this year than ever before, which is another evidence of the harmony that exists between the operators and the managers.

R. C. TRAVERS

A number of the Essanay players were in evidence during the evening. Richard Travers, leading man of the Essanay Film Manufacturing Company, not only tangoed, but dream-waltzed, doing all these fancy steps with Miss Irene Warfield. Occasionally there was a glimpse of Don Meaney, the advertising manager, among the floating couples. Miss Sykes,, Miss Dale and Mr. Mainhall, of the Essanay Company, also helped to swell the crowd.

"Jack" Miller, Hal Johnstone and Morey Cohen directed the affair, while Al Stange looked after the comfort of the guests as they arrived.

The affair was very well conducted and capably managed. It marked the fifth annual ball of the Chicago Operators' Union and will not soon be forgotten. A very neat program was issued, which contained much good material, and also the pictures of many of the members of the union.

Richard Travers—Non-temperamental

Those who know him well call him "Doc," because at one time he carried a sheepskin about with him that entitled him to do first-class bone-setting. Perhaps the medical profession lost a good member when he gave up that line of endeavor, but it is certain the motion pictures gained a valuable asset. Besides being an actor Travers is a regular fellow, minus all those temperamental foibles that usually accompany a successful actor. He has played many parts, from carrying a spear to playing Shakespeare, and he has had his trials in the one-night stands and his glories in the metropolis.

Gertrude Spoor at Dinner-Dance

Mr. and Mrs. George K. Spoor will present their daughter, Gertrude Spoor, at a dinner-dance to be given at the Blackstone Hotel on Saturday, January 3. Miss Spoor was recently graduated from Miss Mason's school at Tarrytown, N. Y. It is said that the novelty of the affair will be a motion picture of Miss Spoor from the time she was a tiny tot up to the present day. Miss Spoor's coming out is attracting wide attention in the society world of Chicago. Since her return from school she has been the center of many social activities among the younger set, with whom she is a prime favorite. Miss Spoor is strikingly beautiful, and is already noted on the North Shore because of her musical accomplishments.

Entertained with Pictures

The electrical inspectors of Chicago were entertained after their banquet on Wednesday evening, December 10, with motion pictures, which were put on by Mr. B. W. Beadell, local representative of the Edison Company. The seventh reel of "Quo Vadis" and the second reel of "Love of a Toreador" were offered for the occasion by George Kleine; "The Terrors of the Jungle" by Mr. W. N. Selig, and "A Trip to Havana" by Edison. Mr. Fred A. Clark, of the Kinetograph sales department of Edison, projected the pictures.

George L. Cox Goes East

George L. Cox, general manager of the Advance Motion Picture Company, has gone East to close up a number of important contracts and other business in connection with his firm. Mr. Cox's present trip will include Pittsburgh, Philadelphia, Atlantic City, Buffalo, Boston and New York City.

I. M. P. A. Give Dutch Luncheon

The third annual Dutch luncheon given under the auspices of the Illinois branch of the International Motion Picture Association in honor of the visiting board and directors of the association will be given at the Hotel La Salle ballroom on Thursday evening, December 18. It is expected that members from New York, Indianapolis and Minneapolis will be present.

Another Commercial Film Company

The Acme Commercial Film Company recently opened offices in the Fairbanks building. They have found in the few weeks they are established in their present offices that the floor space they have will not accommodate them. About January 1 this concern will move into new quarters, which will give them a floor space of about six thousand feet. They state that they have already secured contracts from several railroads and also from a number of industrial concerns. Members of this company are: James Cochrane, president; W. A. Baier, of Milwaukee; T. W. Combs; M. G Watkins, secretary and manager of sales and publicity, and D. A. McKinney. Mr. McKinney has long been associated with the motion picture business and is thoroughly familiar with the field he is entering.

CANADIAN FILM EXCHANGE IN ST. JOHN

Philip Kaufman, general manager of the Canadian Film Company, Ltd., visiting in New York this week, announces the opening of a new exchange at St. John, Canada, at 96 Charlotte street. The company, known throughout Western Canada as the Canadian Film Exchange, are the exclusive distributers of Universal films in Canada.

SCENE FROM "PRINCESS ELENA'S PRISONER"
Great Northern Preferred Feature Attractions (Four Parts).

FIRST REVIEW OF "ANTONY AND CLEOPATRA"

BY C. J. VER HALEN

THERE are times when we all feel the inadequacy of word description to tell of some great thing that we have beheld. Something that the mind's eye can view over again in all its wonderful details and cause the same throbs of pleasure, excitement, awe and the many other emotions that assail the human breast when its agent, the eye, receives the impression of something mighty, something noble and inspiring.

In this newly formed creation, "Antony and Cleopatra," an emotion creeps over one, flooding the whole being, that makes it plain that one is witnessing something constructed to thrill the finer senses of man, that is wide in its scope and strong in its appeal. A realization comes that here is a production that will live and be enjoyed by the generations yet unborn.

THE LOVEMAKING OF ANTONY AND CLEOPATRA

Works such as these George Kleine attractions mark a great epoch in motion picture making and motion picture exhibition. They establish a turning point for the art and business of the motion picture and place it on a higher level, setting it well forward on the high road which leads toward the pinnacle of man's greatest endeavors. Mr. Kleine's efforts so far have given the world three big and powerful spectacles—"Quo Vadis," "The Last Days of Pompeii," and now "Antony and Cleopatra."

By the presentation of these photoplay marvels he has made possible a wider latitude for the motion picture. He has registered it in the world of amusement on that plane where it has long belonged. These efforts serve as an opening wedge, and without a doubt he will hereafter be guided by his far vision and offer photoplays of similar superiority, but of different appeal and different text.

"Antony and Cleopatra" has been built on the same large scale that its predecessors were. It, however, is different in its making. Its appeal is different, and its story centers toward different action, giving more of an individual interest to its two central characters. The acting of these two, their doings, their whims, their wishes, create the magnet around which the entire production whirls.

The play is big and bulky, employing several thousand people in its making. They are used to splendid advantage, but not to the point where they become boresome. We get flashes of vast armies and vast assemblies, of gorgeous palaces and beautiful women. Everything, in fact, that one might expect to find in the court of a mighty ruler.

THE storming of the city of Alexandria is a splendid big scene. The warriors, with their spears and ancient missiles of destruction, bombard the inhabitants of the city, tear down the massive walls that surround it and create havoc as they press forward in their eagerness to capture Antony. This fighting has been with both fire and sword. The battle is so intense that it is not noticed that the city is aflame. The populace begin to stream through the arched gateway, which looms high in the heavens, alone in its majesty. Back of it the flames and smoke belch forth and seem to scorch the very heavens, telling of a city's destruction that cannot be described in words.

The oration of Octavius at the death-bier of Antony is a splendid piece of acting. Antony, lying still in death, with his royal guard about him, is gazed upon by Octavius, now the conqueror, and brother to Antony's wife, who in this big moment forgives the sinner and salutes him as a brave man.

The action of the picture is supposed to take place between 30 and 40 B. C. It is produced by the Cines Company in the country where this history was made. It is correct in every detail, as we know it, and is a piece with history as it has been handed down to us. It is Roman history and it is made by natives of that city. The costuming is rich and the settings are elaborate. It is all, and more, than one might expect in the staging of such a bulky theme.

The cast is strong. Mark Antony is played by Anthony Novelli, the actor who played the big rôle in "Quo Vadis." Cleopatra is interpreted by Jeanette Trimble, whom we have so often seen in the big Cines productions. Matilde Di Marzio acts the part of Octavia, Mark Antony's wife. While her part does not call for a great deal of appearance before the camera, the time that she is on the stage is used to good advantage. Octavius is played by Lorenzo Lupi, a strong character, who stands out in all his scenes, especially in the Senate and at the bier of Antony. Charmian, a slave girl, is played by Ella Lenard convincingly. The titles in the film are very well constructed and appropriately placed.

THE film opens showing Mark Antony marching gloriously into Egypt after his victory at Philippi. He lands in Egypt and receives the messengers of Cleopatra, who arrive with presents to explain the recent depredations on Roman borders by Cleopatra's order.

Antony's arrival near Cleopatra's court is marked by much display on the part of Cleopatra, who promptly sets her feminine traps to capture the mighty Roman. This proves an easy task, for Antony, tired of his years of war and hardship, falls easily into the voluptuous ease that reigns in the Palace of the

(*Continued on page* 53)

FLEEING FROM THE BURNING CITY OF ALEXANDRIA

DIOGENES PLEASE WRITE

Romaine Fielding, of the Lubin studio at Las Vegas, New Mexico, while directing a scene employing 600 supers, missed his wallet which contained $247 and some valuable papers and checks. The following morning's mail brought the following letter:

"Dear Friend: I call you a friend, as you were a good friend to me. Sorry you lost your pocket-book, but very glad I was the lucky one to find it. Your money came in very handy. Enclosed you will find your checks and papers which may help you buy some Christmas presents, and I shall use your $247 to buy mine. I know you have lots of dough or you would not carry so much with you. I never had so much before, but I hope it will not break you. Well, I wish you a very happy Christmas, as I am going to have the same.

"THE LUCKY GUY."

ECLECTIC FEATURE AT ORPHEUM, CHICAGO

The biggest motion picture theatre in Chicago, the Orpheum Theatre on State street, owned by Jones, Linick & Schaefer, booked and have shown on Tuesday, December 9, the three-reel Eclectic feature, "The Doom of the Ocean."

It is said that it is the first time in the history of this theatre that they have booked an independent feature. The film did a phenomenal business.

BALBOA STUDIO NOTES

Mollie McConnell, formerly of the Majestic and Universal companies, is now with the Balboa company of players. Miss McConnell was a member of the Frohman companies for many years and is considered one of the best known character actresses on the American stage.

Ground for the new Balboa studio at Long Beach was broken last week with appropriate ceremonies. H. M. Horkheimer, Edward Langley, Charles Dudley, Henry King, Madeline Lenard, and the other members of the Balboa company took an active part in the program, which consisted of brief speeches and patriotic music. The new studio will have a stage 50 x 100, a scene dock 50 x 75, and a property room 50 x 75. Work of construction will be under the direction of Mr. Langley. Adjoining the studio will be a garage large enough for five cars.

Frank Erlanger, formerly with the Majestic company, is now with the Balboa company. Mr. Erlanger is well known on the legitimate stage, having been for many years a member of the leading stock companies throughout the United States. Mr. Erlanger has made a special study of character roles.

A NEW PHOTOGRAPH OF THE FAMOUS "BRONCHO BILLY," OTHERWISE G. M. ANDERSON, OF THE ESSANAY FILM MANUFACTURING COMPANY

BELASCO SEES "THE GOOD LITTLE DEVIL" FILM

Great Master of Stagecraft Views S. L. Rothapfel's Presentation of the Famous Drama Produced for the Screen by the Famous Players Film Company

"THE Belasco of the Screen" and "The Belasco of the Stage" met face to face last Tuesday, and, after a short decisive struggle divided the honors of their respective positions. The engagement took place at the camp of the latter on Forty-fourth street, and was witnessed by a large gathering of celebrities. S. L. Rothapfel, who has earned his right to the name "The Belasco of the Screen," deserves a great deal of commendation for the admirable manner in which he staged the exhibition. A short description of his method will not be out of place.

WOMAN GIVES AND FORGIVES; MAN GETS AND FORGETS

The large stage at the Belasco Theatre was crowded with floral decorations, where were seated a large orchestra, composed entirely of women, who rendered appropriate music that harmonized with the picture. In certain scenes the orchestra was silent and the audience was regaled with singing by an excellent quartet. The effect of the whole was one of much beauty.

If there are still any persons existing who do not acknowledge that the film can portray practically all that the legitimate stage can show, he or she has but to see this production. The original cast throughout serves to keep this play forever fresh in the memories of those whose pleasure it was first to witness it on the stage. Of course the possibilities of the film production are much greater than in the original and several scenes are added without in any way altering the tenor of the story.

The theme of the play is so well known to everyone as scarcely to need retelling here. The principal's tender love and care for his only friend, the little blind girl, will bring the tears to the eyes of all who see it, while the mirth-producing tricks of the boys at the school will make one's sides positively ache. Nothing is overdone, and, except for one or two small effects which might have been strengthened, the film deserves a place on a high pinnacle in the realm of artistic production.

Fairies in the popular belief are supposedly semi-visible only, and might have been shown that way. If, on their entrance, they had appeared by the double exposure process, instead of on wires, the picture might have been somewhat improved. The original production used the wire method because there was no other possible, but the film might have improved on this. To see the spirit of Charles, which at best should be evanescent, come bounding over the window sill, and then resume ghostly appearances was not effective. The settings in one or two places also might have been improved. The use throughout of trick photography in greater quantity surely would have helped.

The work of William Norris as Mrs. MacMiche was excellent. The expressions and character work were absolutely natural. Arthur Hill, as Rab the dog, was also very good. Of course Little Mary Pickford was perfect. That goes without saying. Ernest Truex as "The Good Little Devil" looked the part and registered some very excellent service.

The wonderful and beautiful love of Juliet for Charles, as shown in the legitimate production was for some reason not sufficiently emphasized in the film. But all in all it was the very finest thing that has been shown on the screen in a long time. The criticisms made are not of faults; they are simply suggested improvements.

A. D. M.

ONCE UPON A TIME

Noble to Direct "Our Mutual Girl" Series

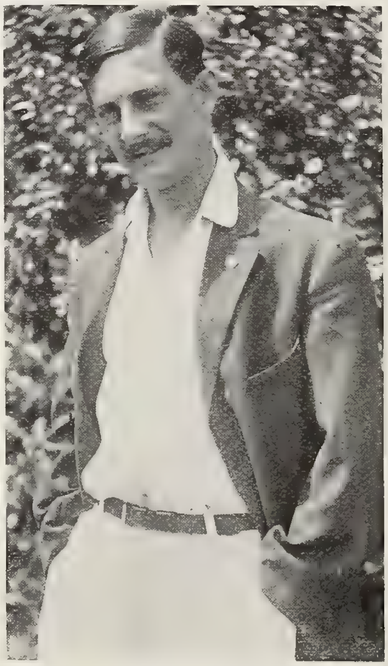
JOHN W. NOBLE, a veteran motion picture director, whose life has been as thoroughly punctuated with thrilling episodes as have any of the dramas he has directed, has been secured by the Mutual Film Corporation to direct the production in motion pictures of the "Our Mutual Girl" series. The character of this series is now well understood. "Our Mutual Girl," played by Norma Phillips, is the leading figure in a series which will show her arriving in New York from her country and visiting all the places of interest in the metropolis and mingling with prominent persons in all walks of life.

Round Mr. Noble, who will direct the series, is gathered the halo of a romantic career. A West Point man, he went into the Army, very naturally, and served through the Chinese and Philippine campaigns after the close of the Spanish war, as first lieutenant. At this time he collected an array of scars which make him look like a tattooed man when he goes swimming.

He laid aside the sword to labor with the pen and has to his credit several plays, among them an adaptation of "Divorcons," "In Old Manila," and an adaptation from the Hungarian of "The Marriage of Valeni." He has written several other successful plays and vaudeville sketches.

Entering the realm of motion pictures, one finds that Mr. Noble has left a long trail behind him. He started in stock with Thanhouser. Then he became a director. He followed this by directing pictures with Imp, Solax and other concerns, his latest connection having been with Ramo.

Among his best-known productions are "The Medal of Honor," "The Amulet," one of the first productions made in exposition of the Mahatma theory of reincarnation as introduced by Madame Blavatsky, "Cadet Life at West Point," "The Ticket-of-Leave Man," "Crime," "Two Men in a Boat," and "The Doll Makers." These are only a few and, in addition, he has many short stories to his credit.



NOTHING OSTENTATIOUS ABOUT HIM

Such, in brief, is "Jack" Noble, ex-army officer, actor, author and playwright. The productions which he will make in the "Mutual Girl" series will now be watched with a double interest by those in the motion picture art.

THE "WONDER" CLOCK

Many exhibitors have found the "Wonder Clock," which is manufactured by the General Sales Company of America, 347 Fifth avenue, New York City, to be a most effective device for attracting business. In many cases it also pays the exhibitor a handsome income, being used for advertising purposes as well as that of informing the audience of the time.

In reality the "Wonder Clock" is a unique combination of a stereopticon and a clock, which is put on a small bracket or shelf in some convenient part of the theatre and projects the clock dial upon a screen. The dial may be as large as is desired.

Over thirty-five "Wonder Clocks" have been in operation in New York City alone for a considerable period, while hundreds of others have been installed in motion picture theatres in other sections of the country.

"PREFERRED FEATURE ATTRACTIONS"

Betty Nansen, the distinguished tragedienne, will hereafter be featured by the Great Northern Film Company and will appear in a series of multiple reel subjects to be known as "Preferred Feature Attractions." The first of these will be "Princess Elena's Prisoner," a powerful dramatic subject in four parts, replete with thrilling situations.

Miss Nansen has been referred to as the "Bernhardt of Denmark," and she has appeared in the principal theatres of all the European capitals. Considerable urging was required to induce her to enter the motion picture field, but she has already become an enthusiast.

GONDOLFI JOINS LASKY ORGANIZATION

Alfredo Gondolfi, for five years camera-man with Pathe Freres, has joined the Jesse L. Lasky Feature Play Company as principal camera-man and left for Wyoming this week to aid in the production of the "Squaw Man" which is to be the first production of the Jesse L. Lasky organization in which Dustin Farnum is to enact the leading role.

Oscar Apfel, formerly with Pathe and Edison, joined Cecil B. de Mille at Butte, Montana, this week, from which point they will endeavor to locate Maverick, the town in which Mr. Royle based the original locale of his play "The Squaw Man."

Tany A. Wamby, the original Nat U. Rich in the "Squaw Man," has been discovered by Mr. Royle and will be used in the picture.

"PROTEA" LETTER WINS PRIZE

The Cleveland Plain-Dealer runs a contest every week in which they offer a prize of $5 for a letter on the best motion picture offering of the week. The following letter which the World Special Films Corporation is very proud of, carried off first honors:

"The motion picture I best liked last week was 'Protea.' The picture moved with a great rush from the moment it began and there was never a dull moment in any of the 'mile of film' it was described as containing.

"The scene is laid in one of the small fictitious kingdoms which abound in modern fiction. 'Protea' is an extraordinary woman who intrigues with the police of Gottenberg to gain information about a treaty which means much to her country.

"Protea encounters and overcomes many perils in her quest; she seems at times hopelessly to lose, but in the end she triumphs.

"I liked this picture best because it was interesting all the way through, and that, I believe, is the 'first duty of a motion picture.'

"FRANK O'NEILL,
"4336 Archwood Avenue."

WORLD SPECIAL SUCCESSFUL

Three months ago the World Special Films Corporation commenced opening branch offices throughout the United States to handle nothing but large special film productions.

At the time many disparaged the idea and said the motion picture exhibitor would not and could not pay the prices demanded for long reel subjects. Since that time they have not only demonstrated the feasibility of their plan, but have proven that the exhibitor is anxious to get this kind of service.

THE GREATER LESSER

WAY back in the days when they were just beginning to do big things on the screen—between seven and eight years ago, to be exact—there was a youngster in a small San Francisco "picture" house, whose principal job it was to clean the films. Everybody called him "Sol," one reason being that Sol happened to be his first name and the other that it was just as easy to say as "Here, boy!" or "Kid," or any of the familiar forms of address, which are especially reserved for the small boy. And Sol is the name which almost everyone calls him to-day, although many things have happened since he spent those weary hours furbishing up the endless strips of celluloid in that antiquated photo-playhouse in the city of the Golden Gate.

To-day Sol Lesser, to give him his other name, is one of the biggest figures in the motion picture game in the West. He controls directly a big string of theatres on the Coast and indirectly through the Golden Gate Film Exchange, Inc., which he owns, perhaps three or four times as many more. Recently he invaded New York. In his offices in the Candler Building, 220 West Forty-second street, in that city, he has a well-organized, thoroughly equipped buying, advertising and managing force under the name of the Golgate Feature Service force, whose business it is to purchase territorial rights on the best features made, as rapidly as they are produced.

SOL LESSER

Before he opened this office, Mr. Lesser, or Sol—it depends on how well you know him, which you use—was wont to send telegrams to his New York agents reading something like this: "Ship at once via P. D. & Q. all big features released in New York this week." Sometimes this plan worked all right; sometimes it didn't. The accent is always on the "big" in the Lesser scheme of things, and occasionally his ideas and his agent's didn't gee in this respect. The New York office was the result.

Through it is precluded the possibility of bad investment. In future every feature purchased will be examined by the Lesser buyers, whose report will govern their employer's action. The establishment of this office will also facilitate shipping the films, lithographs, etc., and will ensure prompt deliveries to the clients of the Golden Gate Exchange. Doubtless the saving in expensive and trouble making delays and the superior opportunities afforded for obtaining desirable productions will be worth much.

TO go back to that film-cleaning period already referred to in the early days of the greater Lesser. As a start he acquired a small share in a failing motion picture house, made it pay, sold out, and from that as a beginning opened a small exchange, which handled principally "junk." Now he controls exclusive booking rights on the greatest number of the big features in California, Nevada, Arizona, Washington, Oregon, Idaho, Montana, Wyoming, Utah, New Mexico and Colorado, with offices in Los Angeles, San Francisco, Portland, Seattle, Butte, Denver, and Salt Lake City, which, by the way, is "going some," considering the fact that Sol Lesser is still this side of twenty-four.

His weekly film purchases have for some time past averaged $5,000. What they will be now that he has his Golgate Feature Service working in New York is problematical. It is a matter which concerns Lesser not a whit.

Quality is the determining factor in all the films purchased by him. The length of the subject is of no consequence—the bigger the better—and the cost is a secondary consideration. His equipment enables him to book successfully the most mammoth productions. He has his hand steadily on the pulse of the public demand and he stands ready to give the exhibitors whom he serves through his exchange the best that the camera turns out. He handles, among other things, the Exclusive Program products and his success with them has been of a character little short of phenomenal.

AS nearly everyone who is anyone in the motion picture business knows, Lesser is a quiet-mannered, slender little man, who gives scant indication of the organizing genius which is the underlying secret of his wonderful success.

Someone, by way of a joke, once called him "the greater Lesser." Perhaps the humorous person could have hit him off in no better way, if he had tried a week. He is all this and then a trifle besides. So we'll let it go at that. M. C.

CONSIDER THE CENSORS

OUT in Ohio a battle is being waged which deserves the attention of all interested in the motion picture business. The authority of the first legally appointed censor board is at stake. The Ohio legislature, at its last session, appointed a board to censor motion pictures. This move came after much agitation in Ohio headed by M. A. Neff, president of the Motion Picture Exhibitors' League of America. So Mr. Neff and most others regard the present board as a protege of Neff's.

Now the question is whether a board so appointed and so constituted can long exist. The Board had hardly started getting in its work when the Mutual Film Corporation slapped a Federal injunction on it, tying up its work. Arguments have been made on the injunction but the final decision has not yet arrived. To the Mutual must be given the credit for carrying the banner in the fight.

But the fight is all too apt to have just started. Of all the problems which confront and vex manufacturer, exchange man and exhibitor, probably no other has as many ramifications as has that of censorship. What with the national board, state boards, city boards and police censors, either a couple of police officers doing duty for the city, or the officer on the beat acting as censor, long vistas of persons vested with authority to make trouble confront the film man.

But why censorship anyway?

* * *

MOST persons feel with William Howard Taft, ex-president, and William Gaynor, the late mayor of New York, that censorship is unconstitutional. All are bound to feel a thrill at the phrase "any censorship is un-American." Think it over. We have no censorship of the press, of books or of plays except when they run afoul of Anthony Comstock or violate the laws of the land. Then why pick on motion pictures? The freedom in other lines was not obtained without a struggle. The fight for freedom of the press took centuries. Russia has not freedom of the press yet. But America has.

In many ways the censors are illogical. They lay down unwritten rules, like those of the Medes and Persians, barring the portrayal of certain things, mostly crimes, on the screen, or the exposition of certain indelicate situations and relationships. That is—these things are barred when they appear in the ordinary motion picture. But when the motion picture is an adaptation of a literary or theatrical work the producer can "get away with murder." Possibly the reason is that the censors fear ridicule if they set themselves up to alter recognized works. But where lies the moral difference between the screen production of a book or play and an ordinary photo-play? Why should one have more latitude than the other?

The censors themselves may not be of the proper mental calibre. Chicago film men regard the police censor situation there as intolerable. One argument is that film adaptations of famous plays have been cut without rhyme or reason. That returns to the question of adaptations vs. the common or garden variety of motion picture.

* * *

MULTIPLICITY of censor boards makes for confusion. First there is the national censor board whose action is legal in Massachusetts though the board sits in New York City. Then comes the Ohio Board, the first legally appointed board. Then police boards are springing up like mushrooms. The more boards the more trouble. The ratio is a direct one.

The idea of a censor board for every state is not one which will be enthusiastically received. The idea of making over an entire production for every state in the Union is not very pleasing to the film man. But this is a logical development if the Ohio board is decided to be qualified legally to proceed, as the national board is not an official and legally appointed one.

The hue and cry of the ignorant is responsible, at least partly, for this. The daily press used to delight in giving a petty thievery story or a childish crime a news angle by attributing it to motion pictures. Then along came the demagogue who cried for censorship. If the Ohio state board is legal there will be plenty of solons who will refuse to see their own state lag behind Ohio in the matter and more state censor boards will follow.

Again, why should there be censorship anyway? The manufacturers who are in the business to stay are big enough to look ahead and realize that clean pictures build for the future. The man who puts out a "smutty" picture ranks with the publisher of an immoral book or pamphlet. The police and Mr. Comstock will attend to him. G. D. P.

SCENE FROM SHAKESPEARE'S "A WINTER'S TALE"
Three Part Warner Feature.

CONCERNING THE VANOSCOPE

By W. F. Herzberg, Director of the International Research Company

Editor's Note—So much has been said and written about the Vanoscope optical projector, some affirming and some denying the possibility of optical projection by reflection, that The Motion Picture News some time ago authorized the International Research Company to undertake a thorough investigation of the machine and make a report of their findings on the facts for the benefit of our readers. The standing and authority of the International Research Company in the world of science and commerce, alike, is such that The Motion Picture News submits this report to its readers without further comment.

The Motion Picture News,
220 West Forty-second Street,
New York City.

Gentlemen:

In compliance with your request of some months since, we have made an exhaustive investigation of motion picture machines manufactured and offered for sale at the present day, and at this time beg to submit a summary report which is but a synopsis of the great mass of detail which has been collected in the course of our investigation.

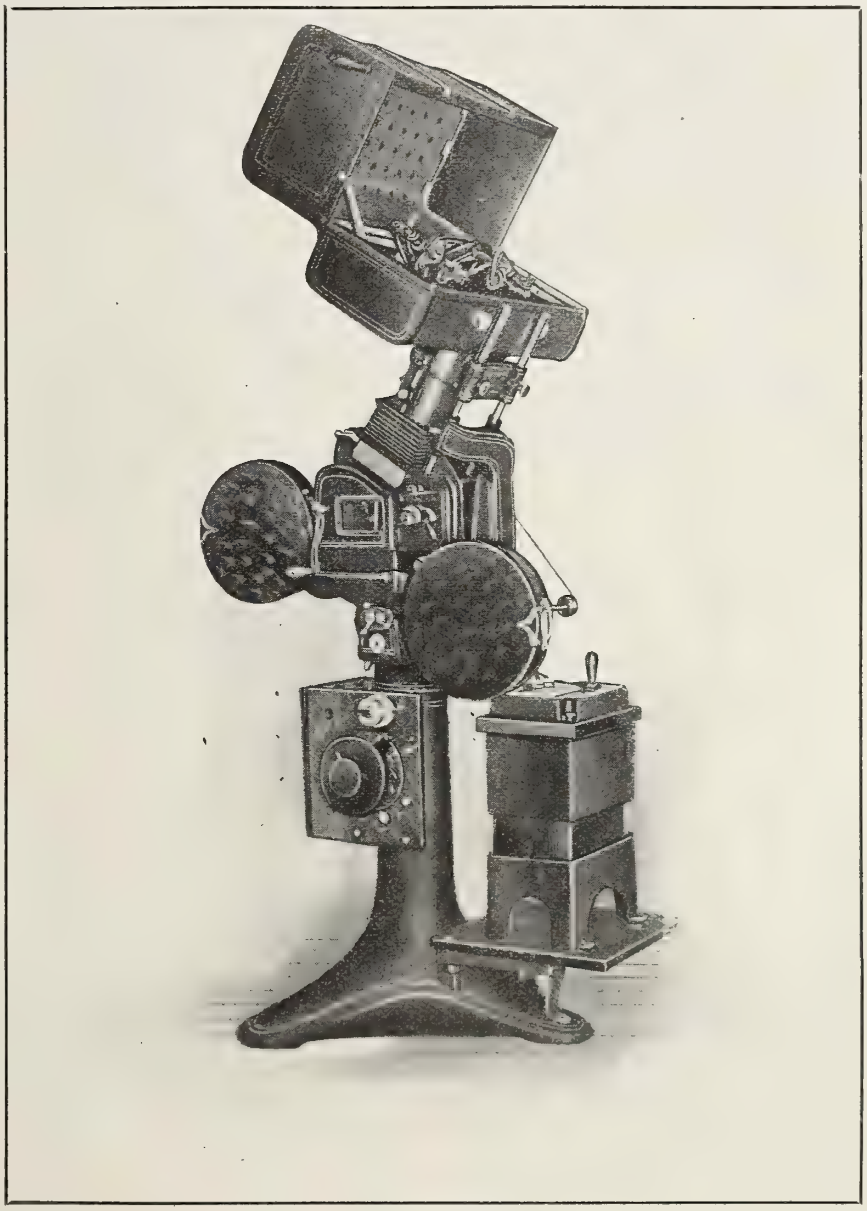
Our findings in the above can be summarized under a few general headings, viz.:

Mechanical Principles

The mechanical principles used in projecting a series of pictures intermittently at a speed of approximately sixteen per second, are, in all types of machines on the market to-day, dependent upon what is known in machines as the "Geneva movement" (in Cinematography termed the "intermittent movement"). This movement, variously adapted in connection with a revolving sector or series of sectors (termed "the shutter" or "shutters") is the basis of all existing motion picture machines.

In short, the film, on which is imprinted the series of pictures, is drawn across a standard aperture in the path of the light rays from an optical lantern; each picture stopping momentarily before this aperture by reason of the film having imparted to it a "start" and "stop" motion by means of the Geneva movement. During the travel period of the film the sector or shutter cuts off the light rays from the aperture, thus eliminating the film movement on the screen.

To realize the ideal in this principle of projection each picture should be projected for the longest possible period, and the changing from one picture to another should occupy the shortest possible period of time. When these conditions are fully met the result would be a brilliant picture without "flicker" (a term used in the art to denote the dark period produced by the sector cutting off the rays of light during the interval in which the change from one picture to another is made). Therefore these two functions in conjunction with an optical lantern, condenser system and projecting lens, variously assembled, constitute what is termed "the machine" and is either hand or motor driven.



THE VANOSCOPE

The Vanoscope's Construction

With the great volume of data before us, which our complete research into every phase of cinematography produced, we proceeded to investigate the Vanoscope, both as to its mechanical construction, soundness of optical principles involved, its adaptability for the purpose intended, wherein it meets the requirements lacking in projecting machines of the period, and its possibilities on the market.

We herewith summarize our conclusions and findings under a few general headings.

Both the large commercial machine

and what is termed the "Junior" or "Home" Vanoscope were carefully inspected part for part and a careful study of the duty required of each part and its fitness both as to performance and durability.

The general design has been well thought out; and the parts of ample section to ensure rigidity in operation and perform with the least motive effort the function for which they are designed. The machine assembled as a whole consumes a surprisingly small amount of space in comparison with other machines of similar purpose.

The mechanical and optical principles involved in the construction and operation of the Vanoscope are absolutely foreign to any machine manufactured to-day, which precludes the possibility of paying royalty to a patent company in which the patents covering the essential features of present-day motion picture machines are pooled and for the use of any one or more of these patents the manufacturer pays royalty to the holding company. This feature alone represents a saving in manufacture figuring into thousands of dollars per annum.

Principles and Operation

First—As the machine operates without the usual shutter there is absolutely no interruption or diminution of the light projected through the film onto the screen. The elimination of the shutter precludes all possibility of flicker and the eyestrain resultant therefrom.

Second—The Vanoscope operates without an intermittent movement, therefore there is not present the jar and noise which is usual where nonreciprocal movements are in use. The absence of these in a machine eliminates the usual mechanical tremor which is transmitted to the screen in a magnified state and is evidenced by a blurring of the picture.

Third—As the film in the Vanoscope travels in a continuous, unbroken motion, the wear and breakage of the film are reduced to a minimum, thereby greatly lessening the cost of same and also the annoying stoppage and interruptions which at present exist by reason of the film being subjected at all times to the sudden strain and pull of an intermittent movement. A continuous moving film is a feature absolutely new.

Fourth—In view of the fact that all parts are continuously running, greatly reducing the friction in the machine, thereby consuming less energy to operate.

Fifth—As the projection of the arc is not brought to a focus on the film, it is possible to stop the film at any point without fear of ignition. This is a feature that is absolutely new and could not be accomplished on any other machine.

Sixth—In the Vanoscope the picture does not move off the screen from top to bottom, but one picture is dissolved into the other directly, thus always insuring a full picture on the screen 100 per cent of the time. Travel ghost cannot exist, as it does not become necessary to move the pictures off the screen at a speed of 16 per second or greater in order to maintain the persistence of vision. The Vanoscope projects pictures at eight per second and even slower without any visual perception of change from one picture to another. This feature insures an initial saving in the length of the films of 50 per cent and over, which in turn effects a saving in material, labor, bulk and transportation almost beyond estimate.

Seventh—The Vanoscope projects pictures with distinctly stereoscopic effect. This result is evidently obtained by the dissolving principle, by which one picture is dissolved into its succeeding picture, and projected through a common source of light. The pictures on the screen have great depth and stereoscopic roundness and completes the illusion of the existence of the object projected, which seems to be actually seen rather than pictured. When the Vanoscope projects one, two or three pictures per second it is impossible to see the change from one picture to the other because of this dissolving effect, and the more slowly the pictures are projected the more evident is this remarkable stereoscopic principle demonstrated.

The Market for the Vanoscope

Leaving out entirely the use of projecting machines for amusement purposes, there remains a vast untouched field in commercial and educational use. The use of the machine of to-day in these fields is at a standstill by reason of its being inadequate to meet the requirements demanded for these purposes. As the Vanoscope removes all the objections above tabulated and entails improvements and economies not as yet broached, we have no hesitancy in saying that in gauging the period of improvement in projecting machines of the past that the Vanoscope is about 20 years ahead of the times.

Our full report, including all data collected and results of tests, is now in course of preparation and will be submitted as soon as it can be properly tabulated and reduced to writing.

Respectfully submitted,
The International Research Co.
W. F. Herzberg,
Director.

A Christmas Trio of Vitagraph Plays

In keeping with the Christmas spirit, the Vitagraph Company of America is releasing three Christmas pictures this month: "A Christmas Story," "The Spirit of Christmas" and "The Ancient Order of Goodfellows."

This Christmas trilogy, somewhat on the order of the ancient Greek idea of developing a great dramatic episode in a series of three plays or dramas, portrays the Christmas idea from its three-reel, well-established and well-beloved aspects, namely, the dawn of Christmas in the birth of Christ, the spirit of Christmas, manifested through the lives of little children, coupled with the sympathetic desire of grown-ups to join them in their love of the openhearted season, and the beneficent power of the Christmas spirit over the lives of everyday folk.

In "A Christmas Story," the first of the three productions, the birth of Christ in the manger is allegorically portrayed in a scene in which a daughter comes back to her father's house with her husband and their little child on a cold Christmas eve, and finding all the family asleep, spend the night in the stable, where they are found in the morning, asleep on a little pile of brush and straw.

The loving mother is clasping her baby in her arms, and it is through the child that she is forgiven for having married against her father's wishes and welcomed back into the family circle for this happiest of all Christmases.

In "The Spirit of Christmas," the second of the three, a daughter of the poor commits a small theft to buy presents for her little brothers and sisters. She confesses to the rich woman from whom she took the money. Her confession is overheard by the woman's brother, in whom there dawns a new spirit of Christmas. The girl is forgiven, and a happy Christmas is arranged for the little tenement youngsters when the two with all their wealthy guests go from their home with the girl and bring her brothers and sisters many pretty gifts. A thread of sympathy runs throughout this play which admirably suggests the ennobling spirit of Christmas.

In "The Ancient Order of Goodfellows," the last of the trio, it is shown how a man who spends his life among the poor performing his daily services as an officer of the law awakens to a realization of all the good men of his class and age may bring about by simply being kindly to those who need their assistance.

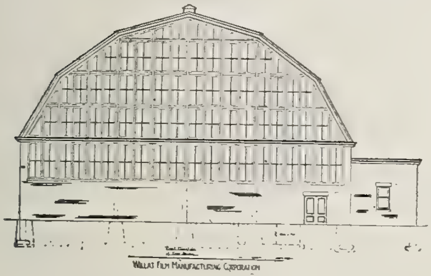
In all three plays there is a bright light of good cheer and gladsome Yuletide spirit, which is entirely in keeping with the idea of peace on earth, good will towards men.

THE NEWEST OF MOTION PICTURE PLANTS

Willat Film Manufacturing Corporation Is Building at Fort Lee, N. J., a Model Studio and Factory as Result of a Study of Leading Plants Here and Abroad

TO the practical producers in the motion picture business, to the persons who are constantly on the look-out for improvements and innovations in studio and factory construction, the large factory and studio buildings which the Willat Film Manufacturing Company is erecting in Fort Lee, N. J., are of great interest and importance.

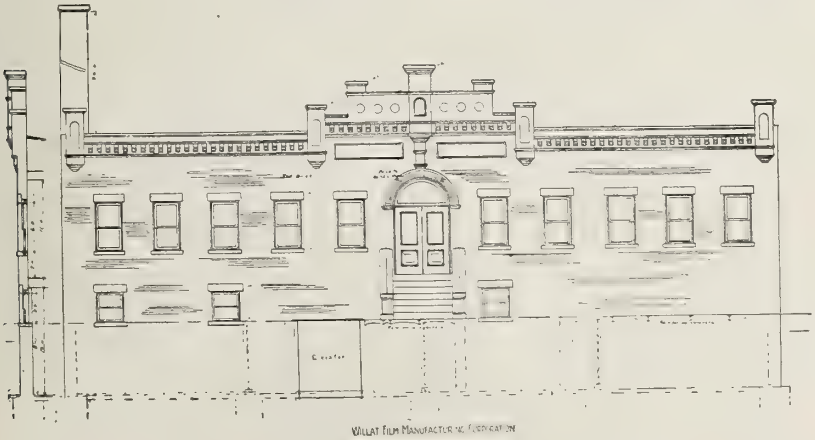
To the person who is interested in the development and solidity of the industry and its every forward movement the new plant is also of interest. Its size alone guarantees that.



FRONT VIEW OF STUDIO

The factory, for instance, in which commercial work will be done in addition to the work of the Willat Film Manufacturing Corporation will have a capacity of a million feet of film a week. It will be the largest in the country with the possible exception of the new Lubin plant at Betzwood.

C. A. (Doc.) Willat, until a few months ago the head of the factory and laboratory end of the New York Motion Picture Corporation, is the head of the Willat Film Manufacturing Corporation. In fact, he IS the corporation. Mr. Willat is rated as the best technical expert in the country. In his own factory and studio he will embody his own ideas. He will do more than that. He will adapt for his own use what he considers the best features of the important plants of the world.



FRONT VIEW OF FACTORY

Trip Abroad for Ideas

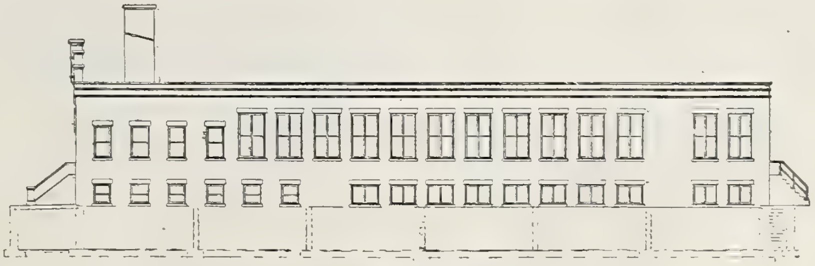
Mr. Willat did not get his ideas of what the best features are of the foreign plants by sitting in a swivel chair. He went abroad and looked them over for himself. Mr. Willat visited the Hepworth, London Film Company, Ambrosio, Cines, Milano, Pathe, Eclair, Gaumont and other plants, in fact, practically every big concern on the other side. Like Kipling "what he thought he might desire, he went and took." In this country Mr. Willat has been familiar for years with all the big plants. So his knowledge of studios and their construction is both far-reaching and practical.

Now, at Main street and Linwood avenue, Fort Lee, N. J., he is erecting two buildings, a studio and laboratory. Each is 80 by 120 feet in size. The studio building is apparently larger, for running along one side is a smaller structure, 120 by 15 feet, which houses the dressing-rooms, scene loft and carpenter shop. This leaves the studio with unobstructed floor space 120 by 80 feet for the production of pictures.

Taking up the factory end first, many new departures are found. In the first place Mr. Willat will build his own cameras and his own printing machines. The rest of the mechanical equipment, including Bell and Howell perforators, will be especially selected.

In the printing of the positives comes the first new plan, and one which is directly opposite to way things are done at other plants in this country. In the printing Mr. Willat will put the strain on the positive, rather than on the negative.

To explain this technical difference is not so hard. It has been the custom in this country to make the perforations on the negative stock slightly further apart than those on the positive stock. Then when the two strips of films pass together through the printing machines, the sprocket engages with the negative stock, and the positive stock simply follows along. By reversing the process and making the positive perforations further apart than the negative perforations, the strain will come on the positive stock in all films handled at the Willat plant.

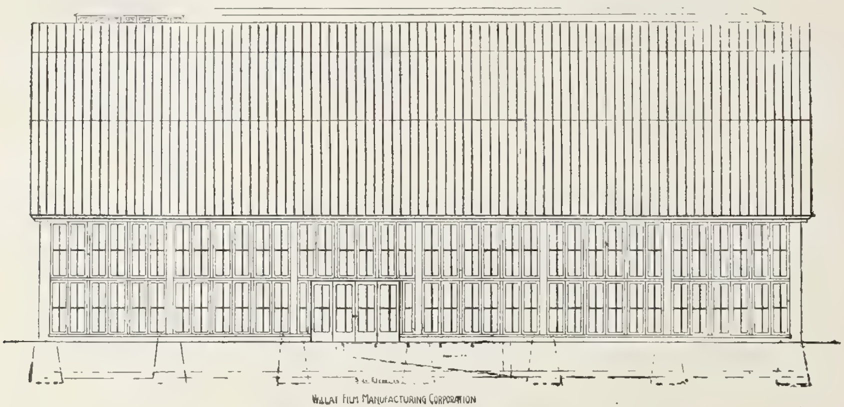


SIDE ELEVATION OF FACTORY

Wash Films by Spraying

The advantage of this is two-fold. It saves wear and tear on the negative which must be run through the printing machine every time a positive print is run off, and Mr. Willat feels that this process makes steadier prints, pictures which show less vibration on the screen. This plan of putting the strain on the positive in printing Mr. Willat secured abroad where he says it is in use at most of the large plants.

In the washing-room there is another important change. The washing will be done by sprays, not by the tank method. The ceiling of the washing-room, which will hold seventy or seventy-five racks of films, will contain many spray nozzles. Through these the water will be forced at high pressure, filling the room with fine spray such as an atomizer sends. The great objection to washing films in tanks is that the water is bound to retain some of the hypo and thus upset the relationship of the chemicals. With the spray method, new and clean water continuously reaches the film. This Mr. Willat believes of considerable importance, especially in tinted or toned films.



SIDE ELEVATION OF STUDIO

The drying-room will be far different from any other anywhere in that the films will be dried in an atmosphere controlled by an ice plant. This feature is not found in any other factory in the world, according to Mr. Willat. The air will also be washed before it is admitted to the drying-room which, when in use, will be practically a sealed room.

The air before it enters the drying-room is washed by apparatus installed by the Carrier Air Conditioning Company, of 30 Cortlandt street, New York City. The washing process forces the air through water which cleans it of all dust particles, and also eliminates all water from the air, thus making it clean and dry. By this process the air is reduced to a temperature of 60 degrees Fahrenheit or less. It is then warmed to 70 or 75 degrees and turned into the drying-room.

Hot Air Makes Films Brittle

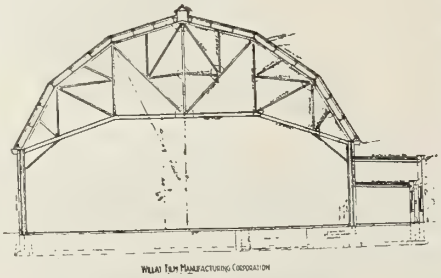
In this method Mr. Willat sees several advantages.

"We duplicate natural conditions," he says. "Films dry in the best possible way out of doors on a moderately warm summer day when the air is clean and the humidity is low. By artificial means we secure the same conditions in the drying-room. Thus we get ideal conditions.

"Many plants dry films by hot air which they keep circulating fast enough so that the celluloid does not take fire. This method I do not believe in. I believe it makes the films brittle and apt to tear. Celluloid is a chemical compound subject to changes. A few hours drying in heated air ages the film as much as several months in the tin cans will. Thus the hot air method robs the film of so much life. By drying the film as I will do it the celluloid is not rendered brittle, and the quality of the film is always the same. That is to say that the fortieth print from a negative will be exactly the same as the first."

The printing and perforating-room at the plant of the Willat Film Manufacturing Corporation will be very large. This is for two reasons. The first is so that the operators may have sufficient air. The second is that it is easier to control humidity and temperature in a large room than in a small.

Another feature, and one which Mr. Willat worked out himself, is a revolving door between the developing and washing-room. Various methods of entrance and exit for these two rooms have been designed. Double doors with an intermediary chamber are in common use. The revolving door has been experimented with, but with no startling degree of success. Now Mr. Willat has perfected a revolving door which he feels will be successful and a time saver.



STEELWORK OF STUDIO

The capacity of the factory is a million feet of film a week. This is greater than any other motion picture factory in the country unless the new Lubin plant at Betzwood equals or passes it.

Big Tank in Studio Floor

"I do not expect to do a million feet of film a week," says Mr. Willat. "If I do half of that right along I shall consider myself fortunate. But my plan in building so large a factory was to be prepared for emergencies, especially rush orders. Now if a man wants 100,000 feet of film turned out in a day I can do the work."

The studio building, where the Willat Film Manufacturing Corporation will produce features, has a working floor space 120 feet by 80 feet. The studio is an all-glass structure equipped with light diffusers. On bright or moderately bright days artificial lighting will not be necessary. On dark days and if evening work is necessary, artificial lights will be employed. Plenty of Cooper-Hewitts will be installed and also arc lights.

The studio has one innovation not found in any other studio in this country. It has a big tank set in the working floor. This can be used for water scenes and also for trap-door work.

Such are the factory and studio being built by one of the master workmen of the motion picture business after years of study. They represent the most improved and approved in their respective lines.

G. D. P.

POWELL BENT BUT NOT BROKE

Frank Powell, director for Pathé Frères, had an experience last week which he will not soon forget. He was looking for a location with suitable backgrounds for the finding of pirate treasures, and Crane Wilbur, the leading man, suggested his own birthplace, Athens, N. Y., a quaint old town on the Hudson. Mr. Powell shipped to Athens sacks of pieces of round metal to simulate money, but they went astray on the way up and the director was up against it for money to bury. He finally went over to the nearest bank and cashed a check for $450, all in silver dollars, and buried the sacks of real money on the river beach.

Mr. Powell, like most people, did not know that the Hudson for a good many miles up has a tide of considerable rise and fall. Busy with the details of the play no one noticed the water steadily creeping up the beach, and when it was time to dig the treasure up the spot was covered with water.

It was impossible to locate the place and Mr. Powell and his camera man had a long and lonely vigil of hours before the beach was bare enough for them to dig. Their identification marks of the spot had been swept away and the two men wearily dug up about a quarter of an acre of beach before they finally found the sacks. As they hobbled away from the scene of their labors Frank Powell said just two heartfelt words: "Never again!"

The Solax plant is rapidly expanding. A new two-story building is being erected and in it, when finished, will be housed the factory and laboratory. The added facilities will make it possible to turn out about 200,000 feet of positive film weekly instead of 100,000 feet as at present.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

JOT it down in your mental notebook, lads, that the ball on Monday of the Motion Picture Exhibitors' Association of Greater New York was the big social event not only of the week but of the season in film circles. It makes a fellow feel good to look over a crowd like the one that gathered in Terrace Garden and then be able to get off in a corner and whisper to himself, *sotto voce,* "I know that bunch. We are a part and parcel of the same great industry."

But there was more doing than showed on the surface Monday night. Secret envoys and ambassadors plenipotentiary were busy running back and forth with peace overtures between the hosts of the evening, Sam Trigger, Frank A. Tichenor, Harold Rosenthal *et al.,* and the handful of Neff men who were present. It now looks, so the grapevine telegraph says, as if definite propositions for a cessation of hostilities may soon be expected.

Trigger, Rosenthal and Doque, of Rochester, were appointed as representatives to attend the meeting of the Executive Committee of the International Motion Picture Association, which was held in the Hotel La Salle, Chicago, Thursday and Friday. This meeting is the logical time for the International bunch to put their side of the case in tangible form and make a definite peace proposal. This proposal will tell whether or not Trigger's "Let us have peace" plea was sincere.

The suit of P. A. Powers against the Universal Film Manufacturing Company and Carl Laemmle, involving the ownership of the Horsley stock, to which everybody but Horsley has a negotiable claim, has been referred to Morgan John Gray O'Brien, formerly presiding justice of the Appellate Division of the Supreme Court. Hearings will go on before him at No. 2 Rector Street, commencing December 22nd.

One actor who is rapidly and consistently gaining in favor with the fans is Darwin Karr, now with the Vitagraph Company of America. Darwin, who was playing leads with Solax up to a few months ago, is well equipped by nature to be a matinee idol. He stands more than six feet in his holeproofs and is blessed with an expressive face. At the Vitagraph studio he has been given good parts, including a prominent one in the six-part production of Mr. Barnes of New York. When it comes to the "regular fellers" of the game, Darwin may be counted in, too. So there you are. As actor and man he is one of the best.

The Gaumont Company is getting out attractive lobby displays along entirely novel lines. They are hand-colored layouts, twenty-four by twenty-eight inches, giving nine portraits or still pictures. The result is very fine. The color effect is soft and the whole thing makes a high-class display, good enough for a marble lobby inset with gold. The sheets will be prepared for future releases, but the number will be limited, as Sir Lorimore says they will be supplied to the trade below cost.

ONE OF OUR BEST LITTLE IDOLS

Charles Pathe, head of Pathe Freres, and Charles Jourjon, head of Eclair, are both expected to arrive from Paris within the week.

A halt has come in the taking of testimony in New York by the defense in the Federal suit against the Motion Picture Patents Company. Hearings will be resumed in Chicago January 6th and will run probably for two weeks or so. Then the scene will shift back to New York for the last words.

Augustus Carney, the famous "Alkali Ike," late of Essanay pictures, has gone with the Universal Film Manufacturing Company. He signed the papers over in Europe, where he is taking a little vacation.

Society saw itself in motion pictures recently. The polo championship films, taken by Edison, were run off recently at Sherry's before the real "400"; also the pictures of the baseball world's series, taken by the Commercial Motion Pictures Company. Washington society is going in for the same stunt and the leaders in the nation's capital have been showing each other pictures of themselves.

J. Stuart Blackton, secretary of the Vitagraph Company of America, who has been commodore of the Atlantic Yacht Club, Brooklyn, for three years, was re-elected for another year at the last meeting, held at the Waldorf-Astoria.

The Nicholas Power Company has an exhibit at the International Exposition of Safety and Sanitation at the Grand Central Palace, New York, from December 11th to 20th. It is the only representative of the motion picture industry at the exposition.

Winnifred Greenwood and George Field, two leading players at the plant of the American Film Manufacturing Company, at Santa Barbara, Cal., were married quietly recently. For a wonder the camera man was not on the job. Both will continue in "Flying A" productions.

George J. Cooke, Adam Kessel, Jr., and a party of friends sailed Wednesday for Bermuda by way of a little vacation.

Bert Angeles, who put on comedies for the Vitagraph for several years, is getting a lot of kind words on the four-reel feature, "Across the Continent," he produced for Pilot.

Andreas Dippel, the Chicago impresario, is getting into the motion picture business. He recently bought the rights to all Europe except Germany and France and rights to all the tropical countries for All Star productions for twelve months to come. Then he sailed away, ready to do business.

Enter Joe Hopp, of Chicago, among the country's biggest feature buyers. Joe, who has just been on a trip to New York completing arrangements, is furnishing a feature a day (some contract that) through his Union Film Company, at 166 West Washington Street, Chicago. Among the brands he is taking are: Ambrosio, Union Features, Features Ideal, Great Northern, Great Northern Preferred Attractions, Solax, Blache, Itala, Film Releases of America, Eclectic, American Kineto, Inter-Ocean and Apex.

With the erection of his new studio in Italy, George Kleine is now in the market for applications for the better grade of American talent to appear in his big productions. Mr. Kleine is willing to enter into contracts with the right sort of American artists to spend a part of the year on the continent in photo drama work for him. He is open to proposals from well-known American actors and actresses.

One of the envelopes it is a pleasure to open every week for the press agent's communications is the one coming from the World Special Films Corporation, containing Milton E. Hoffman's stuff. The Hoffman person has the rare faculty of "good copy." More power to him and his secretary, Dolly Ellisberg.

Among women in the film business who are making good in their own right count Anna Goldman, private secretary to Eddie Roskam, head of the Commercial Motion Pictures Company. Seven years in the business is her record and she is real head of things, Eddie says.

David Horsley, the American agent for Lumiere stock, is distributing among his camera men friends, of which he has a large number, strips of focusing film. There are, of course, quite a number of camera men in the country with whom he is not personally acquainted, but he will gladly forward a strip to any who desire it. This film should prove extremely useful and should form a part of every camera man's equipment.

The song, "My Movie Girl," by G. Warren Landon and S. S. Cassard, is being put out in attractive form by the Nicholas Power Company.

Acton Davies, by the way, is not the Edison scenario editor. He reads all scripts which have been passed by the staff and makes suggestions. Scenario editors should send all scripts to the Edison studio, as heretofore, not to Mr. Davies.

Changes are going on at the Lubin studio. Barry O'Neil, director, is no longer with them, his place having been taken by George Terwilliger, now a full-fledged director. The leading man is Earl Metcalfe, who has been working with Harry Meyers since his return from Florida. This first picture is a Charles Klein play, on which work has just been started.

This move is an advancement for both Metcalfe and Terwilliger. Both of these fellows and their talents are highly appreciated at the Lubin plant.

Stanley Lowrie, brother of Ira Lowrie, general manager of the Lubin plant, is receiving the sympathies of all over the death of his wife. The studio forces sent floral offerings.

Joe Smiley and Gaston Bell, of the Lubin forces, have just been elected to membership in the Screen Club. This makes an even dozen Lubinites who belong. Arthur Johnson bought a new suit for the Screen Club housewarming and is expected to buy a new hat for the ball.

Abe Siegel, of the Novelty Poem-ograph Company, of Cleveland, is in New York. His company has just produced in motion picture, to be accompanied by the human voice, that famous poem, "Christmas in the Workhouse." It has already produced H. A. D'Arcy's poem, "The Face on the Barroom Floor." This met with great success.

Edward Schnaubert, Jr., will take over the Dreamland Theatre at Jamaica avenue and Oxford street, Richmond Hill, N. Y., on December 22.

The American Kineto Corporation has still a few states open for their two latest money-getting features. "The Waters of Death," three reels, and "The Girl of the Sunny South," four reels. The number of repeat orders this firm have received speaks well of the booking and attractive qualities of both subjects, which are backed up by really excellent advertising matter.

The International Motion Picture Association has filed a certificate of incorporation with the Secretary of State.

The purpose for which it is formed is stated as being "to secure uniform customs and usages in the motion picture business, to obtain equitable laws, ordinances, and regulations, to adjust differences among its members, and to raise the standard of motion pictures and further the interest generally of those engaged in the motion picture business."

The incorporators are Samuel H. Trigger, J. A. Koerpel, Frank A. Tichenor, Rudolph Saunders, Harold W. Rosenthal, Eugene Elmore, Grant W. Anson, and Robert C. Whitten, of New York City, and Joseph B. Friedman, Buffalo, N. Y.; William J. Sweeney, Chicago, Ill.; Charles H. Phillips, Milwaukee, Wis.; A. P. Tugwell, Los Angeles, Cal.; Fred J. Herrington, Pittsburgh, Pa., and Thomas Furness, Duluth, Minn.

Brevity is the Soul

Louis Goldstein, the head office boy of New York, has joined Sol Lesser at his Colgate Feature Service office. Louis will be remembered from his connection with Reliance, Eclair and Warner's Feature. He threatens to be a real magnate some day.

Jane Gail, Imp leading woman, sailed Wednesday for England where she will join George Loan Tucker's company, with the London Film Company.

Frank Crane will go with the Universal to direct the pictures in which Irving Cummings will appear.

A new publication has arrived, the editors of which do not aspire to be "oricles." Never heard of an "oricle." Maybe it's a cross between an oriole and a barnacle.

Herbert Brenon and his Imp company, headed by Annette Kellerman, have left for Florida. In the company are Leah Baird, William Shay and William Welch.

Frank E. Woods, scenario editor for the Mutual, says the best and most prolific script artist is Miss Anita Loos, the eighteen-year-old daughter of a San Diego, Cal., publisher.

The Mutual is sending a company to the old Kinemacolor studio on Sunset Boulevard, Hollywood, Los Angeles. Christy Cabanne is director, Joseph Altschuler in charge of the factory and Samuel Landers head camera man. Among the players are Miriam Cooper, Raoul Walsh, Frank Bennett, Fred and Robert Burns, Eagle Eye and Dark Cloud.

Fred Stanhope is with the new Mutual Studio in Union Square.

Frank Bennett, former leading man with Florence Lawrence, has gone with the Mutual.

Tom Mills will play opposite Norma Phillips in the "Mutual Girl" series.

The scenario and publicity departments of the Mutual Film Corporation are now at 29 Union Square West, Sixteenth street and Broadway. This affects Frank E. Woods, Daniel Carson Goodman and Russell E. Smith, of the scenario department, and Phil Mindil and Hopp Hadley, publicists.

George Patullo, the novelist and magazine writer, will write a series of scripts for the Mutual.

Henry Walthall, Biograph star, has gone with the Mutual.

Got a postal from J. W. Johnston, of the Eclair company, in Tucson, Ariz.

A. L. Haining, of the Gaumont Company, has just returned from South America after a very exciting time. He has visited most of the danger spots of Mexico, but looks none the worse for his trip.

Mary Fuller is writing an article for The Woman's World on "Thrilling Moments in the Life of a Picture Star." No one is better qualified to write upon such a subject than this gifted Edison player, who has made the courting of danger part of her daily life.

The Feature Photoplay's "Great Lure of Paris" is booked at Hammerstein's for an indefinite period through the Film Exchange. Hammerstein is advertising it as the biggest picture of direct importation from Paris.

Owing to the enlarged radius of action of the Selig Stock Company, with headquarters at Prescott, Ariz., the leading man, William Duncan, will, hereafter, confine his attention strictly to producing plays. The company will be very considerably strengthened and enlarged, as some big productions are nominated for this winter in the picture-land of Arizona.

The Countess de Marstini has joined the Pathe Southern Stock Company at St. Augustine, Fla.

For its release of January 1st, the Famous Players will present Cecilia Loftus in the famous novel and play, "A Lady of Quality," by Frances Hodgson Burnett.

Instead of the customary trailer reading "Mutual Program," the "Flying A" productions are being supplied with the Winged Clock with the hands quickly rotating and the now very popular wording "Mutual Movies Make Time Fly." It will probably only be a very short time when all subjects on the Mutual program will use the improved end piece.

In honor of the members of the Kalem and Edison Stock Companies who are wintering in Jacksonville, Fla., the Lubin Comedy Company tendered them a "Poodle Roast" and dance, which was held at the Lubin studio.

Those present from the Edison studio were: Herbert Prior, Mabel Trunnelle, C. J. Williams, William Wadsworth, Alice Washburn, Arthur Housman, Richard Ridgley, Richard Tucker, Bigelow Cooper, Elsie MacLeod and several others.

Kalem was well represented with Robert Vignola, Tom Moore, Guy Coombs, Alice Hollister, Marguerite Courtot, Harry Milliard, Ben Ross and Jack Macklin.

"THE BIG HORN MASSACRE" STANDS OUT AS AN EXAMPLE OF "HONEST INJUN" FIGHTING OF THE MOST REALISTIC CHARACTER

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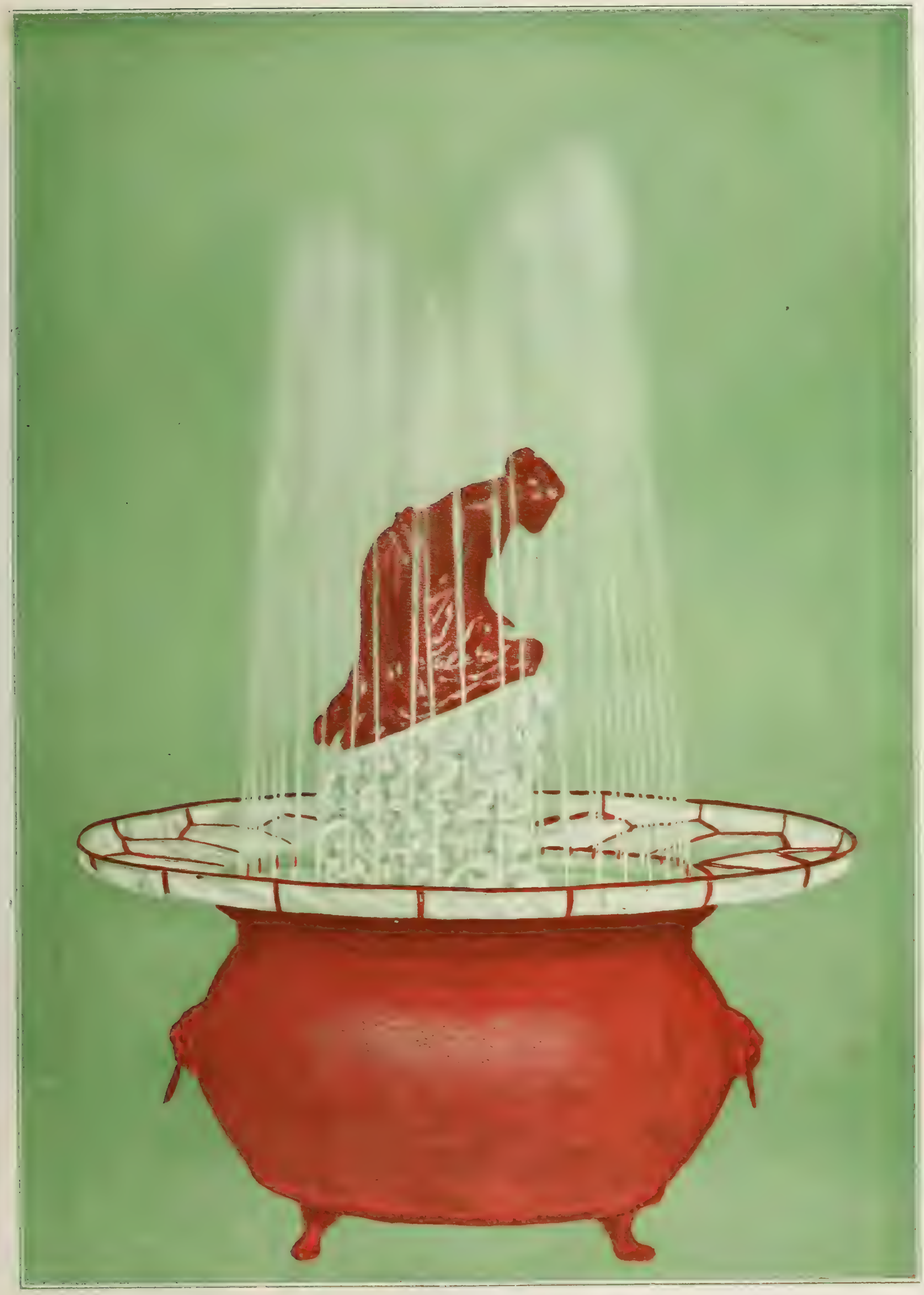

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SCIENTIFIC PROJECTION OF THE FILM

By J. E. Robin, Sales Manager of Simplex Projection Machines

WITH the exception of projection, every branch of the motion picture industry has developed to a high state of perfection. This has been accomplished by taking each individual problem as it arose, and by known rules and formulas scientifically arriving at a correct solution.

Difficulties encountered with the present-day type of projectors, as well as problems arising in connection with the projection, may be solved in the same manner.

Carbon Carrying Capacity Limited

To project a good picture properly, it is essential first that the designers of the projecting apparatus have a thorough knowledge of what is required of a machine and under what conditions it will work at its highest efficiency.

There is a lack of sufficient technical and practical data and authorities for the architects, exhibitors and operators.

Nothing can emphasize this greater than the conditions which the writer has observed by personal investigation and practical experience since the birth of the motion picture art.

During the year of 1912 and the early part of the present year, more than 40,000 miles were covered by the writer, and during this trip it was indeed surprising to find that the majority of theatres were using carbons five-eighths of an inch in diameter, disregarding the amount of amperage they were using at the arc.

It is not generally known that the carrying capacity of carbons is limited and somewhat similar to that of copper wire. The tips must reach a point of incandescence in order to emit the greatest amount of light.

To substitute this claim, the carrying capacity of five-eighths of an inch carbons is 34 amperes on direct current, and if 60 amperes are used there is nothing to be gained as the angle of light emitted is no greater in degree or more intense, and the carbons will be heated to a length that will even reduce the temperature of the tips.

Question of Amperage

There is another serious objection to be considered. That is the undue heating of the carbon holders.

It is clearly set forth that in order to obtain the maximum results with a minimum waste of carbon and electricity, the proper size carbons should be used for the amperage for which they were designed.

Another important element in reference to light is the various opinions as to what amperage should be used per square foot of screen surface.

There are several things to be considered regarding the amount of amperage to be used with reference to the above which are:

First: The amount of light, artificial or daylight, falling upon the screen.

Second: The kind of screen, the surface and also the position it is placed in with reference to the line of vision of the audience.

J. E. ROBIN

Referring back to the statement made in regard to the rules and formulas, it has been ascertained that when using direct current in a theatre illuminated while the picture is being projected, from .2 to .35 amperes per square foot of screen surface is necessary.

Condensing Problems

Alternating current has an illuminating value of about forty per cent direct and should not be used except through a rotary or mercury arc rectifier, as the amperage per square foot of screen surface varies from .3 to .4.

Another important element, which is a very interesting subject and upon which space will not permit a thorough treatise, is the condensing system and its relation to the motion picture lens.

The distance of the front condenser from the aperture plate should be set down in figures, as well as the focus of the front condenser.

In other words, the diagonal of the light must not be greater than the surface of the front condensers.

All of these various problems are related to one another and can be figured by proportion.

When the projecting machine is placed above the center-line of the curtain, the machine should be so arranged that the light rays will not strike the curtain at an angle greater than twenty degrees or thirty-five degrees on a throw of 110 feet.

At Right Angles to Screen

When possible, the machine should always be placed at right angles with the screen, as it will greatly assist in obtaining a perfectly flat field and a projected picture in equal proportions, bringing out the detail and perspective.

Space and time will not permit further details. Suffice it to say that cooperation on the part of operators and exhibitors and a knowledge of the subject will be of the greatest assistance in placing projection upon a better basis.

NOTABLES SEE KINEMACOLOR FEATURE

At the annual dinner of the American Museum of Safety, which was given in the grand ballroom at the Waldorf-Astoria to about five hundred guests Friday evening, December 12, the Kinemacolor three-reel subject "Steam" was a special feature, illustrating the development of this power from the tea-kettle to the locomotive.

Among the speakers of the evening were President Hadley, of Yale; Dr. Finley, of New York College; Surgeon-General Stokes, of the United States Navy, and Dr. Tolman, director of the American Museum of Safety.

Dr. Tolman, in introducing the Kinemacolor pictures of "Steam," laid particular stress upon the advantages of motion pictures both as an educational factor in the schools and as a method of teaching the very points for which the Museum of Safety was designed, i.e., the development and demonstration of all manner of safeguards to human health and lives.

A. A. Anderson, who is well known for his exhaustive work in connection with the educational movement, made some very timely remarks about the application of motion pictures in connection with public school work, emphasizing their value not only as an educational factor, but as a combination of education and entertainment.

The dinner committee, who arranged this novel program, included Dr. Geo. F. Kunz, chairman; Hon. Geo. B. Cortelyou, Hon. Elbert H. Gary, James Speyer and Dr. Tolman.

LOTTO JOINS BALBOA

Arthur A. Lotto, well known in the amusement world, has joined the Balboa Amusement Producing Company as personal representative to H. M. Horkheimer, president of the company. Mr. Lotto was for many years associated with the Kinemacolor Company and was responsible for a number of their great successes.

The
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ADVERTISING RATES on application

Copy for next issue must reach us by Wednesday 11 a. m.

52 Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. VIII December 27, 1913 No. 25

HO! FOR A GOOD POSTER!

THE plea for a good poster is almost universal. American films, on the average already of a quality distinctly superior, show a steady improvement, which is almost noticeable from week to week, yet the posters advertising them, with rare exceptions, are of a grade little better, comparatively, than those in vogue when the motion picture was in its infancy.

Every exhibitor, who thinks at all, recognizes this fact. In proportion as he does so, he resents it. Yet thus far he has been powerless to alter or improve the condition that confronted him. That good posters mean good business is a fact that is self-evident, providing, of course, the production is of corresponding excellence. But that a good production cannot have justice done it at the box office if the posters advertising it are inferior, is also apparent. The exhibition is the loser either way.

The first question that rises to the mind is, why, after spending a small fortune on production, and having produced a film of genuine artistic excellence, the poster which *makes the first appeal to the real client*, the public, only impresses one with its very obvious cheapness, and does little to create a desire to see the film? With competition getting keener every day, this appears to be one direction in which the enterprising producer can pull out ahead of his rivals.

Do producers look upon the poster as a necessary evil, an extra expense tacked on to the tail of production, and therefore get it done as cheaply as possible? It looks very much like it.

You can't do without posters! Then why not make them real live attractions; something that will *make* the public want to see your film?

* * *

THE theatrical producer has found it out long ago. He must have the best of posters. One has only to mention the beautiful productions of David Belasco to prove it.

The title of the film, though it is important to have a good one, is not a decisive factor. Take any dozen you like; they don't convey much to the public mind; but a poster picturing the dramatic moment, the heart of the plot, the sensational incident, that is the lure, the bait, that decides Mr. and Mrs. Smith and family to visit the house showing that film. With two, three, and four picture houses within easy reach of the home, the matter of immediate appeal becomes of vital moment to producer and exhibitor alike; their interests are the same.

American producers will ultimately come to it, and demand the best posters that money can buy. European film manufacturers are doing better than we are, and it is a matter of reproach that we are behind. To order your supply of posters two or three days before putting your production on the market, and allowing the printer to produce them from a square inch of film, and deliver them, not quite dry, in time to go out with the first order is one way of doing business, but surely a bad one for all concerned.

* * *

OF course, the printer wants to make as much out of his printing as possible, so he dispenses with a sketch altogether, and produces from the above-mentioned square inch of film, or at best he pays an artist $10 or $15 to make a sketch—and "Let me have it to-morrow" goes with the order. He gets what he is asking for. The renter is out to buy cheap and sell dear. So his influence does not tend to lift the standard.

One producer was bold enough to say he could not get good posters. Of course he can't at the price he is willing to pay. He knows he can't get leading actors at the price of third-rate men, but he doesn't apply the same knowledge to the matter of printing and posters. It is all a matter of price. Would it not be good business to pay it and get something that is worth while?

SCENES FROM "TWO CHRISTMAS MORNS"
Gaumont three-reel Christmas Feature. Released Dec. 18.

CALEHUFF SUPPLY CO.
INC.
CHAS. A. CALEHUFF, Pres. and Mgr.
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Bargain Machines Bargain

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Ticket Choppers, Mirror Screens, Chairs, etc. Order at once. First come, first served.

Write for information on anything pertaining to the Motion Picture Business.

"FLYING A" IN LONDON

Popularity of subjects abroad has made it necessary for the American Company to erect its own home in London. A five-story structure is being erected in Wardour street, and is expected to be ready for occupancy about the first day of the year.

All machines and laboratory apparatus is being shipped from Chicago.

R. F. OUTCAULT

He created "Buster Brown," whose doings will shortly be shown on the screen under the auspices of the Outcault Film Company.

AMERICAN FILM'S RELEASE DATES

On Monday of each week the American Film Manufacturing Company will release a two-part feature, and once each month the two-part subject will be replaced with a three-part production.

PRODUCE DRAMA AT NIAGARA FALLS

Daily newspapers at Niagara Falls, New York, report the staging there of a sensational motion picture play by the Sterling Camera and Film Company, of New York.

The plot of the play, which is a four-reel subject, centers around an attempt to smuggle Chinese across the border. In one scene a large touring car in which the smugglers are trying to escape the government detectives, is hit by a freight train.

The film will end with the girl closed in a barrel and sent over Niagara Falls. These scenes also show splendid views of the falls. Violet Stuart plays the girl. August Collette is the leading man, Arthur Donaldson is the director and Leon Wagner, the camera man.

NEW PILOT PRODUCTION

Director James Gordon of the Pilot Company has just completed assembling and putting in shape their latest feature production "Hoodman Blind," from Henry Arthur Jones' famous English drama, which was originally played by the well-known star, Wilson Barrett. The story is laid around London, and the English atmosphere is sustained throughout.

Miss Harbe plays a dual role, that of twin sisters, and one of the most interesting scenes, obtained by a double exposure, is where she enters a room and greets herself. Among other well-known artists in this production are Herbert Barrington, Mrs. Guy Standing, and Violet Stuart.

JUST PLAIN COMMON SENSE tells you when you want to **SEE** yourself you use a **Mirror.** Because you **SEE** yourself better with a Mirror than any other means in the world. Now the same thing applies when you want to **SEE** motion pictures, use a MIRROR SCREEN because you **SEE** the pictures so much plainer, better and clearer on a Mirror Screen than on any other surface under the sun. Besides, it tickles your patrons and makes picture fans. It's a fact. The difference between a motion picture on a MIRROR SCREEN and any other screen of any other kind is the same comparison between seeing your own reflection in a fine French plate glass mirror and in a mud puddle. The 'MIRROR SCREEN' is a Mirror. A magnificent mirror made from the finest polished plate glass that the world can produce. **Get Right** and **Write** to us to-day for our new Snow White Prismized Finished Surface.

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Eastern Representative, Frank Manning, 121 W. 48th Street, New York City; 160 Irving Avenue, Brooklyn, N. Y.

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The Day and Night Screen

Its Invention Opens New Field for Exhibitors and Will Prove a Means of Increasing Business

ALTHOUGH the "Day and Night" screen, so-called because it can be used effectively in daylight as well as in the dark, has been in the field here for only a short time, it has thus far so successfully demonstrated its merit, that many of the leading motion picture houses throughout the country have installed it. Hitherto there has been a certain prejudice against patent screens, due largely to the loss of clearness and detail in the picture when viewed from the sides of the theatre and also because it has been found necessary to use frequent applications of paint or some special preparation to maintain the screen's efficiency.

All these objections are obviated by the process under which the "Day and Night" screen is produced. The picture, when projected is quite as clear and distinct, when viewed from the sides of the theatre, as when seen from a point directly in front of it. In addition to this, as far as the tests have shown, the screen is practically unaffected by time, weather or house conditions.

One of the remarkable features of the screen is its almost entire failure to use up light by absorption, a characteristic which results not only in making daylight pictures possible, but also in a considerable saving of electric current. In Germany, where the screen was invented, the cost of electricity is much higher than it is here and this saving is so great, that a lease arrangement is made between the manufacturers of the screens and the exhibitor, whereby the latter pays half the amount saved in current as rental for the screen. The manufacturers obtain the electricity account for the three months prior to the installation of the "Day and Night" screen, on which they base their calculations, and the resultant saving is usually found to be between 50 and 60 per cent of the former cost of the electricity. This amount is divided, giving the exhibitor a comfortable profit and the screen company a substantial rent.

Although the "Day and Night" screen was invented in Germany, it was first introduced to the world by England, where it is now installed in practically all the leading motion picture houses in the United Kingdom. Germany and France speedily followed England's lead.

The American company, which was formed a few months ago under the name Day and Night Screens, Inc. with offices at 291 Broadway, New York City, has already had great success in of this screen—open air picture entertainment in the day time. Neither murky atmospheric conditions, nor bright sunshine interferes with its effectiveness.

placing its product in many of the leading theatres in this country. The Gaumont Company employed it when demonstrating their color photography at the Thirty-ninth street theatre in New York City last spring, bringing a "Day and Night" screen from their French studio especially for the purpose of the exhibition. The Kinemacolor Company used it in their demonstration theatre at the Exposition at the Grand Central Palace in New York City last July and many other film companies are using them in their private demonstration rooms.

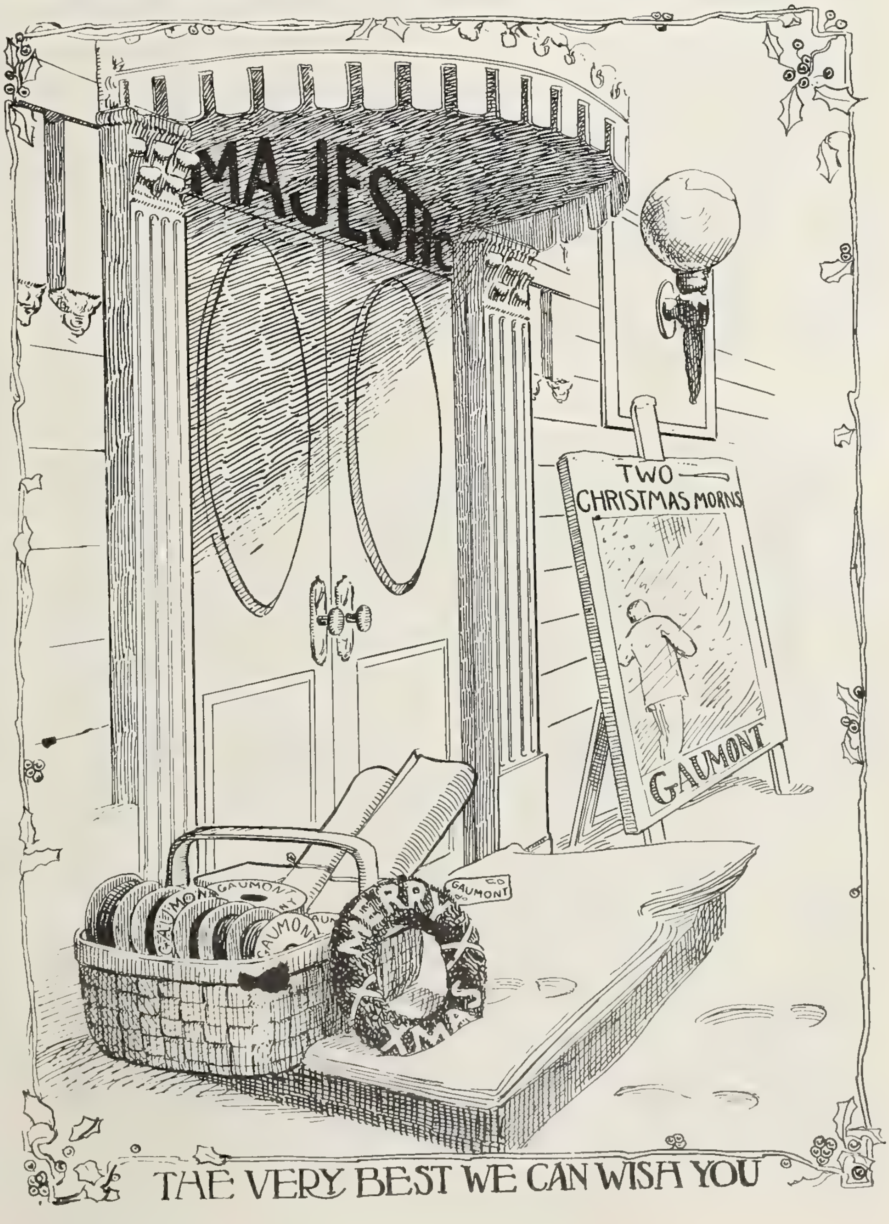
A new field is opened up by the use

PRIVATE WIRE FOR PATHE

A private wire has been installed for Pathe's Weekly in the main office of the company at Jersey City. Since the Weekly has been issued twice a week the number of telegraph messages has become so large that to get better and more prompt service the private wire became a necessity.

INSTAL FILTERS

The American Film Manufacturing Company has just installed a large battery of water filters in its Chicago laboratories. The capacity of the filters will allow the use of 10,000 gallons of filtered water per hour. The new equipment is calculated to improve the already high quality of the American pictures.



THE VERSATILITY OF THE MOTION PICTURE

By William Barry, Advertising Manager of the Nicholas Power Company

MOTION pictures have been in more or less extensive public use since 1895, but until 1905 their use was comparatively limited. They were for many years a part of the equipment of practically all vaudeville theatres, but were not featured as special attractions in the programs of these theatres, being used primarily to dismiss the audience. For this reason they were presented with little care and with less effort to supply scenes of great interest.

In addition to the use of the machines in theatres of this character, their only use up to 1905 was to add attractiveness and vitality to travel lectures or as adjuncts to the shows of itinerant showmen. Between 1905 and 1908, however, the motion-picture machine had developed into an instrument adapted not only for entertainment purposes, but also for educational uses, the latter being one which has steadily grown and is still growing.

The use of motion-picture machines by educational institutions is not due to the entertainment value of the pictures alone, as many facts of natural science can be presented by means of the motion picture far more effectively than in any other way. The value of the motion picture as a means of teaching surgery will be readily appreciated, as in no other way can the technique of a difficult operation, as performed by a master surgeon, be portrayed to innumerable students after the operation has taken place.

CONSIDERED as a commercial proposition alone, motion pictures as a means of entertainment may be counted on to yield handsome profits for many years, disregarding their increasing use for educational purposes. The motion picture is not a fad. Unlike fads and crazes, the motion picture enthusiasm is not based upon a single, unchanging source of pleasure, but represents an endless variety of themes.

As has been well said by an American student of sociology, the vitality of the motion picture as a means of entertainment is assured, because it gives to audiences, who cannot afford the pleasures of the theatre at regular theatre prices, practically the same emotions and interests as are presented by the ordinary play.

Another aspect of the motion picture as a form of entertainment which is worthy of mention is the uplifting influence upon the people who habitually attend the motion-picture theatre. The films which are now being presented are, almost without exception, entirely free from any objectionable element. The audiences catered to are composed largely of women and children, and it should be the aim of every exhibitor to present shows to which no exception can be taken by any one.

THE motion picture has been made an adjunct of the Salvation Army, the Y. M. C. A., and of many churches for the development of social intercourse. Perfect projection is the foundation upon which the development of motion pictures has been based. The effect on the human eye of a flickering picture has been found in some cases to be such as to cause illness, and this has been made a life study by Nicholas Power, of the Nicholas Power Co., with the result that the right to adopt the slogan, "Power's Perfect Projection" has been conceded.

Because of this, the Cameragraph manufactured by the Nicholas Power Company of New York has attained a degree of popularity so great that the best sources of information indicate that this company is now selling a large part of all the projection machines used on the western hemisphere. The popularity of the Cameragraph has resulted almost wholly from its superiority in workmanship, design, material and projecting qualities.

KLEINE BUILDS STUDIO IN ITALY

Cable advices from George Kleine tell of the building of a magnificent and costly studio in July which will be used to produce important Kleine attractions Mr. Kleine cables:

"You are now at liberty to announce formation of Photo Drama Production Company of Italy. Have bought beautiful estate permitting staging of fifty scenes simultaneously in natural and artificial settings. Policy is to combine artistic perfection of Italian with virility of American methods, taking the best from both schools. Big features only. Have engaged well-known American artists not previously in pictures."

IF YOUR TAILOR STUCK YOU

on a suit of clothes that fell to pieces in thirty days, I'll bet you would have something to say about the cloth he used in the next one he made for you. If the many exchanges and feature buyers of this country took as much interest in the wearing quality of their films as they do in their clothes, they would insist on having all their films printed on Lumiere stock.

DAVID HORSLEY
1600 B'way Mecca Building
NEW YORK
AMERICAN AGENT FOR LUMIERE FILM.

Music and the Picture

Suggestions Invited, Questions Cheerfully Answered

Address: Music Department, The Motion Picture News

SOME years ago, when motion pictures were still considered as a novelty only, Dewey's on Fourteenth street, New York, ran a few reels a day together with cheap small-time vaudeville. There was practically no attempt made to follow the pictures by the pianist and his one assistant, the drummer. But the whole house was kept continuously convulsed in mirth by the latter, who had a clever fashion of passing witty remarks, supposedly in a stage whisper, but really so they might be heard all over the house. I have never been able to learn whether this was done with the consent of the management or whether the drummer did it on his own responsibility. At any rate it was a most successful experiment.

His remarks were confined to the comedies mostly, and were quite as humorous as the pictures. But once in a while he would make a noise as of two persons kissing each other at a critical time, and thus would invariably bring down the house. While this can hardly be recommended to-day, as a means of amusing an audience, dramas have reached their present state of perfection, but with the comedies the drummer can still be of great assistance. A word here or there mimicking the comedians will often help "get over" some humorous flash which the average person would otherwise lose.

THE present drummer at Loew's Broadway Theatre in New York City has the right idea. His outfit is very complete, and he seems to have the knack of getting in just the right sound at just the right time. The whole orchestra at this theatre, it seems to me, is as nearly in harmony with the productions shown as it is possible to be.

Several nights ago I was in this theatre when "The Yellow Slave," a three-part Melies drama, entirely enacted by Japanese was being shown. Throughout this film the orchestra played selections from "The Mikado," which naturally fitted in exceedingly well with the scenes on the screen, and at the same time pleased every one. People everywhere were humming the tune long after they had ceased to play it.

Our English contemporary, The Bioscope, in a recent issue suggests the advisability of having "request music." This subject has been much talked of in this country for several years, and a few theatres have taken it up. It is asserted that the houses in England, which have been playing the music requested by the audiences, have met with signal success.

On the other hand, it is said that the main objection to this is the difficulty of being able to follow the picture, if the orchestra is playing request music. That this objection is sound seems probable. It may be that our English cousins find that "request music" is a drawing card, but it is doubtful if this would ever work on this side of the Herring Pond.

THERE would be a small coterie of real music lovers, who would attend the pictures merely in order to hear a concert, but they would not come at all for the pictures in comparison with the music.

Their primary reason for attending at all would be the orchestration, and they would look at the screen simply because they would be unable to keep their eyes away from it.

But would the real picture lovers or "fans" stay?

It is, indeed, a big question. Personally I believe they would be very apt to go, when they could hear just as good music that was more in harmony with the pictures.

I shall be most pleased to hear the views of musicians on this important topic or on any other in this department. Letters will be given full publicity if available. A. D. M.

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Gloria American—6 Reels

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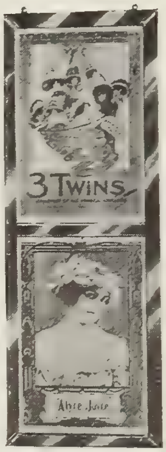

A PORTABLE ELECTRIC FOUNTAIN

A very beautiful as well as unusual decoration for motion picture theatres is the portable electric fountain manufactured and marketed by the Electric Fountain Company at 348 West Forty-second street, New York City. Not only does this fountain give unique and charming effects with its spray, which is changing color constantly, giving many novel effects, but it has a great advantage in that it may be installed in any theatre.

The portable electric fountain fills a want that has long been felt by the exhibitors who wish to make their theatre artistic and attractive, but who have felt they could not afford the luxury of having a fountain installed. Where the theatre has been built without due allowance for the ordinary fountain, installing a fountain necessitates tearing up the floor and other alterations which are both expensive and inconvenient, and making the change is apt to interfere with business.

The electric fountain manufactured by the Electric Fountain Company does away with all this, for it needs no water supply, drain or discharge pipe, because the same water is used over and over again by having a motor and pump concealed in the base. In fact, two quarts of water is all that is necessary to give a graceful spray.

The colored illustration on page 35 in this issue gives an idea of one of the many fountains manufactured by this company. This may be used as a center decoration if placed in the lobby or reception room or two may be used on the stage, one on each side of the screen. With a few ferns or plants around each fountain they make a very pleasing decoration.

In itself the fountain is a thing of beauty. The combination of electric light and falling water is very effective. Gold-fish in the water add to the effect. The water in the fountains may be perfumed or any mild antiseptic added.

The Electric Fountain Company makes many different styles of fountains, including large ones made to order to harmonize with any given scheme of decoration. They can be built of any material or size required.

The fountains are now being used in many motion picture theatres all over the country. A few of the users are: New York Theatre, New York City; American Music Hall, New York City; Strand Theatre, Buffalo; Colonial Theatre, Chicago, and Poli's, New Haven. Among the motion picture concerns using the fountain in their projection rooms are the Biograph and the Universal Film Manufacturing Company.

Many exhibitors, after once seeing the electric fountain in operation and having the simplicity of its operation explained to them, have placed orders at once for their theatres.

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"The House of Taylor"
Where you will be quickly and neatly served in restful Dining Rooms with the best the market affords
At Very Moderate Rates
The MARTINIQUE is in the Heart of the Shopping District and Most Convenient to all Railroads and Car Lines. The Terminal Station of the Hudson Tubes is right at our doors, and the great Pennsylvania Station just one block away. Good music, refined and homelike.
Chas. Leigh Taylor, Pres. Walter Gilson, Vice-Pres.
Walter Chandler, Jr., Manager

SPECIAL FILM REVIEWS

"BEN BOLT." (Solax. Four reels.)—The story of this thrilling production, while taking its name from the song made famous by Du Maurier in "Trilby," presents so many elements of dramatic interest not to be found in the original verses as to make it entirely new. It is staged with a realism which is unusual even for a film of the grade commonly produced by the Solax Company. Photographically it is good, and the progress of its action never flags from beginning to end.

Among the most striking scenes is the wreck of the Ben Bolt, a schooner which takes its name from the hero of the piece. The crew, together with the band of cutthroats who have seized the schooner, are rescued in realistic fashion by the lifeguards. An especially dramatic part of the story is shown when Ben Bolt is bound to the wheel of an old mill by some of the pirate crew. As a thriller, this section of the film could hardly be excelled, although there are many other moments hardly less exciting as the piece progresses.

Ben Bolt is rescued just in the nick of time by Rolling Stone, the comedian of the production, and is enabled to outwit and confuse his enemies in the end, as all good heroes should do. Joseph Levering, the Solax Company's leading man, takes the part of Ben Bolt; Fraunie Fraunholz is Rolling Stone, and Miss Claire Whitney is Alice. Others in the cast worthy of mention are James O'Neill and Jack Burns.

Much credit is due Howell Hansel, under whose direction "Ben Bolt" was produced.

"When Ursus Threw the Bull." (Nestor. Two reels.)—One of the cleverest burlesque-comedies ever produced. The small town circus is "hit off" in great style. Al. E. Christie is to be congratulated. As the "bull" and his master strike, together with all the stage hands, it is necessary to recruit more. Local firemen and a stuffed animal do very well until an alarm is rung.

"The Mystery of Sydney Street." (Warner's Features. Three reels.)—Made by the Milano Company in Italy. A very good story of mystery and romance. The suspicion of a murder falls on the shoulders of a debtor and he is closely watched. The evidence becomes tangled by the introduction of another apparent murder. The true villain is caught at last, when he has gained the consent of the widow to marry her.

"The Yellow Slave." (Melies. Three parts. Dec. 11.)—General Film Co. Exclusive Service)—One of the first productions by any company in which the characters are played by an entirely Japanese company. For this reason, if for no other, the drama is one of great interest. The Japanese style of acting is a peculiar combination between European, principally the French, and a style all their own. The faces of the actors are absolutely immovable. The story is of the Russian period, and tells of a young recruit parting with his sweetheart and going to the front. She, hearing that he is dead, and greatly needing the money, becomes a slave girl in a tea house. The lover returns later and, after much work, succeeds in freeing her. A very effective ending shows the two committing suicide, slowly walking together out into the water.

"The Heart of the Law." (Essanay. Dec. 9.)—Not worthy of the Essanay Company. A very tame detective story, similar to many that have gone before. Richard Travers and Ruth Stonehouse play the leads.

"The Stolen Plans." (Edison. Dec. 9.)—A story of the English army by Goring Cholsey, introducing aeroplanes. Marc McDermott and Miriam Nesbitt do some very good work. The atmosphere is especially good.

"The Harp of Tara." (Domino. Two reels.)—A pretty Irish romance, founded on the well-known poem. Rory, a young man studying for the ministry, loves Nora. The old priest has a dream in which he sees the soldiers demanding the taxes on pain of eviction. Rory finds the mythical harp and thus Ireland is freed. Then he awakes. The finish is somewhat enigmatical. Matches were not known in the time of the Georges.

"The Hour and the Man." Essanay—Mr. Roach, of the Essanay scenario staff, has written another splendid play. It is psychological. It is strong and it brings forth a big lesson. The theme of the photoplay is in these few lines which he dashed off, and from which rose the inspiration:

"We sin, and judge others. We transgress, and appoint authorities to punish transgression. We obey a distorted impulse, commit that which it recommends and contemplate the act with remorse. We ask Him to forgive our sins, and do not heed the prayers of other sinners. We make laws forbidding men to murder, and we murder those who disobey the law. The whole thing is just a little silly, isn't it? But over the frail structure of man's justice is the invisible and invincible Guiding Hand."

The situations are very good from

TAVERN SCENE IN "BEN BOLT"

the outset, and as the story ripens they grow stronger. Mr. Calvert in the producing of this photoplay made his selections with care. His scenic effects are of the right kind. His situations are introduced at the right moment. He built a splendid film around a splendid scenario. Francis X. Bushman as the young lawyer plays the role convincingly. William Bailey, Ruth Stonehouse and Clara Smith are well cast.

Two brothers, both young lawyers, love the same girl. Frank Maxwell is sincere in his affections, while his brother William is wooing the girl under an assumed name. She encourages the latter and is married to him. He does not change his habits, and his drunkenness brings his family to the poorest part of the city to live. The wife pleads with him for the sake of the child to cease in his ways, but he pays no attention to her. An old neighbor one day drops in to see the young mother and she offers her a cup of coffee. In pouring it out she accidentally spills some on the old lady's hand, burning her severely. She secures a bottle of medicine which is very poisonous and applies it, leaving the bottle on the table. The husband arrives home, pours himself a cup of coffee and knocks over the bottle. The fluid flows over the table top, and into his cup as he holds it, while he talks to his wife. The poison takes immediate effect and he dies a short time after. The wife is accused of murder.

The judges appoint a lawyer to defend her. This lawyer proves to be the not aware that he is defending his dead man's brother. He, however, is brother's wife as he married under an assumed name. He is victorious in his suit. While summing up he opens his watch and the mother gets a glance at a picture he has in it of his brother. When she comes out of the swoon she tells Frank that her husband was his brother. His first intention is to cast her off, but the tiny babe's cooing causes him to take both of them into his household. C. J. V.

"The Blue Rose." (Vitagraph. Two reels. Dec. 12. General Film Company Exclusive Service.)—The chief beauty of this picture is its claim to some originality. It has this at least, and is, in addition, thoroughly pleasing in every respect. There is not the faintest suggestion of anything at all disagreeable. Van Dyke Brooke directed the picture, as well as taking an important part.

An old florist, having discovered a method of producing a blue rose, is greatly elated until it is stolen by a rival. His daughter, obtaining work at the competitor's, discovers the rose to be the same, but unfortunately falls in love with the son of her father's rival, who confesses that he is the thief, not knowing that she is the daughter of the man he had robbed. Eventually everything turns out for the best. Van Dyke Brooke has certainly learned the secret of portraying pathos. Miss Talmadge looked her prettiest. A. D. M.

THE CLERK READS THE VERDICT—A SCENE IN "THE HOUR AND THE MAN"

"Peg o' the Movies." (Edison. Two reels. Dec. 12.)—From James Oppenheim's story in The Ladies' World. There are parts that are very conventional, and others that are the reverse. All told, it makes a very suitable offering. Gertrude McCoy as Peg excels herself. She is very nearly perfect.

Peg, a country girl, refuses to marry Stephen, although she loves him, and joins the film army. Stephen goes to the West and sees Peg on the screen in the arms of the leading man. They are finally brought together again, and Stephen learns that Peg never really loved the handsome leading man. Benjamin Wilson and Bigelow Cooper ably assist Peg.

"Jack and the Beanstalk." (Thanhouser. 1,500 feet.)—Not a complete two-reel, the balance being filled in with a short comedy. This splendid story is enacted by children, with the exception of three characters, and is superior in every respect. The Thanhouser "Kid" and "Kidlet" play the leads. A larger giant would have improved the deception for the children.

"Michael Arnold and Doctor Lynn." (Gem. Two reels.)—Beginning with a freshness that is pleasing, it is allowed at the finish to become conventional. A doctor, loving another's wife, throws the blame of an apparent murder on him, and sends him to prison. The doctor later confesses to the man on his escape from prison.

"One of the Bravest." (Rex. Two reels.)—Poor photography and several inconsistencies rather spoil what might have been an excellent picture. Members of fire departments do not ride around in taxi-cabs for amusement. An excellent fire scene is staged.

"The Stolen Legacy." (Cines. Two reels. Dec. 9.)—The story is quite conventional, but clever acting, good costumes and settings "get it over" in good shape. The father of a child dies and leaves a fortune in trust for her to a friend who proves false. Many years later they meet again, she as a gypsy and he as a wealthy and respected citizen.

"At Phnom Penh, Cambodia." (Melies. Dec. 11. Split reel.)—The photography is very poor, and depicts the silver temples and statues. It ends with a number of dancers and soldiers. Not very interesting.

"Beautiful Ankor-Wat, Cambodia." (Melies. Split reel. Dec. 11.)—Shows a number of ruins of buildings and statuary. Poor photography takes away much of the interest.

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"CUPID Makes a Bull's-eye."—(Selig. Dec. 8. General Film Company Exclusive Service.)—In this case Cupid does it in a novel way. The father of the boy and the mother of the girl object to their respective children marrying each other. So the children make them marry each other.

"The Strike." (Kalem. Dec. 8.)—As the name implies, the action deals with differences of opinion between a mine owner and his employees. The former admits he is wrong and the trouble is over.

"The Manicure Girl." (Edison. Dec. 8.)—A neat little comedy written by George Randolph Chester. Jack is madly in love but is opposed by the girl's mother. The manicure girl manages to disgust the mother with her favorite, and Jack wins out.

"The Capturing of David Dunne." (Biograph. Dec. 8.)—The scene is the country and the theme a fight for the only available unmarried man. The barn dance scene is very good. The girl finally wins the prize by proving herself to be a good cook.

"Alexia's Strategy." (Edison. Two parts. Dec. 5.)—How a clever girl finds the guilty thief and liberates from prison her innocent lover. Mary Fuller, Charles Ogle, Harry Beaumont, Bigelow Cooper and Frank McGlynn form the cast. Having discovered a theft, a Russian levies blackmail. Alexia finally gets the foreigner to confess that the man in prison is innocent.

"Life, Love and Liberty." (Lubin. Dec. 12.)—Taken by the Mexico company. Velma Whitman, Henry Stanley and Raymond Gallagher play the leads. Makes a very good offering. Plenty of action. A warrant for arrest is written in ink on an old sheet of paper. This is the only careless part.

"The Life Saver." (Vitagraph. Dec. 12.)—A good comedy of the seashore variety. Wallie Van, Lillian Walker and A. H. Ashley are the principals. Ethel wins Cutey, or perhaps it is Cutey who wins Ethel. At any rate, it is a good story.

"Birds of the Inland Marsh." (Patheplay split reel. Dec. 12.)—An interesting treatise on birds. Somewhat similar to scenes from "How Wild Animals Live." The tern, sea swallow, black tern, ibis, grebes, etc., are all shown.

"Journey to the Environs of Naples." (Patheplay. Dec. 12.)—Same reel with "Birds of the Inland Marsh." The photography is fair, the film being tinted with color. There are many pretty views.

"General Bunko's Victory." (Kalem. Split reel. Dec. 12.)—An impossible comedy done in the Kalem style that "gets it over." It may have been that John Brennan was Col. Bunko, but his make-up was impossible to penetrate.

"Piano Manufacturing." (Kalem. Split reel. Dec. 12.—Same reel with "Col. Bunko's Victory." An interesting exposition on how pianos are made. Should be well received.

"A Modern Portia." (Patheplay. Two reels. Dec. 11.)—Woman lawyers are rarities in the pictures. This story is from the Paris Pathe company, and tells of a woman lawyer who becomes engaged to the doctor of one of her clients. Later, having drawn up the will of the woman, she is called on to settle the estate. She discovers that the doctor has stolen all the money. She represents the plaintiff, against her lover, who is sent to prison. There are many good situations.

"A Foul and Fearful Plot." (Biograph. Dec. 11. Split Reel.)—Same reel with "The Troublesome Mole." A humorous burlesque on the modern "Western" picture. Should be well received.

"Sacrifice." (Vitagraph. Dec. 11.)—A love story in which a girl gives up her lover to another whom he loves more. The action takes place first in Honolulu, later switching to California. Anne Schaefer, Myrtle Gonzales and George A. Holt were the principal characters.

"The Funny Regiment." (Union Features. Dec. 30. Three reels.)—The first multiple reel comedy by the Paris Eclair. Founded on the novel by Georges Courteline, it is most amusing. Except for two scenes which are slightly vulgar, the story is of the best kind. A regiment recruits two practical jokers and a dude, and the combination starts all sorts of trouble. A kind-hearted general helps them in their difficulties.

SCENE IN "THE FUNNY REGIMENT"
Union Features

UNIVERSAL'S BARBECUE

Twenty-five hundred persons gathered at Universal City, California, recently and made merry as the guests of the Universal Film Manufacturing Company on the occasion of the company's annual barbecue. Of this number more than 600 were employees of the company, and the remaining 1,900 were their friends and families. It was the biggest gathering of the motion picture people which has taken place in California. The entire transportation department of the Western branch of the Universal was commissioned to transfer the crowds from the Hollywood studios to Universal City.

The barbecuing of a 2,100 pound steer was in charge of Joseph Flores, leader of the Universal band of cowboys. It was a strictly democratic gathering. Lois Weber, Phillips Smalley, J. Warren Kerrigan, and many other Universal stars took their places in the bread-line with the extra people and waited their turn to be served.

The principal amusement of the day was furnished by members of Director Allan Curtis' "Joker" company, nearly all of whom have been successful performers in vaudeville. There was a baseball game between the boys of the Universal City and the "Joker" boys, and the comedians were defeated by a score of 17 to 3.

Max Asher, the star comedian of the "Joker" brand, gave an impersonation of "Herman the Greater" to the piano accompaniment of Harry McCoy. Jack Pierce and Bill Franey, two of the "Joker" policemen, who understand how to fall off three-story buildings without serious damage, were the principals in a boxing bout.

AMERICAN FILM'S FIRST THREE-REEL

The first three-reel subject put out by the American Film Manufacturing Company has been set for release Monday, January 12, 1914. The title is "Destinies Fulfilled" and the production is a subject which is full of human interest. It involves three generations and is told in a charming manner, with great care and precision.

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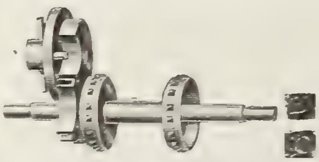

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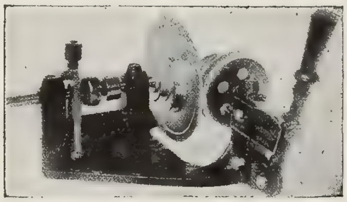

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First Review of "Antony and Cleopatra"

(*Continued from page* 21)

Ptolemies. The days speed by amid the caresses of Cleopatra and the ephemeral triumphs of royalty.

One year later, in Rome, Octavia, grieving for the absence of her husband, Mark Antony, tells her brother Octavius that her domestic affairs are reaching a crisis. Octavius, who bears but little love for Antony, comforts her as best he can, suggesting that she go to Egypt and reconquer Mark Antony for herself and for Rome. Accordingly Antony, who spends his days in idleness and luxury, is startled by the arrival of Octavia with a retinue of women. He refuses, however, to give up his present life, and advises her to betake herself immediately back to Rome. Before leaving Octavia calls upon Cleopatra and tries in vain to persuade her to send Antony home. This suggestion meets with nothing but scorn and contempt, and Octavia, with a parting curse, returns again to the Eternal City.

Octavia, having returned to Rome, narrates to some Senators how Mark Antony has abandoned her, saying, "Her arms are the fatal coils of the serpent which encircle Antony." The Senate is summoned to sit in judgment upon him, and, as the result of many inflammable speeches, the declaration is made that Antony is no longer a citizen of Rome, and that an emissary be sent so to inform him. This messenger delivers the decree of the Senate in a rough manner, and Antony replies, "Get thee back to Rome, and tell that child who calls himself Octavius that I laugh at him and all Rome, and that thou hath insulted me and I troubled not to kill thee!"

Upon receipt of this the Roman Senate promptly declares war upon Egypt, and Octavius, who had fostered the hatred of Rome, as well as of the family, assumed command of the Roman army. A great flotilla of galleys, loaded with soldiers, sets forth from Ostia for Alexandria.

OCTAVIUS lands his army on Egyptian soil and begins a long overland march to Alexandria. In the Palace of the Ptolemies Antony daily sits upon the throne of the ancient Pharaohs and spends the nights in sensual orgies. Although dimly aware of the approaching danger Antony is indifferent. Nearer and ever nearer draws the Roman vanguard, while Antony's doom speeds on the wings of fate.

With captured prisoners, the army of Octavius sweeps on to the gates of Alexandria. Toward the wall, toward the gates, toward the royal palace of the Ptolemies, rushes the mighty army.

In one of the great rooms of the palace a majestic fête is in progress. Cleopatra, cymbals in hand, dances to the delight of Antony and the courtiers. Suddenly a disheveled, terror-maddened Egyptian dashes frantically in with the cry, "The Romans! The Romans!"

Pandemonium reigns, soldiers run hither and thither. In a moment the great room is the scene of a panic-stricken multitude who flee to the defense of Alexandria.

An accurate portrayal of the memorable battle follows. Antony fights nobly but despairingly. The troops of Octavius tear down the great walls, amid a hail of rocks from above. They drive back a horde of desperately fighting Egyptians from their boats. The city becomes a great blaze of flame, and the troops of Octavius finally cut their way through the thickly-massed Egyptians on the steps of the royal palace and make their entrance into the sacred precincts of the throne.

Then Antony, realizing that all is lost, rushes into an apartment, accompanied only by a faithful henchman. Turning roughly upon his servant, Antony cries: "Come, fool, draw thy sword and slay me, and thou shalt be the most-talked-of man in Rome."

But the servant, drawing his sword, replies: "Nay, master, that I cannot do! See! Let thy faithful servant show thee how to die!" Saying which, he buries his sword in his heart.

In another instant Antony seizes the sword and thrusts it into his own breast. As he dies Cleopatra, running in from an adjoining room, throws herself upon his body and weeps.

OCTAVIUS, the victor, orders solemn obsequies in honor of Antony, while the fertile mind of Cleopatra turns quickly to a means of safety for herself.

"Either shall I have the power to win this man to-night or the star of Alexander the Great shall set with me forever," she mutters. Accordingly, when Octavius waits upon her, she tries the old wiles that succeeded so well with Antony.

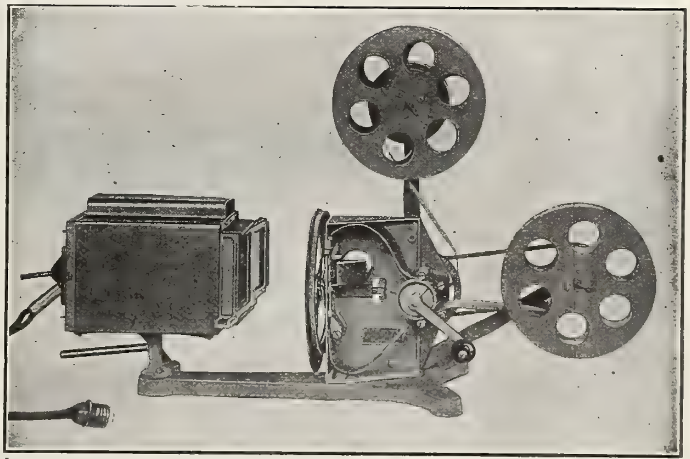
But the stony heart of Cæsar knows no relenting. He shakes off her caresses and bids her prepare to accompany him to Rome as a slave. He leaves her, and Cleopatra, falling back upon a divan, sees a vision of the royal entry of Octavius into Rome, with her in chains, bound to the wheels of his chariot. She sees the great temples and buildings of the Eternal City alive with tens of thousands of hooting, jeering Romans, who yell their imprecations at her as she passes.

The Egyptian queen leaps to her feet, the vision fades, and the terror-stricken woman goes to a soothsayer, who had previously been seen in the views of the palace, in search of death. The witch gives her different poisons. Cleopatra holds court for the last time. A slave is pushed forward, takes the poison and dies in frightful agony. A second slave stiffens with keen torture and drops dead at her feet.

Cleopatra shudders and calls for the asp. The fangs of the serpent sink into the arm of a third slave, and he dies so calmly that Cleopatra is constrained to ask, "Slave! is death coming?"

In another room, ten minutes later, Cleopatra takes the asp from a basket of fruit and applies it to her bosom.

"The end is at hand and death draws near. My pyramid will be the greatness of my death! Antony—soon shall I join thee!" she murmurs and dies.



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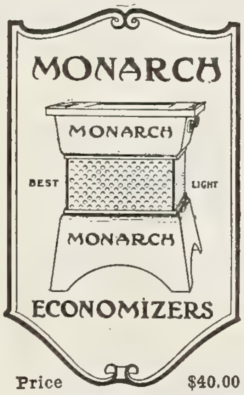

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A strong political drama of importance that astounds. Photography and portrayal of character excellent. Irene Warfield, Thomas Commerford, E. H. Calvert and Richard C. Travers at your service. Heralds and posters now ready.

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With the idea of obtaining a fresh supply of scenarios written from a different viewpoint of life than that of the ordinary writer, the Lubin Manufacturing Company has sent out a communication to the clergy of America asking them to contribute subjects suitable for motion picture production. Stress is laid on the importance of the film as a means of carrying a message to millions of people, when by any other method it is difficult, if not impossible, even to reach thousands.

It is the desire of the Lubin Company that its film stories, aside from the quality of mere dramatic entertainment, should embody some fundamental truth, and it is with this object that the co-operation of the clergy and their suggestions and criticisms is being sought. Probably every clergyman can recall from his own experience some story of genuine dramatic value, which will convey in its development a lesson of spiritual, moral, social or hygienic worth, of such a nature that its appeal will be practically universal. It is hoped that many stories of this character will be brought out by this novel departure of the Lubin Company in its quest for superior subjects for film production.

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The Newman Manufacturing Company, with main offices and factory at Cincinnati, Ohio, and with branch factory and display rooms at 101 Fourth avenue, New York City, has found it impossible to handle satisfactorily all of its business at these two places, and in consequence is to establish branch factory and display rooms in Chicago to meet the demands of the Western trade.

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Athletic Park at Santa Barbara, Cal., has been leased by the American Film Manufacturing Company for their first annual rodeo, which will be held on January 1.

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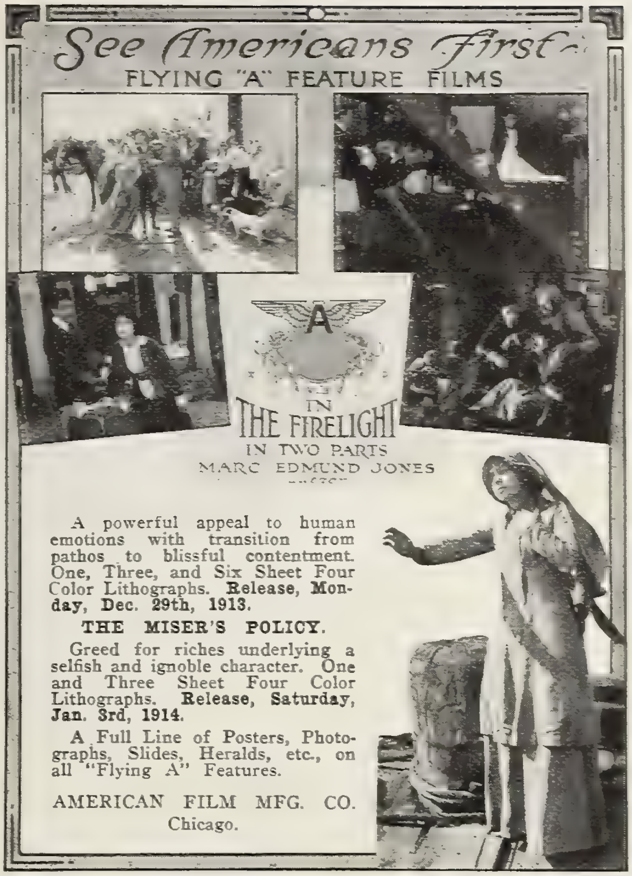

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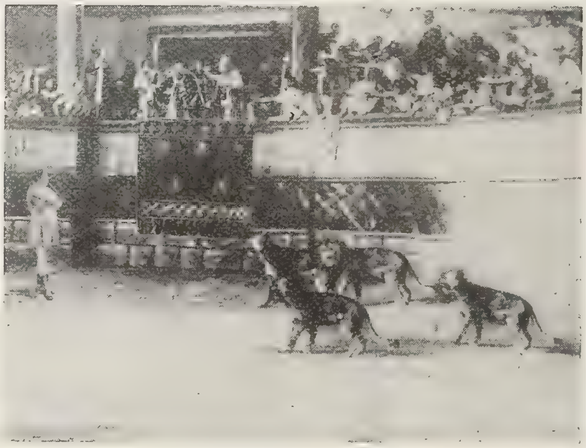

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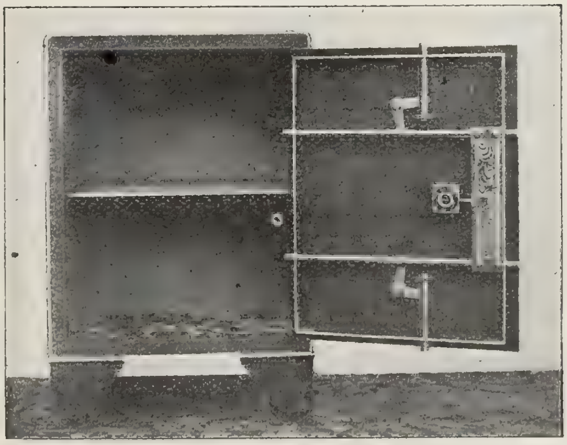

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"BETWEEN TWO FIRES"—Drama, Special in 2 Reels	Thursday,	January	8th
"A QUESTION OF RIGHT"—Drama, Special in 2 Reels	Thursday,	January	15th
"THE INSPECTOR'S STORY"—Drama, Special in 2 Reels	Thursday,	January	1st
"MANUFACTURING PEARL BUTTONS" on same reel	Thursday,	January	1st
"BETWEEN DANCES" "A COLLEGE CUPID" } Split Reels	Tuesday,	December	23rd
"THE PARASITE"—Drama in 3 Reels	Thursday,	December	25th
"THE DEATH TRAP"—Drama	Friday,	December	26th
"THE DOCTOR'S ROMANCE"—Drama	Saturday,	December	27th
"HER BOY"—Drama	Monday,	December	29th

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T. J. EVANS HEADS NEW COMPANY

T. J. Evans, formerly and for several years associated with P. A. Powers, latterly as the manager of the Powers Photoplay Studio in Los Angeles, Cal., is now the head of a concern recently organized to print and develop films for the trade and to make special motion pictures. The new company, which is called the Evans Film Manufacturing Company, with offices and laboratories at 416 West 216th street, New York City, has just opened for business.

The laboratory is fully equipped with the latest machines, including those of the Bell & Howell Co., A. W. Haussmann and the Corcoran Company, and is prepared to handle the product of producing concerns that have no laboratories of their own.

While Mr. Evans is a young man, he is regarded as one of the old timers in the motion picture field, having been identified with the development of the film for more than ten years. His organization is composed of men who have worked together in the laboratory end of motion picture production for several years past.

The new plant, which is now open for inspection, contains projection machines, negative assemblers and a private room for clients of the company. It is the boast of Mr. Evans that every foot of film is inspected before it leaves the laboratory and that from the time it is taken from the washing tanks, until it is delivered to the customer it does not once touch the bare hands of a single employee.

Many innovations have been inaugurated by the new company. The laboratory is finished in white enamel and each employee wears white gloves and is garbed in immaculate white. Every room is supplied with filtered air. All this has been done with the object of securing further cleanliness, which is one of the prime factors in the manufacture of film.

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Motion picture operators everywhere are interested in the new model "Miror Vitae" cinematograph which has lately been placed on the market by Eberhard Schneider, head of the German-American Cinematograph and Film Company, 219 Second avenue, New York City. The numerous "Miror Vitae" products, which include the "Mirovitaphone," different types of projecting machines and a host of accessories essential to the conduct of the motion picture business, are all of the best grade, a fact which is recognized by exhibitors and operators all over the world.

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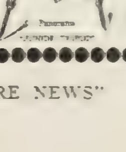

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INDEPENDENT

AMBROSIO

Feet

Nov. 29—Goose a la "Colbert" (2 parts—Com. Dr.)
Dec. 6—A Tragic Experiment (Dr.)
Jan. 5—The Power of Light (2 reels—Dr.) 2000
Jan. 10—The Son of Thomas Gray (Dr.) 1000

AMERICAN

Dec. 6—A Divorce Scandal (Dr.) 1000
Dec. 8—Trapped in a Forest Fire (Spec. Dr.) 1000
Dec. 11—His First Case (W. Dr.) 1000
Dec. 13—Armed Intervention (Com. Dr.) 1000
Dec. 15—Where the Road Forks (2 reel Dr.) 2000
Dec. 18—Personal Magnetism (Com.) 1000
Dec. 20—Fate's Round-Up (W. Dr.) 1000
Dec. 22—The Shriner's Daughter (2 reel Dr.) 2000
Dec. 27—The Rose of San Juan (Spanish
Dec. 29—In the Firelight (2 reel Dr.) 2000
Jan. 3—The Miser's Policy (Dr.) 1000
Drama)

AMMEX

Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister 2000
Dec. 15—The Lucky Nugget 3000

APOLLO

Nov. 23—The Mexican Sleep Producer (Com.)
Nov. 30—Her Husband and My Wife (Com.)
Dec. 7—Fred Goes in for Horses (Com.)
Dec. 14—The Portola Festival
Dec. 14—Los Angeles Police Parade (Top.)

BISON

Nov. 22—Winona's Vengeance (2 reel Dr.)
Nov. 25—The White Vaquero (2 reel Dr.)
Nov. 29—The War of the Cattle Range (2 reel Dr.)
Dec. 6—The White Squaw (2 reel Dr.)
Dec. 13—The Werewolf (2-reel Dr.)
Dec. 20—The God of Girsah (2 reel Dr.)
Dec. 27—The Water War (2 reel Dr.)

BLINKHORN

Dec. 1—David Copperfield (Hepworth—7 parts—Dr.)
Dec. 8—The Harper Mystery (Florence Turner Films, Ltd.—3 parts—Dr.)
Dec. 15—After Many Years (General Film Agency, Ltd.—3 parts—Dr.)
Dec. 22—Jean's Evidence (Florence Turner Films, Ltd.—2 parts—Dr.)
Dec. 29—Vicar of Wakefield (Hepworth 3 parts)
Jan. 3—The Gambler's Oath (2 reels)

BRONCHO

Nov. 26—The Reformation (Dr.)
Dec. 3—The Buried Past (Dr.)
Dec. 10—The Woman (Dr.)
Dec. 17—The Open Door (2 parts—Dr.)
Dec. 24—Her Father's Story (2 parts—Dr.)
Dec. 31—The Woman (2 parts—Dr.)

CRYSTAL

Dec. 2—The Installment Plan Marriage
Dec. 7—A Woman's Revenge (Dr.)
Dec. 9—Pearl's Hero (Com.)
Dec. 9—Baldy is a Wise Old Bird (Com.)
Dec. 14—First Love (Dr.)
Dec. 16—The Soubrette (Com.)
Dec. 16—The Trained Nurse (Com.)
Dec. 21—The Heart of an Artist (Drama)
Dec 23—My Brudder Sylvest
Dec. 23—The Baby Question
Dec. 28—The Lure of the Stage (Dr.)
Dec. 30—The Kitchen Mechanic (Com.)
Dec. 30—Hubby's Night Out (Com.)
Jan. 4—The Lifted Veil (Dr.)

DOMINO

Nov. 27—Belle of Yorktown (3 parts—Dr.)
Dec. 4—Devotion (2 parts—Dr.)
Dec. 11—The Filly (2 parts—Dr.)
Dec. 18—The Curse (2 parts—Dr.)
Dec. 25—True Irish Hearts (2 parts—Dr.)

DRAGON

(Formerly Ryno)

Sept. 19—Blindness of Courage 3000
Sept. 24—Her Last Ride 3000
Oct. 8—Daredevil Rodman Law (Special)
Nov. 15—Dare Devil Rescue (Special) 3000

ECLAIR

Dec. 7—Trouble on the Stage
Dec. 7—Magnetism—Magnets
Dec. 10—Over the Cliffs (3 reels)
Dec. 14—He Likes Things Upside Down
Dec. 14—Nutty Has a Romance
Dec. 17—The Serpent in Eden (2 reel Dr.)
Dec. 21—Loaded
Dec. 21—Sunset in Many Lands
Dec. 24—The Highwayman's Shoes (2 reel Dr.)
Dec. 28—Apply to Janitor

Feet

Dec. 28—Nutty is Dead; Long Live Nutty
Dec. 31—The Governor's Veto (2 reels)
Jan. 4—Cue and Miss Cue
Jan. 4—Nutty Has Big Ideas

ECLECTIC

Nov. 13—The Fatal Plunge 3000
Nov. 27—Toils of Villainy (3 parts)
Dec. 11—His Fateful Passion (5 parts)

F. R. A.

Nov. 28—Secret of Adrianople 3600
Dec. 12—Demonyte 3000
Dec. 19—Vengeance Bequeathed 3000

FRONTIER

Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 11—When Roaring Gulch Got Suffrage (Com.)
Dec. 13—Out of His Class (Dr.)
Dec. 18—Slim and the Petticoats (Com.)
Dec. 20—His Better Self (Dr.)
Dec. 25—Slim and the Bandit (Com.)
Dec. 27—His Father (Dr.)
Jan. 1—Slim's Last Trick (Com.)
Jan. 3—The Winning Stroke (Dr.)

GAUMONT

Dec. 16—A Terrible Dream 1000
Dec. 18—Oscar in Search of a Wife 1000
Dec. 20—The Broken Heart 2000
Dec. 23—Dollar Bills at a Cent Apiece 1000
Dec. 25—Leonce and His Guardian 1000
Dec. 27—The Angel of the House 3000
Dec. 30—Simple Simon Has a Fright 1000
Jan. 1—The Suffragettes' Revenge
Jan. 1—Tiny Tim Frightens His Mother

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature)
Dec. 9—Red Margaret, Moonshiner
Dec. 16—Bloodhounds of The North (2 reel Dr.)
Dec. 23—Bloodhounds of the North (2 reel Dr.)
Dec. 30—The Buccaneers (3 reel Pirate)

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.)
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 28—In the Bonds of Passion 3000
Nov. 21—Baptism of Fire 3000
Nov. 29—By Whose Hand 3000

IMP

Dec. 4—Plain Jane (Dr.)
Dec. 8—The Return of Tony (Dr.)
Dec. 11—Time (2-reel Dr.)
Dec. 15—The Story of David Greig (2 reel Dr.)
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.)
Dec. 22—The Actor's Christmas (Dr.)
Dec. 25—Love or a Throne (2 reel Dr.)
Dec. 29—King the Detective in the Jarvis Case (2 reels)
Jan. 1—The Trials of Alexander (Com.)

ITALA (Features)

Nov. 27—Leap of Despair 3000
Dec. 4—At Death's Door 3000
Dec. 18—Victory or Death 3000

JOKER

Dec. 13—Waterfalls of Yosemite Valley
Dec. 17—Mike and Jake as Heroes (Com.)
Dec. 20—For Art and Love
Dec. 20—Impressions of Corsica
Dec. 24—Mike and Jake as Pugilists (Com.)
Dec. 27—She Should Worry
Dec. 27—St. Milo to Dinan
Dec. 31—Mike and Jake in Society (Com.)
Jan. 3—Their Little Ones
Jan. 3—The Gorges of the Bourne, France.

KAY-BEE

Dec. 5—The Long Portage (Dr.)
Dec. 9—Her Legacy (Dr.)
Dec. 12—Soul of the South (Dr.)
Dec. 19—The Pitfall (Dr.)
Dec. 26—Harvest of Sin (Dr.)
Dec. 30—Prince (Dr.)

KEYSTONE

Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Com.)
Dec. 11—The Horse Thief (Com.)
Dec. 15—The Gusher (Com.)
Dec. 18—Fatty's Flirtation (Com.)
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Com.)
Dec. 22—A Bad Game (Com.)
Dec. 25—Some Nerve (Com.)
Dec. 29—He Would a Hunting Go (Com.)

KOMIC

Feet

Nov. 27—A Method In His Illness (Com.)
Nov. 27—The Man with a Razor (Com.)
Dec. 4—How He Won (Com.)
Dec. 4—The Actor Book Agent (Com.)
Dec. 11—How It Worked (Com.)
Dec. 11—The Wild Indian (Com.)

LACLEDE

Dec. 10—Pale Face Squaw 3000

LEWIS PENNANTS

Nov. 1—Taxicab 1098
Nov. 15—Decreed to Die
Dec. 4—Sign of the Secret Nine 3000
Dec. 20—Taxicab 1098 3000

LUX

By Prieur

Dec. 5—Bill on the Telephone (Com.) 510
Dec. 5—A Day in the Country (Com.) 385
Dec. 12—When Auntie Made Her Will (Com.) 570
Dec. 12—Ostrich Farming Near Nice (Indus.) 410
Dec. 19—Detective Larkin (Dr.) 585
Dec. 19—Travels in Hungary (Sc.) 350
Dec. 26—Only a Little Drop of Water (Com.) 355
Dec. 26—A Quiet Flat (Com.) 555

MAJESTIC

Dec 2—The Padre's Sacrifice (Dr.)
Dec. 6—The Helping Hand (Dr.)
Dec. 7—Rick's Redemption (Dr.)
Dec. 9—Romance and Duty (2 parts—Dr.)
Dec. 13—(No release this date)
Dec. 14—The Rival Pitchers (Com.)
Dec. 16—The God of To-morrow (Dr.)
Dec. 20—A Man's Awakening (Dr.)

NESTOR

Dec. 12—Her Friend the Butler (Com.)
Dec. 17—A Woman's Way (Dr.)
Dec. 19—Teaching Dad a Lesson (Com.)
Dec. 24—The Lightning Bolt (Dr.)
Dec. 26—A Tale of the West (W. Dr.)
Dec. 31—A Hopi Legend (Dr.)
Jan. 2—And the Villain Still Pursued Her (Com.)

POWERS

Dec. 12—His Own Blood (2-reel Dr.)
Dec. 15—Freckles' Fight for His Bride (Com.)
Dec. 19—A Cracksman Santa Claus (Dr.)
Dec. 22—What Happened to Freckles (Com.)
Dec. 26—The Unhappy Pair (Com.)
Dec. 29—Three Children (Com. Dr.)
Jan. 2—An Evil of the Slums (Dr.)

RAMO

Nov. 26—Fangs of Hate 3000
Dec. 10—The Devil Within 3000

PRINCESS

Dec. 5—The Little Church Around the Corner (Com. Dr.)
Dec. 12—His Imaginary Family (Com. Dr.)
Dec. 19—The Law of Humanity (Dr.)

RELIANCE

Dec. 3—A Woman of Sin (Dr.)
Dec. 6—For Another's Crime (2 parts—Dr.)
Dec. 8—Two Girls of the Hills (Dr.)
Dec. 10—Four $100 Bills (Dr.)
Dec. 13—A Man's a Man (Dr.)
Dec. 15—The Mighty Atom (Dr.)
Dec. 17—The Pseudo Prodigal (Dr.)

REX

Dec. 7—James Lee's Wife (Dr.)
Dec. 11—By Fate's Decree (1-reel Dr.)
Dec. 14—The Mask (Dr.)
Dec. 18—The Jew's Christmas (3 reel Dr.)
Dec. 21—A Wife's Deceit (Com. Dr.)
Dec. 25—The Dream (Dr.)
Dec. 28—His Faithful Servant (Dr.)
Jan. 1—The Female of the Species (2 reels)
Jan. 4—A Fool and His Money (Com.)

SOLAX

Nov. 28—Ben Bolt 4000
Dec. 26—The Shadow of Moulin Rouge 4000

THANHOUSER

Dec. 5—What Might Have Been (Dr.)
Dec. 7—The Milkman's Revenge (Com.)
Dec. 9—A Beauty Parlor Graduate (Dr.)
Dec. 12—Uncle's Namesakes (Com. Dr.)
Dec. 14—Lawyer, Dog and Baby (Com. Dr.)
Dec. 16—Peggy's Invitation (Dr.)
Dec. 19—Jack and the Bean Stalk (2 parts)

VICTOR

Dec. 12—Hydraulic Mining (Edu.)
Dec. 15—Incognito (Dr.)
Dec. 19—A Girl and Her Money (2 reel Dr.)
Dec. 22—Rory of the Bogs (3 reel Dr.)
Dec. 26—Miracle Mary (2 reel Dr.)
Dec. 29—The Field Foreman (Dr.)
Jan. 2—The Coryphee (2 reels)

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WISCONSIN—Marshall Theater Circuit, Duluth, Minn.

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BIOGRAPH

	Feet
Dec. 4—The Birthday Ring (Dr.)	
Dec. 6—In the Elemental World (Dr.)	
Dec. 8—The Capturing of David Dunne (Com.)	
Dec. 11—A Foul and Fearful Plot (Com.)	
Dec. 11—The Troublesome Mole (Com.)	
Dec. 13—The House of Discord (Dr.—Parts I and II)	
Dec. 15—Oh, Sammy! (Com.)	
Dec. 15—Riley's Decoys (Com.)	
Dec. 18—Beyond All Law (Dr.)	
Dec. 20—The Conscience of Hassan Bey (Dr.)	
Dec. 22—For Her Government (Dr.)	
Dec. 25—Her Wedding Bell (Dr.)	
Dec. 27—The Club Cure (Com.)	
Dec. 27—The Suicide Pact (Com.)	

CINES
George Kleine

Nov. 18—For the Love of a Toreador (2 part Dr.)	
Dec. 9—The Stolen Legacy (2 parts—Dr.)	
Dec. 16—The Sunken Treasure (Dr.) (Parts I & II)	
Dec. 23—At Cross Purposes (Dr.) (Parts I & II)	

EDISON

Nov. 26—A Sense of Humor (Com.)	1000
Nov. 28—The Gunmaker of Moscow (2 parts—Dr.)	2000
Nov. 29—A Royal Romance (Dr.)	1000
Dec. 1—The South African Whaling Industry (Ind.)	500
Dec. 1—Wanted, a Burglar (Com.)	550
Dec. 2—The Price of Human Lives (Dr.)	1000
Dec. 3—The Thrifty Janitor (Com.)	1000
Dec. 5—Alexia's Strategy (Dr.)	2000
Dec. 6—What Shall it Profit a Man? (Dr.)	1000
Dec. 8—The Manicure Girl (Com.)	1000
Dec. 9—The Stolen Plans (Dr.)	1000
Dec. 10—The Joining of the Oceans (Sc.)	500
Dec. 10—Greedy George (Com.)	500
Dec. 12—Peg o' the Movies (Dr.)	2000
Dec. 13—The First Christmas (Dr.)	1000
Dec. 15—A Pious Undertaking (Com.)	1000
Dec. 16—The Actress (Dr.)	1000
Dec. 17—Falling in Love with Inez (Com.)	1000
Dec. 19—Within the Enemy's Lines (Dr.)	2000
Dec. 20—The Haunted Bedroom (Dr.)	1000
Dec. 22—Products of the Palm, the Banana and Cocoanut Industries, Jamaica, W. I. (Ind.)	350
Dec. 22—Teaching His Wife a Lesson (Com.)	675
Dec. 23—The Upward Way (Dr.)	1000
Dec. 24—Mary's New Hat (Com.)	585
Dec. 24—The Janitor's Quiet Life (Com.)	415
Dec. 26—A Tudor Princess (Dr.)	2000
Dec. 27—A Proposal from Mary (Being the Sixth and Last Story of "Who Will Marry Mary")	

ESSANAY

Dec. 4—A Romance of the Hills (Dr.)	1000
Dec. 5—The Pay as You Enter Man (Special—2 parts—Dr.)	2000
Dec. 6—Broncho Billy's Squareness (Dr.)	1000
Dec. 9—The Heart of the Law (Dr.)	
Dec. 10—Smithy's Grandma Party (Com.)	
Dec. 11—Children of the Forest (W. Dr.)	
Dec. 12—The Three Gamblers (W. Dr.—Parts I and II)	
Dec. 13—Sophie's New Foreman (W. Com.)	
Dec. 16—Life's Weaving (Dr.)	
Dec. 17—Hello Trouble (Com.)	
Dec. 18—The Trail of the Snake Band (W. Dr.)	
Dec. 19—The Stigma (Dr.) (Parts I & II)	
Dec. 20—Broncho Billy's Christmas Deed (W. Dr.)	
Dec. 23—A Vagabond Cupid (Dr.)	
Dec. 24—At the Old Maid's Call (Com.)	
Dec. 24—Glimpses of Rio dē Janiero (Sc.)	
Dec. 25—That Pair from Thespia (W. Com.)	
Dec. 26—The Great Game (Dr.) (Parts I & II)	
Dec. 27—A Snakeville Courtship (W. Com.)	

KALEM

Nov. 26—The Plot of India's Hillmen (Dr.) Parts I and II	
Nov. 28—The Good Old Summer Time (Com.)	
Nov. 28—England's King at Liverpool (Top.)	
Nov. 29—In Peril of His Life (Dr.)	
Dec. 1—The Octoroon (Special 3 parts—Dr.)	3000
Dec. 3—The Cave Men's Ware (2 parts—Dr.)	2000
Dec. 5—While Father Telephoned (Com.)	
Dec. 5—Andrew Carnegie's Gift to the World (Top.)	
Dec. 6—The Footprint Clue (Dr.)	1000
Dec. 8—The Strike (Dr.)	
Dec. 10—The Chinese Death Thorn (Dr.—Parts I and II)	
Dec. 12—General Bunko's Victory (Com.)	
Dec. 12—Piano Manufacturing (Ind.)	

	Feet
Dec. 13—The Invisible Foe (Dr.)	
Dec. 15—The Hunchback (Dr.) (Parts I & II)	
Dec. 17—Uncle Tom's Cabin (Dr.) (Parts I & II)	
Dec. 19—Frayed Fagin's Adventures (Com.)	
Dec. 19—Ulster Day in Belfast (Top.)	
Dec. 20—The Electrician's Hazard (Dr.)	
Dec. 22—"Gilt Edge" Stocks (Dr.)	
Dec. 24—The Big Horn Massacre (Dr.) (Parts I & II)	
Dec. 26—Emancipated Women (Com.)	
Dec. 26—Talcum Powder (Ind.)	
Dec. 27—Her Indian Brother (Dr.)	

LUBIN

Nov. 25—The Lost Switch (Com.)	
Nov. 27—A Waif of the Desert (2 reel Dr.)	
Nov. 28—The Scapegrace (Dr.)	
Nov. 29—Turning the Table (W. Dr.)	
Dec. 1—Melita's Sacrifice (Dr.)	1000
Dec. 2—The Hazard of Youth (Dr.)	1000
Dec. 4—When the Mountain and Valley Meet (2-reel Dr.)	2000
Dec. 5—Some Flowers (Com.)	400
Dec. 5—An Interrupted Courtship (Com.)	600
Dec. 6—Her Father (Dr.)	1000
Dec. 8—The Smuggler's Daughter (Dr.)	1000
Dec. 9—An Enemy's Aid (Dr.)	1000
Dec. 11—Hydraulic Works on the Adda	400
Dec. 11—His Best Friend (Dr.)	1600
Dec. 12—Life, Love and Liberty (W. Dr.)	1000
Dec. 13—The Real Impostor (Dr.)	400
Dec. 13—A Pill Box Cupid (Com.)	600
Dec. 15—When the Well Went Dry (Com.)	400
Dec. 15—A Masked Mix-Up (Com.)	600
Dec. 16—When He Sees (Dr.)	1000
Dec. 18—A Son of His Father (2 reel Dr.)	2000
Dec. 19—Growing and Gathering Cocoa Beans	400
Dec. 19—Banty Tim (Com.)	600
Dec. 20—A Love of '64 (Dr.)	1000
Dec. 22—Through Flaming Paths (Dr.)	1000
Dec. 23—Between Dances (Com.)	
Dec. 23—A College Cupid (Com.)	
Dec. 25—The Parasite (Dr.) (Parts I & II)	
Dec. 26—The Death Trap (Dr.)	
Dec. 27—The Doctor's Romance (Dr.)	

G. MELIES

Nov. 20—A Lemon Plantation (Ind.)	
Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu	1000
Dec. 4—A Woman's Mission (Dr.)	
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Sc.)	
Dec. 11—At Phnom-Penh, Cambodia (Travel)	
Dec. 11—Beautiful Angkor-Vat, Cambodia (Sc.)	
Dec. 18—Cities of Japan (Sc.)	
Dec. 25—The Ruins of Angkor-Thom (Sc.)	

PATHE FRERES

Nov. 26—The Elusive Turkey (Com.)	
Nov. 27—The Faithless Friend (Dr.) Parts I and II	
Nov. 27—Old Nurenberg, Germany (Travel)	
Nov. 27—Pathe's Weekly No. 71 (News)	
Nov. 28—Making Eight-Ton Ropes (Ind.)	
Nov. 28—The Capital of the Malay States (Travel)	
Nov. 28—Fashion's Law in Swiss Cantons (Col.)	
Nov. 29—The Blight (Dr.)	
Dec. 1—Pathe's Weekly No. 72 (News)	
Dec. 2—A Peasant Marriage in Hungary (Cus.)	
Dec. 2—Edible Fish of the Mediterranean	
Dec. 2—The Geysers of New Zealand (Sc.)	
Dec. 3—A Break for Freedom (Dr.)	
Dec. 4—Baseball's Peerless Leader (2 parts—Com.)	
Dec. 4—Pathe's Weekly No. 73 (News)	
Dec. 5—A Bear Escape (Com.)	
Dec. 6—Col. Heeza Liar in Africa (Novelty)	
Dec. 6—Glimpses of Pond Life (Zoology)	
Dec. 8—Pathe's Weekly No. 74 (News)	
Dec. 9—The Stolen Inheritance (Dr.)	
Dec. 10—You've Got to Pay (Dr.)	
Dec. 11—A Modern Portia (Dr.—Parts I and II)	
Dec. 11—Pathe's Weekly No. 75 (News)	
Dec. 12—Birds of the Inland Marsh (Bird Life)	
Dec. 12—A Journey to the Environs of Naples (Sc.)	
Dec. 13—Uncle John to the Rescue (Com.)	
Dec. 15—Pathe's Weekly No. 76 (News)	
Dec. 16—The Couple Next Door (Com.)	
Dec. 17—Insects that Sing (Zoology)	
Dec. 17—Nice and Its Environs, France (Travel)	
Dec. 18—The Finger of Fate (Dr.) (Parts I & II)	
Dec. 18—Pathe's Weekly No. 77	
Dec. 19—A Scandinavian Scandal (Com.)	
Dec. 20—The Fire Bride (Dr.)	
Dec. 22—Pathe's Weekly No. 78 (News)	
Dec. 23—An Indian Don Juan (Dr.)	
Dec. 24—Two Up a Tree (Com.)	

	Feet
Dec. 25—Lady Madcap's Way (Com.) (Parts I & II)	
Dec. 25—Pathe's Weekly No. 79 (News)	
Dec. 27—The Moth and the Flame (Dr.) (Parts I & II)	
Dec. 27—Corfu, an Isle of the Ionian Sea (Travel)	

SELIG

Nov. 13—The Child of the Prairie (Dr.)	1000
Nov. 14—A Cure for Carelessness (Com.)	
Nov. 14—The Matterhorn, Switzerland (Travel)	
Nov. 17—The Escape of Jim Dolan (2 part Dr.)	2000
Nov. 18—The Port of Missing Women (Dr.)	1000
Nov. 19—The Touch of a Child (Dr.)	1000
Nov. 20—An Actor's Romance (Dr.)	1000
Nov. 21—Outwitted by Billy (Dr.)	1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II)	
Nov. 25—Mounted Officer Flynn (Dr.)	
Nov. 26—Cupid in the Cow Camp (Com.)	
Nov. 27—A Message from Home (Dr.)	
Nov. 28—The Supreme Moment (Dr.)	
Dec. 2—The Rustler's Reformation	
Dec. 3—Within the Hour	
Dec. 4—Grandaddy's Boy	
Dec. 5—Northern Hearts	
Dec. 8—Master of the Garden (Dr.—Parts I and II)	
Dec. 9—An Equal Chance (Dr.)	
Dec. 10—Hilda of Heron Cove (Dr.)	
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.)	
Dec. 12—The Mysterious Way (Com.)	
Dec. 15—The Wolf of the City (Dr.) (Parts I & II)	
Dec. 15—When Father Craved a Smoke (Com.)	
Dec. 16—With Eyes So Blue and Tender (Dr.)	
Dec. 17—Buster's Little Game (Com.)	
Dec. 18—Until the Sea (Dr.)	
Dec. 19—The Lure of the Road (Dr.)	
Dec. 22—The Open Door (Dr.) (Parts I & II)	
Dec. 23—Mother Love vs. Gold (Dr.)	
Dec. 24—A Dip in the Briney (Com.)	
Dec. 25—Doc Yak's Christmas (Com.)	
Dec. 26—His Sister (Dr.)	

URBAN ECLIPSE
George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)	

VITAGRAPH

Nov. 18—His Last Fight	
Nov. 19—Why I Am Here	
Nov. 20—The Sale of a Heart	
Nov. 21—The Schemers	
Nov. 22—Whimsical Threads of Destiny (2 part Special)	
Nov. 24—Mary Jane	
Nov. 25—The Swan Girl	
Nov. 26—An Elopement at Home	
Nov. 27—The Cure	
Nov. 28—Betty in the Lion's Den	
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Dec. 1—A Game of Cards (Dr.)	1000
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Dec. 3—A Pair of Prodigals (Com.)	
Dec. 3—The Coliseum of Rome	
Dec. 4—The Swan Girl (Dr.)	1000
Dec. 5—A Lesson in Jealousy (Com.)	1000
Dec. 6—Beauty Unadorned (2 parts—Com.)	2000
Dec. 8—'Mid Kentucky Hills (Dr.)	
Dec. 9—Deception (Com.)	
Dec. 10—That Suit at Ten (Com.)	
Dec. 10—Performing Lions (Edu.)	
Dec. 11—Sacrifice (Dr.)	
Dec. 12—The Life-Saver (Com.)	
Dec. 13—Love's Sunset (Dr.—Parts I and II)	
Dec. 15—The Uprising of Ann (Dr.)	1000
Dec. 16—Up in a Balloon (Com.)	
Dec. 16—Elephants at Work (Edu.)	
Dec. 17—Any Port in a Storm (Com.)	1000
Dec. 18—The Face of Fear (W. Dr.)	1000
Dec. 19—The Girl at the Lunch Counter (Com.)	
Dec. 20—The Ancient Order of Goodfellows (part Com. Dr.)	2000
Dec. 22—A Christmas Story (Dr.)	1000
Dec. 23—Her Faith in the Flag (Dr.)	1000
Dec. 22—A Christmas Story (Dr.)	
Dec. 23—Her Faith in the Flag (Dr.)	
Dec. 24—The Honorable Algernon (Com.)	
Dec. 25—The Spirit of Christmas (Dr.)	
Dec. 26—The Golf Game and the Bonnet (Com.)	
Dec. 27—Heartsease (Dr.) (Parts I & II)	

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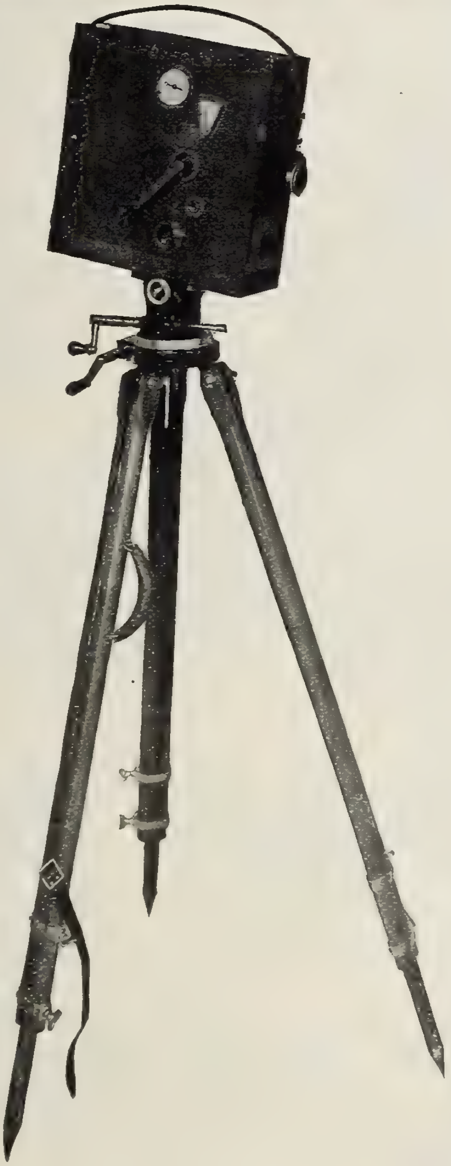

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KAY-BEE FEATURES

Date	Title	Reels
December 26	Harvest of Sin	1 Reel
January 2	Prince	1 Reel
January 9	Narcotic Spectre	2 Reels
January 16	Circle of Fate	2 Reels

DOMINO WINNERS

Date	Title
December 25	Eileen of Erin—2 Reels
January 1	True Irish Hearts—3 Reels
January 8	Harp of Tara—2 Reels
January 15	The Primitive Call—3 Reels

KEYSTONE COMEDIES

Date	Title
December 22	A Bad Game
December 25	Some Nerve
December 27	The Champion
December 29	He Would a Hunting Go
January 1	A Misplaced Foot— Glimpse of Los Angeles
January 3	Love and Dynamite
January 8	In the Clutches of a Gang—2 Reels

BRONCHO HEADLINERS

Date	Title	Reels
December 24th	Her Father's Story	2 Reels
December 31st	The Woman	2 Reels
January 7th	A Military Judas	3 Reels
January 14th	The Cure	1 Reel
January 21st	Conscience	2 Reels
January 28th	The Yellow Flame	2 Reels

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Est. 1913

Moving Picture News
Est. 1908

JANUARY 3, 1914

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Volume VIII

Number 26

In wishing you a Happy New Year, let us submit our ALL THE YEAR resolution known as:

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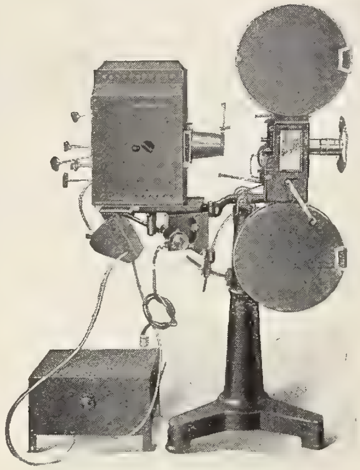

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Without adding anything to the cost of your films the Mutual service gives you big advertising *free*. Everybody is talking about the

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the "Mutual Girl," the "Funny Fat Man," the great Western films, and everybody is looking for the "Sign of the Wing-ed Clock" that is being advertised in the Saturday Evening Post, the daily newspapers, and so many other places, telling where the FINE PICTURES ARE.

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The Greatest Spectacular Race Track Drama Ever Produced in Motion Pictures

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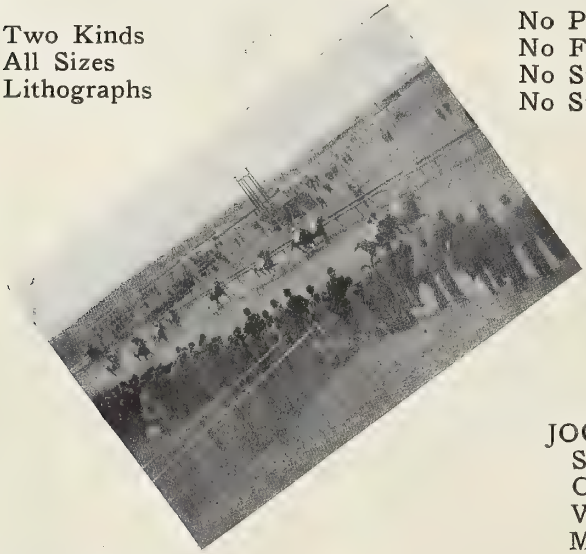
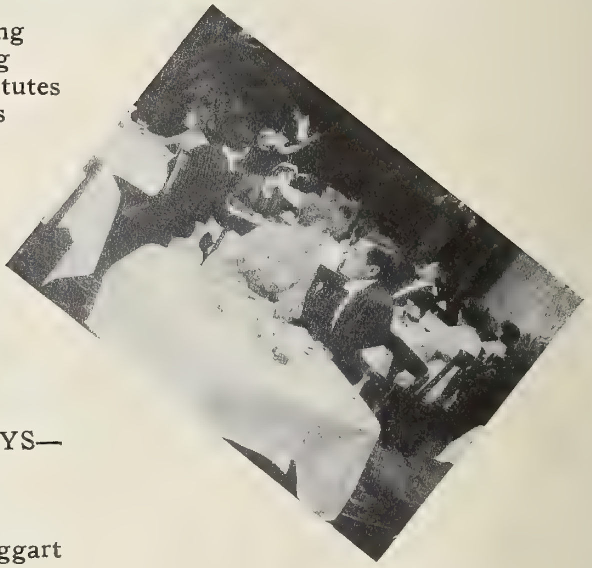
No Supers





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MABLE NORMAND and FORD STERLING, Leads, Assisted by the Famous Keystone Stock Company

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Staged and Directed by the Peer of All Comedy Photoplay Directors, MACK SENNETT, Managing Director of the Keystone Film Co.

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Booking Can Be Secured from Any Office of the

MUTUAL FILM CORPORATION

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To All Who Read These Pages

A Happy New Year

Good Will, Good Health and Success.

General Film Company (Inc.)
200 Fifth Avenue New York

Greetings

Unto the Third and Fourth Generation

Selig. Two Reels. *Released January 5th.*

A strong moral story with a prologue which takes us back to the England of two centuries ago, and an ending which drives home a lesson not to be soon forgotten.

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Vitagraph. Two Reels. *Released January 6th.*

Big-hearted John adopts a little waif. She grows into womanhood to comfort and aid him. His wayward son returns to help his father. He and his father's ward, happy in each other's love, make John's joy complete.

The Smuggler's Son

Kleine-Cines. Two Reels. *Released January 6th.*

A charming story of adventure laid among a picturesque and beautiful setting, in which are many melodramatic thrills, backed by excellent photography and splendid acting.

Her Husband's Friend

Kalem. Two Reels. *Released January 7th.*

Dane's friendship for Lund is so great that he faces disgrace silently rather than betray the terrible folly of Alice, his friend's wife. How Lund finally learns of Dane's nobility results in a scene which grips the heart.

Wards of Society

Patheplay. Two Reels. *Released January 8th.*

A most interesting film of the decidedly instructive type. It deals with certain sociological problems, shows clearly the underlying causes of many of the crimes for which society suffers, and points conclusively to "the way out."

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Lubin. Two Reels. *Released January 8th.*

A romantic and dramatic episode of the Civil War. A love story of unusual strength and interest.

A Shot in the Night

Kalem. Two Reels. *Released January 8th.*

The enmity between the young wife and her stepson vanishes when danger threatens. She shoots at what both believe to be a burglar and finds she has shot her husband.

The Hour and the Man

Essanay. Two Reels. *Released January 9th.*

A strong drama with many unusual situations masterfully handled. Miss Ruth Stonehouse, the popular Essanay star, is at her best as the mother who is finally acquitted of the murder of her child's father.

The Witness to the Will

Edison. Two Reels. *Released January 9th.*

The great wrongs inflicted on a helpless girl by the cowardly theft of a will, are righted at last through the fidelity of an old servant and the timely aid of her lover.

The Minister's Daughter

Patheplay. Two Reels. *Released January 10th.*

In deference to his parent's wishes he marries another while the deserted sweetheart wears her heart out in sorrow.

Jerry's Uncle's Namesake

Vitagraph. Two Reels. *Released January 10th.*

A false newspaper report makes him the father of an infant. His uncle gives him a fat check and starts for home. He changes his mind and returns to Jerry's house to find he is the father of twins, triplets and quadruplets.

General Film Company (Inc.)

200 Fifth Avenue, New York

"Where did you get that girl?"

Renfax Musical Motion Pictures

"La Rumba" Tango

TO BE RELEASED SHORTLY

Our Rates are
Within the Reach of
Every Exhibitor

"Somebody's coming to my house"

Ten Demonstrating
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now en tour

We Produce all the Latest Song, Dance Hits and Novelty Musical Numbers

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FILM CO., Inc.
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NEW YORK CITY
N. Y.

"You made me love you"

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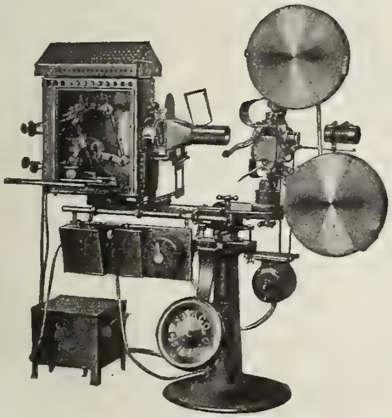

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The Balboa Amusement Producing Company will shortly release a number of exclusive high class comedy and dramatic films which will be a revelation to the public. When you see Balboa films you will see the best films on the market today. For further details regarding prices, state rights, etc., address.

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H. M. Horkheimer, President and General Manager

STUDIOS: Long Beach, Cal. GENERAL OFFICES: 806 Security Building, Los Angeles, Cal.

The Greatest Advertised Picture

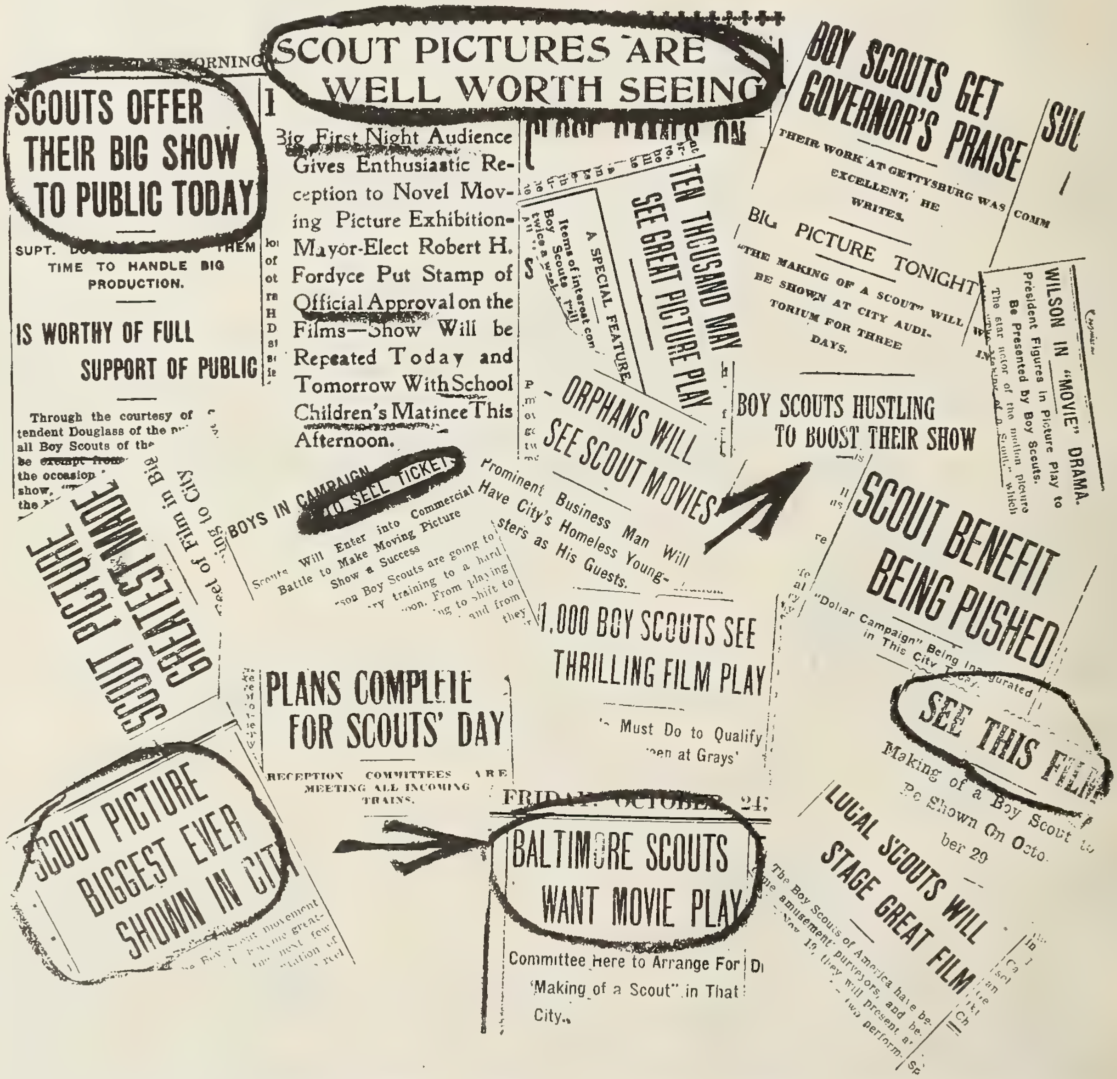
Note these *first-page* headlines in the leading newspapers on

THAT WONDERFUL EIGHT-REEL PRODUCTION

"THE MAKING OF A SCOUT"

Produced Under the Direction of Edward Warren

Volumes of free advertising to be had wherever this picture is shown. The local boy scouts will advertise it. Co-operation of schools and teachers can be had. We have some splendid 1- and 8-sheet posters, attractive half-sheet window cards, photographs of letters of praise and recommendations from Theodore Roosevelt, Gifford Pinchot, Judge Ben Lindsey, and other notables.



SCOUTS OFFER THEIR BIG SHOW TO PUBLIC TODAY

TIME TO HANDLE BIG PRODUCTION.

IS WORTHY OF FULL SUPPORT OF PUBLIC

Through the courtesy of tendent Douglass of the all Boy Scouts of the be the occasion show, the

SCOUT PICTURES ARE WELL WORTH SEEING

Big First Night Audience Gives Enthusiastic Reception to Novel Moving Picture Exhibition—Mayor-Elect Robert H. Fordyce Put Stamp of Official Approval on the Films—Show Will be Repeated Today and Tomorrow With School Children's Matinee This Afternoon.

TEN THOUSAND MAY SEE GREAT PICTURE PLAY

A SPECIAL FEATURE.

Items of interest con Boy Scouts will twice a week

BOY SCOUTS GET GOVERNOR'S PRAISE

THEIR WORK AT GETTYSBURG WAS EXCELLENT, HE WRITES.

BIG PICTURE TONIGHT

"THE MAKING OF A SCOUT" WILL BE SHOWN AT CITY AUDITORIUM FOR THREE DAYS.

BOY SCOUTS HUSTLING TO BOOST THEIR SHOW

WILSON IN "MOVIE" DRAMA.

President Figures in Picture Play to Be Presented by Boy Scouts.

The star actor of the motion picture "Making of a Scout," which

ORPHANS WILL SEE SCOUT MOVIES

Prominent Business Man Will Have City's Homeless Youngsters as His Guests.

SCOUT PICTURE GREATEST MADE

Reel of Film in Big

BOYS IN CAMPAIGN TO SELL TICKETS

Scouts Will Enter into Commercial Battle to Make Moving Picture Show a Success

Boy Scouts are going to training to a hard From playing to shift to and from they

1,000 BOY SCOUTS SEE THRILLING FILM PLAY

Must Do to Qualify at Grays'

SCOUT BENEFIT BEING PUSHED

"Dollar Campaign" Being Inaugurated in This City Today.

PLANS COMPLETE FOR SCOUTS' DAY

RECEPTION COMMITTEES ARE MEETING ALL INCOMING TRAINS.

SEE THIS FILM

Making of a Boy Scout to Be Shown On October 29

SCOUT PICTURE BIGGEST EVER SHOWN IN CITY

FRIDAY, OCTOBER 24.

BALTIMORE SCOUTS WANT MOVIE PLAY

Committee Here to Arrange For "Making of a Scout" in That City.

LOCAL SCOUTS WILL STAGE GREAT FILM

The Boy Scouts of America have be amusement purveyors, and be Nov 19, they will present a two perform

TO EXHIBITORS: Write us for the name of the buyer of the rights in your state. Some choice territory still open

The Wedepict Motion Picture Corporation

115 Broadway, New York City

WHERE TO BUY

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WRITE FOR OPEN TERRITORY

HER LIFE FOR LIBERTY

(GARIBALDIANS AGAINST THE BOURBONS)

IN THREE REELS

The New Verafilm Production of Rome — Real High-Class Features by Former Associates of the Cines Company

FILMS FOR EXPORT. We will be pleased to receive prices on New and Second-Hand Films for Export to Japan

INTER-CONTINENT FILM COMPANY

World's Tower Building, 110-112 W. 40th St., New York City

DID IT OCCUR TO YOU

That After You Have Bought, The Price is a Thing of the Past, Quality a Thing of the Future?

WHEN YOU BUY, BUY QUALITY

MIRROROIDE SCREENS AND CURTAINS

PATENTS PENDING

Are Sold at a Price None of our Competitors dare Make Because We Have the Factory Facilities to Make in Quantities and Know How. We Would Rather Make Small Profits and Large Sales Than Large Profits and Few Sales.

REGARDING QUALITY

Our Screens are made of Canvas. Coating is Metalized Glass. Sold Under A Positive 5 Year Guarantee. It Won't Crack, Peel or Turn Black. Tints Optional With You, Silver White, Silver Flesh, Silver Amber.

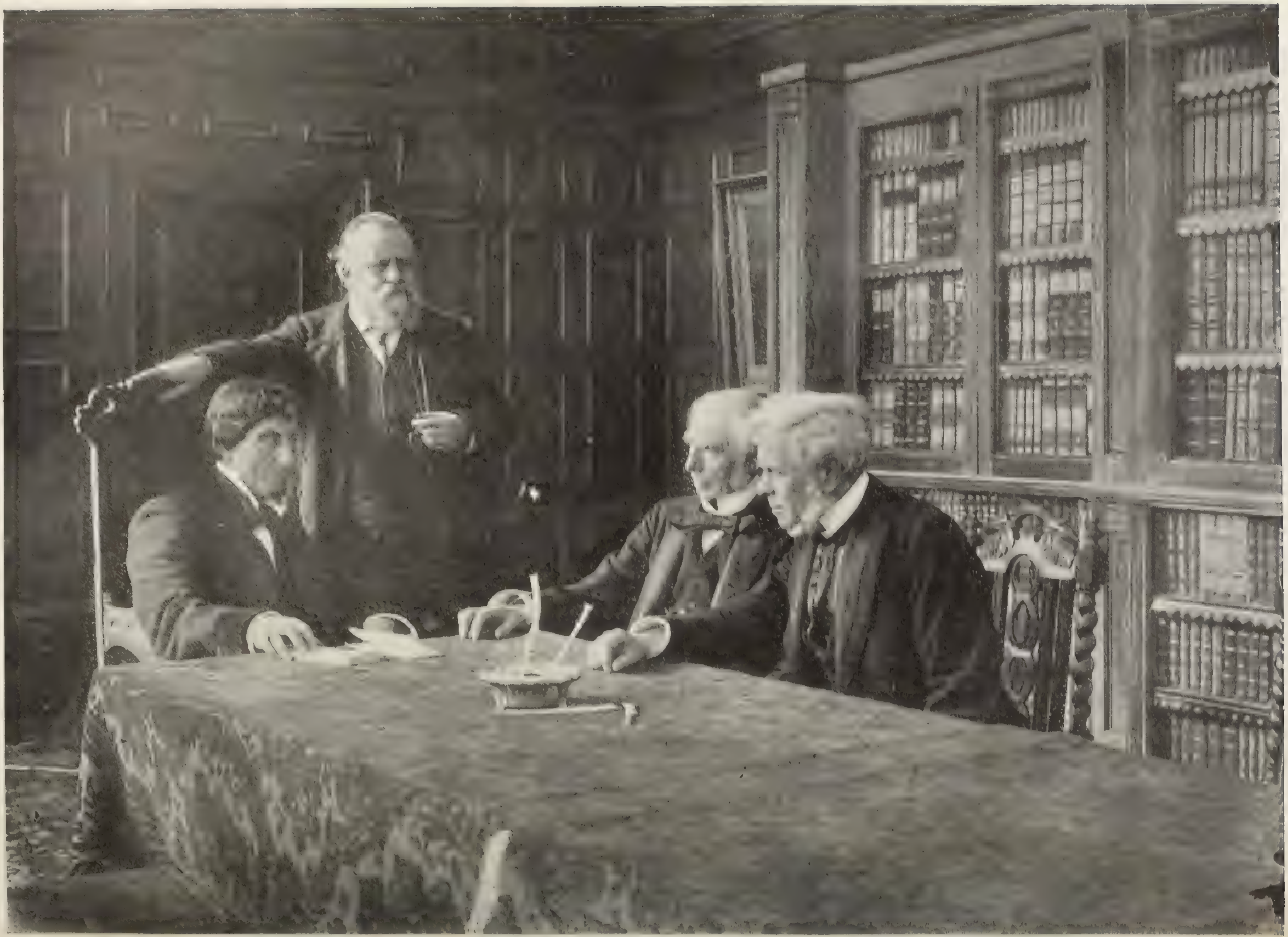
SURFACE FINISH

Medium Matte A. Heavy Matte B. Filling your requirements As to Width of Your House and Side Views.

BELIEVE THE EVIDENCE OF YOUR OWN EYES

Let Us Send You Our Large Free Samples. Makes us show You.

THE J. H. GENTER CO., Inc. Newburgh, N. Y.



DISRAELI MEETS LORD SALISBURY, GLADSTONE AND BRIGHT—SCENE FROM "SIXTY YEARS A QUEEN"

The
Motion Picture News
MOVING PICTURE NEWS Established 1908
EXHIBITORS' TIMES Established 1913
Volume VIII January 3, 1914 Number 26

"Showing" vs. "Getting" Advertisers

THE publisher of a trade journal was talking with a prospective advertiser one day, when one of the advertising solicitors came in.

"Well," announced the latter jubilantly, "I got three more to-day," meaning "three more" advertisers.

* * *

BOTH publisher and prospective advertiser winced; neither particularly cared to hear the advertiser alluded to as "got," a victim, as it were, cajoled, captured and tied.

When the advertiser left the publisher's office the latter held a further conversation with his solicitor.

* * *

"TAKE the word 'getting' out of your advertising vocabulary," he advised. "It has no place there.

"It leads one to believe that you don't quite understand what advertising really means.

"Let us see:

* * *

"WE are making here and marketing a certain product called a magazine. We are manufacturers, just like the manufacturers you say you 'got' to-day.

"In order to succeed we must make a good magazine. Otherwise we won't sell it.

* * *

"THIS then is our main problem—making and selling a magazine. The advertising we carry is purely an incidental, a secondary matter. It is a later problem.

* * *

"GOOD magazines were made and sold before advertising was invented. Even within fairly recent years newspapers—the London *Times,* for instance—were made and sold with scarcely a line of advertising.

* * *

"BUT advertising has become a tremendous commercial factor—and therefore a great publishing factor. Because of this we publishers of this day are enabled to make better magazines and sell them for much less than they were sold a generation ago.

"But that doesn't interest the advertiser.

* * *

"HIS position is simply this:

"He finds that we are producing a good publication. It goes regularly to a certain number of possible purchasers of his goods.

"He discovers that through its pages he can reach these purchasers more cheaply than individually under a two-cent stamp—still more cheaply than if he published his own magazine.

* * *

"AND he further knows that his announcement is dignified by its appearance in a good magazine and that the reader who has paid good money to receive this good magazine is very apt to prove a good customer for his goods.

"That is all he cares about.

* * *

"SO all you need do is to 'show' him this opportunity —this publication, its circulation, its gain, its kind of circulation, its territorial distribution.

"You 'show' him; you don't 'get' him.

* * *

"IF you 'get' him without 'showing' him, he won't appreciate the value of your publication and how best to use it. If you don't dare 'show' him, it won't avail you, and it will hurt you to 'get' him, for then you won't hold him.

* * *

"'GETTING' advertisers mean persuading them to advertise through personality, cajolery, appeals to 'help us out.' It is false and fruitless to all concerned. It is waste for the advertiser and eventual ruin for the publication, for in the latter instance it is building on the sands. It is writing advertising ahead of circulation, which is the cart before the horse.

* * *

"'SHOWING' advertisers means giving them an opportunity and us the support we are honestly entitled to in getting out a constantly better product."

INTERNATIONAL DELEGATES MEET

Propose Consolidation of Two Exhibitors' Organizations if M. A. Neff Will Retire—Demand Mileage for Last July's National Convention—Chicago Gathering Harmonious, Enthusiastic and Well Attended

DELEGATES of the International Motion Picture Association met in Chicago at the LaSalle Hotel on December 18 and 19, convened harmoniously and discussed intelligently and at length several subjects of vital importance to the industry at large, and especially to the exhibitors of the country. It was felt by those who attended that the gathering was a great success from every standpoint. There were no recognizable differences in the body, and suggestions and recommandations which were put before the body received the consideration of the entire body, were threshed out, and the most satisfactory conclusion arrived at to the satisfaction of all present.

A spirit of optimism pervaded the entire gathering which bespoke a degree of success that has not been credited this organization. From the discussions carried on it was gathered that the action of this body was endorsed by all its members of the different States and locals, and that it was thoroughly agreed that its standing to-day was greater than might really be expected.

Committee to Make Peace Overtures

Feeling that the organized efforts of the exhibition end of the motion picture business is vitally necessary to that branch of the business, and believing that the larger this organization is the easier it would be to conduct matters that require the attention of the exhibitors of the country, it was decided to appoint a committee whose purpose it is to find ways and means to consolidate all the exhibitors of the United States into one concrete body, working towards a single goal and along harmonious lines to be governed by its entire membership.

In this connection the following motion was adopted:

"That a committee be appointed to devise ways and means of consolidating all exhibitors of the country into one national organization, and this committee to report back to the board of directors."

This committee which consists of Samuel Trigger, of New York City, chairman; William Sweeney, of Chicago; Thomas Furniss, of Duluth, Minn.; George Fischer, of Milwaukee, and Fred Herrington, of Pittsburgh, was instructed to communicate with the board of directors of the Motion Picture Exhibitors' League of America to determine whether that body would co-operate with them in attaining this end. It is not the purpose of this committee to present plans where one organization would absorb the other, but to effect a consolidation. This committee was instructed that under no circumstances would a consolidation be considered if Mr. Neff continues as president.

As stated by the maker of the motion, the reason of this move is that it is realized by both factions that two bodies working for the same end and along the same lines to accomplish the identical purpose cannot possibly accomplish the same results as could the combined efforts of the two factions working as one with the combined strength of all. It was further claimed that their reason for taking this stand was to demonstrate their broadmindedness on the question.

Claim Possible Membership of 7,100

Although this proposition of amalgamation was to be put up to the Motion Picture Exhibitors' League of America it was felt that M. A. Neff, president of that organization, would not resign. Their purpose in presenting this idea of consolidation was to demonstrate their desire to band together.

Along this line of amalgamation this body heartily endorsed the letter recently mailed by Mr. Trigger to all the trade publications.

A motion was made that the alleged failure of M. A. Neff to pay the mileage to the national vice-presidents be referred to Mr. Rogers, their attorney, for action.

This motion refers to the money expended for railroad fare by the vice-presidents on their trip to and from New York City for the convention which was held last July. Samuel H. Trigger stated that he turned over to Mr. Neff $2,000 for this purpose some time after the convention.

The International Motion Picture Association claim that they have a possible membership of 7,100 exhibitors. They base these figures on the claim that New York state has 2,000 exhibitors; Illinois, 1,200; Pennsylvania, 1,500; Minnesota, 400; Wisconsin, 400; Indiana, 400; and Massachusetts, 1,200.

It was announced at this meeting that the International Motion Picture Association had been chartered under the state of New York with the privilege to establish state branches.

The matter of changing their by-laws so that each local could have representatives at national conventions was put over until their next meeting which will be held in Cleveland on March 3rd. It is thought that it will be revised so that a delegate will be allowed for every twenty-five members or majority thereof.

Dutch Luncheon a Great Success

The Dutch luncheon which was given in the banquet hall on the nineteenth floor of the LaSalle Hotel was a tremendous success. It was the biggest thing yet attempted by the exhibitors of Chicago. Half past ten in the evening was the time set to start the merriment. Before an hour had passed however, it was found necessary to squeeze in many extra tables, and also to set tables in the corridors.

Mr. Choynsky acted as toastmaster and introduced Mr. Phillips, the president of the association, as the first speaker. His talk was interesting and to the point. He closed his remarks by inviting all exhibitors present and exhibitors of the whole world to attend the exhibition and ball which will be given in Milwaukee on January 24, 1914.

Samuel H. Trigger, of New York City, was the next speaker. Mrs. Trigger's telegram which he read was a source of amusement, as she stated that if he did not come home she would come to Chicago. He stated that he would try to reciprocate the hospitality shown and assured them that the next time that gathering came to New York he would tender them a Dutch luncheon, German supper and Hebrew breakfast.

He was followed by John Rock, of Vitagraph. Hal Johnstone, secretary of the Operators' Union, spoke at length on the advisability of combining their organization and the association in a separate organization for the purpose of protecting themselves on any legislation that might come up injurious to either body as their interests were identical. F. J. Rembush, the mirror screen man of Indianapolis, spoke next. He was followed by Fred Herrington, of Pittsburgh, who spoke on censorship. Abe Balaban and Mr. Whelan entertained with illustrated songs. Ike Van Runkel, of the General Film Company, made a few remarks as did William Hershberg, of the General Feature Film Company. Mr. Sweeney made the closing speech, and of course, complimented the ladies.

Those present from Milwaukee were: J. H. Sillman, B. K. Fischer, S. Trinz, J. W. Tufts, J. B. Olinger, Sam R. Pylet and Jos. Cochrane and Mr. C. H. Phillips.

Also present were Fred Herrington and Henry Poke, of Pittsburgh; J. F. Miller, of Buffalo; Sam Trigger, of New York; F. J. Rembush, of Indianapolis; Mr. Furniss, of Duluth, Minn.; Harold W. Rosenthal, of New York, and Mr. Doque, of Utica.

HOW AN EXHIBITOR MADE GOOD

The Dramatic Story of a Big Success from a Small Beginning

A CONSIDERABLE imagination seems almost essential to place credence in the claim that the exhibitor with a theatre representing a $10,000 investment has the same opportunities for success, on a smaller basis, as the exhibitor operating a house which cost $1,500,000 to construct.

Or is it imagination that is required?

Those, who know, make the somewhat commonplace and time-worn remark that it is just plain common sense and hard work that are needed as the base work of the bridge that will span this gap.

And to prove the absolute fidelity of their assertions an illustration has been cited. The illustration is Samuel R. Rothapfel. This is not to be an autobiography, nor a gilt-edged history of the man, but of his experiences. Mr. Rothapfel has been termed the "Belasco of the pictures," a forerunner of the exhibitors of the twenty-first century, and so many other things that he was incited to jot them down. And then, characteristic of his temperament, he threw the notes away.

The one, great, big, glaring fact that is most prominent in his career is that Mr. Rothapfel spanned the gap between a theatre—his first—that had served, before its conversion to a place of amusement, as a store-room for the extra equipment of a barroom and dance hall, and a theatre which today is looked upon as the acme of perfection among the homes of pictures. And this is the story of how he did it.

* * *

IT was an old, tumble-down and dirty looking dance hall, that presented itself as the only possible outlet for his desire to become an exhibitor. That was six years ago in a little city that nestles close under the shadows of the Ridge, a tall, gray-coated mountain, deep in the center of the Pennsylvania coal regions. "The dance hall," a title that remained as its last claim to civilization, and conferred upon it by a few whose memory of earlier days had clung as a solace, had long been crammed with kegs, chairs minus legs and arms, glass smashed to bits through slipping from uncertain fingers in the adjoining room, musty carpets and matting, and an odor. This last was not exactly an odor. It was a plague, communicated to every board and remnant of shoddy furnishings housed in the room. It suggested a blended mixture of liquor-soaked carpets, moss, frowsy wallpaper and moisture-rotted wood.

Into this uninviting place walked a resolute man who wanted to become an exhibitor. His entrance was not through the barroom, for he wanted to make the inspection unnoticed, but down a long, dark alley, its passage almost obstructed by kegs and refuse of many kinds. Later the alley became the only available lobby for the theatre.

So it came about that two weeks later, two theatre owners in this same little mining city aroused a feeling of perfectly respectable sympathy within themselves for the fate of one, who was soon to become a competitor. Their houses were admirably located, right in the heart of the business district, with people compelled to pass and repass their doors. Surely, that little malodorous rear-room two blocks away, where all was dark, and where none but a few foreigners ever went, would make a sorry showing with motion pictures.

* * * *

BUT the rebuffs, the jeers, the friendly advice, so-called, to forget his aspirations, and constant discouragements from every side, all fell short of their purpose with this man, who wanted to become an exhibitor. It was the best he could get, and he took it without question, although not without thought.

A week later the back room of the dance hall and saloon was formally opened as a bona fide motion picture theatre. The floors had been relaid, the walls covered with an inexpensive, but durable and attractive matting, comfortable second-hand chairs had been installed, and a judicious arrangement of lights in the alley, supplemented by a board walk leading to the side door, that entered into the theatre, made it a fairly presentable lobby.

Things didn't go with a whoop from the start. People were slow to place themselves open to conviction, and many chairs were vacant six nights a week. But Mr. Rothapfel had pried deep and unearthed a business possibility. Many of the miners were foreigners, and these silent, hard-handed men, understanding little of America and its ways and somewhat prone to suspicion of their neighbors' intent, were loath to mingle with the strangers, who thronged the remaining two theatres. They did not mind the little alley leading to the side door of the former dance hall, nor did they care particularly about its former history.

So they came, slowly at first, and then in increased numbers, when they found the theatre spotlessly clean, the air sweet and pure, the pictures of the kind that appealed most strongly to their pleasure-loving and highly impressionable natures, the manager courteous and always smiling. They understood that smile, whether or not they grasped the meaning of the kindly spoken "good evening," and the pleasant "good night." They felt that they were welcome, and that here was one who allowed no one to laugh and ridicule their quaint manner of dress and the odd little topknots of hair affected by their women.

The patronage grew greater as weeks passed. The man who wanted to become an exhibitor had achieved the first little corner of his ambition. He had established a theatre that gave every indication of becoming a permanent institution in the community. But he didn't stop there, flushed with his first success, for the theatre already was yielding a nice profit weekly.

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THIS, he explains, with the same smile that won for him the friendship and support of the foreign miners, and which has figured actively in his later success, is where the halt is called by numbers so great as to be almost appalling. Encouraged to the point of over-confidence and with the feeling that a final success has been achieved, there are many who cease the consistent effort and vigilance that has brought the first triumphs, and hence plunge into the downward path.

No success is permanent in a business where competition is to be encountered. Always there must be a forging ahead, progress of a kind that commands attention, improvements, however small, that contribute to the aggregate items of genuine success. An exhibitor, once satisfied with his attainments as such, is no longer an exhibitor. He is a failure.

Rothapfel passed this dangerous pitfall warily. He reserved six hours each day for rest, and the remaining eighteen were devoted religiously to the accomplishments of one purpose—extending the waiting line each night still farther down the block, perfecting his system of management, experimenting for better projection, a brighter, steadier and clearer light on the screen, and in other ways by which he could awaken a latent interest in his theatre among the patrons of his competitors. The foreigners noted, marvelled, and then came in increased numbers.

Every exhibitor has virtually the same difficulties in managing his theatre, viewed from a general standpoint, but not all meet them in the same fashion. One night a commandment was broken in this theatre that had once served as a dance hall, and later as a store-room. That commandment was cleanliness. Two men, employed jointly as ushers and cleaners, fulfilled the former duty with the audience, but in a spirit of independence, failed in the latter.

An angry but determined employer arrived early the next morning. There were the same muddy tracks on the floor, that had been left the previous night by rain-soaked shoes;

the usual adornment of peanut shells, empty candy bags, a stray handkerchief or hair pin. There was no waiting, no hesitation. The theatre was to open for a Saturday matinee, and the reels were yet to be examined, the machine overhauled, and the posters to be hung. The same temptation, which had lured away the two employees the evening before, still held them in its grasp, for neither reported at the usual time.

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INTO a small storeroom plunged the proprietor, and a minute later he emerged armed with a pair of overalls, a mop, pail and a plentiful supply of soap. Down on his hands and knees he went, and fairly drove that scrubbing brush into the floor by his energy. Then came the mopping, the dusting of the chairs, and an hour later, spattered with dirty water, his face dripping perspiration, he completed the task. That night two new ushers helped him greet the patrons, but the theatre was spotlessly clean, and the proprietor had lived up to his standard.

Fall passed into winter, and with the passing came storms of a violence and force little known outside the prison-gray confines of the mining territory. The exchanges serving the three theatres in the little town were eight miles away by railroad. Reels were shipped out each morning on a local that brought many workers to the mines from the close-in suburbs of the bigger city, and then were sent back on a late train at night.

The arrangement was satisfactory, but unreliable, although none gave thought to the latter. Railroads are far from infallible where storms compel consideration.

Rothapfel's following had increased greatly after the first month. His two competitors bid for a higher priced service, and an earlier run, when the barroom itself was torn down to make way for a new front to the new theatre. The remodeling, in its completed form, presented a type of theatre new to the little mining city. Profits of the first six months were religiously hoarded, and then paid to contractors, decorators, electricians, chair manufacturers, and accessory concerns.

The change brought new patrons, among them business men, their wives and children. Business opportunities had increased a hundredfold for him, but still the proprietor was not satisfied. If he had accomplished all this here, in a comparatively small period of time, why could he not accomplish still greater things as an exhibitor. Another happening that tested the qualities in him that make for success came without warning.

HE awoke one morning in January to greet a raging snowstorm, rushing over the valley and propelled by a sixty mile gale. No train arrived at the usual hour, and hence no reels for the day's show. The storm increased in violence as the morning wore away, and Rothapfel's two competitors cursed the elements. Then both decided to close their houses until the next day.

The third exhibitor waited until 11 o'clock, when word came feebly and uncertain over the railroad telegraph wire that no traffic would be possible for another twenty-four hours. Fifteen minutes later, with no word of information to anyone, a fur-wrapped figure plunged from the depot steps into the very face of the terrific snowstorm, and set out toward the city where his reels rested in the files of the exchange. His two competitors were safely at home, figuring an approximate week's profit after deducting the probable day's receipts, but that was not his fashion of doing things.

On he plunged, stumbling, and sometimes falling, using the narrow strips of rail as his guide. For long distances these would be covered by drifted snow, and often he strayed from the tracks. Then, after what seemed hours, he reached his goal, obtained his reels from the surprised and incredible exchangemen, ate a hearty dinner, and started back.

It was ten minutes before the regular time of opening the theatre when he stumbled in, half frozen and almost fainting. But at promptly 7 o'clock the arc lamps in front of the theatre burst into light, and by 8 o'clock twenty people, all of them living within two blocks of the theatre, were watching the show.

His business increased with leaps and bounds after that. Everyone talked of his feat in walking eight miles to obtain entertainment for the few of sufficient courage to brave the storm for two blocks, or less, while his two competitors remained safely at home. He had proven that he could be relied upon, that disappointments were not permitted at his theatre, not so much in the matter of keeping open, but in the style and quality of show he gave.

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Editor's Note—Owing to the unusual length of this article and the requirements of our space, we have found it necessary to divide it into two parts, the second of which, dealing with the later artistic and commercial success of Mr. Rothapfel in the exhibitor's field, will be published in the forthcoming issue of the Motion Picture News.

New Reliance Studio a Model in Every Respect

THE new Mutual studio just completed for the Reliance Company on the Clara Morris estate at Yonkers, N. Y., is one of the most practical studios for making motion pictures in this country.

It is of skeleton steel construction and white ground glass with surprisingly slender trusses that span the whole width of the studio, fifty feet, without supporting posts of any kind. The entire roof and three sides are of ground glass, the sides being of portable glass, which may be removed in the Summer. The roof of the studio floor is thirty-one feet at its apex, with regulating ventilators, which operate from the floor level on each side of the middle ridge.

The height of the sides of the studio is seventeen feet to the eaves, with another row of regulating ventilators underneath the eaves. The base of the side walls, two feet above the floor level, is concrete and carries the pipe coils for steam heating. The building is one hundred feet by fifty, providing an uninterrupted area of five thousand square feet, equipped with necessary traps, etc.

The studio itself is elevated fifteen feet above ground level to admit the necessary lateral light. The basement will be used for factory purposes. Against the north wall of the studio are located the scene dock and painter's frame. It is pierced in the middle by a large door intended for entrance into an adjoining building, to be built later for the reception and storage of properties and additional dressing-rooms on the second floor.

Extending along the entire length of the studio floor are suspended three parallel overhead trolleys for transporting the artificial light to any desired point. When the day is dark a few extra quartz lights, combined with the daylight, will produce perfect pictures, giving the same degree of light underneath the brim of a person's hat as above it.

For combining artificial and daylight in taking pictures the studio is a model of economy. Two months more of the sun's rays will further bleach the arsenical ground-glass to an absolutely dead white. Permanganese glass bleaches pinkish, which is bad for the light rays.

THE MOTION PICTURE IN CANADA

BY CHANDOS ST. JOHN-BRENON

IT is an extraordinary fact, that wide as are the opportunities offered in the Dominion of Canada for the moving picture manufacturer and producer, the leaders of both branches of this wonderful industry have not yet seen to it that films of Canadian make and Canadian subjects have been placed on the Canadian market for the residents of the Dominion. The possibilities are tremendous, yet the field is at present in almost virgin state.

Especially does this apply to Western Canada, where there is to-day a tremendous market for the film in all its phases, dramatic and educational. It cannot be that the big men among the manufacturers have entirely ignored this field and it certainly is not because there is no demand in Canada for pictures of Canadian tone and motif. Canada to-day is linked up throughout its entire length and breadth with societies and associations large and small, which have been formed to keep alive the idea of imperialism, and the members of which have, at regular and stated intervals, voiced their disapproval of the constant appearance of that fine old emblem "Old Glory" on the moving picture screen.

Not that they have the least dislike or disrespect for that flag. Such is far from being the case and should not be thus interpreted.

Nevertheless, it is but natural that exception should be taken to the continual appearance of the American flag and American subjects throughout the entire Dominion where films are known, and there is obviously some ground for this feeling. It is strange, therefore, that manufacturers have thus far ignored the demands of the great Canadian west and have given only such subjects as they have seen fit to the big motion picture public in this territory.

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ABORTIVE efforts have been made from time to time by manufacturers to turn out a Canadian picture, but these efforts have proven such utter failures that even small children in the audiences of Canadian theatres where such pictures have been shown have laughed aloud at the incongruities, the impossible scenery and the even more impossible costuming, as well as the obvious ignorance of things Canadian displayed by the producer.

In the heart of the great West is planted a body of men who have won the admiration of the world, wherever the English language is spoken, the Royal Northwest Mounted Police. Could any moving picture producer find a more prolific field, a more popular field for a Canadian audience? Is any field more crowded with adventure, history, instances of individual and collective courage, pluck, romance, life and color? Yet this field, which is so essentially Canadian and which teems with such splendid material dealing with the history of the Canadian West, has been absolutely ignored save on one or two occasions.

One of these occasions is a memorable one in Winnipeg at least. It was when a two-reel film purporting to deal with the Royal Northwest Mounted Police was widely advertised. When it was thrown on the screen, it aroused an uproar and it was taken off as quickly as it was put on. In Winnipeg resides one of the finest figures ever identified with the Royal Northwest Mounted Police, in fact, the first man to join its ranks, and a man who has helped to make western Canadian history.

This is Col. S. B. Steele, C. B. M. V. O., the officer commanding the military district. With his staff he had been invited to see the great picture and he had signified his intention of being present. Who is there who does not known the boast of Canada's mounted police? "We have never lost a man upon whom we have once laid our hands. We have never taken a bribe."

Yet the film shown with such noise and pride in the local house, depicted a member of this body accepting a bribe from a woman! The audience hissed and the film was relegated to the shelf, whence it should never have been removed. Fortunately the former superintendent did not see the film. Many angry voices were later raised in protest and the same feelings were expressed as would have been the case had a picture been shown in any United States city which held up to scorn and contumely the United States Navy or Army.

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CANADA to-day needs Canadian pictures and when it gets them the receipts of those who make them will go upwards with a bound. The same complaint of "too much United States" applies to the various and numerous "weeklies" or news pictures. To-day ninety per cent show scenes taken in American cities which are of absolutely no interest to a Canadian audience. When these "weeklies" depict scenes of international interest, of course, any audience appreciates them.

But wherein lies the interest to a Canadian audience in pictures of the ruins wrought by a $100,000 fire in Akron, Ohio, or Jonesboro, Arkansas? Canadian cities have just as big fires and if one is to judge by the statisticans, the fire loss in Canada is far heavier per capita than in the United States.

Why are not Canadian pictures shown? Canadian managers ask for them, Canadian audiences ask for them. Are not interntional pictures desirable? Yes! These are wanted all the time. But news pictures from minor United States cities should only be distributed where the interest lies. Two years ago the Duke of Connaught, an international figure, the uncle of the King of England paid a visit to the West, yet an infinitesimal percentage of "Weaklies" made any effort to show the Canadian public what he did or how he looked.

Western Canada is still in the pioneer stage, at least to a great degree. It is still much of a "hinterland" to thousands of English-speaking people, and, as such, offers a wonderful field, if only to show the wonderful strides made in half a century of civilization and exploration. Imagine the possibilities of the numerous railroad construction camps! Imagine the tales which could be built around them and the wonderful pictures made, and above all, consider the hundreds of thousands of people who would enjoy films of their own country, telling stories of their own country, made in their own country.

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THE time is not so remote when Canada will offer almost as large a market for the motion picture as the United States. Winnipeg, the capital of Manitoba, with a population of 200,000 has thirty motion picture theatres. This is small, of course, in comparison to the number in the larger American cities, but eight years ago there were not three which were wholly devoted to the picture. A few days ago a four-year lease on one of the second-class houses in Winnipeg was sold for $40,000 and added to this is the rent for those four years at $500 a month. Surely this is indicative of the situation in the west of Canada. Of all the theatres which have been erected in the past five years (some eighteen), not one has closed its doors. And this in the face of two vaudeville houses and a popular stock house.

Competition for exclusiveness has reached a high pitch and exclusiveness in programs has been eagerly sought after. The latest innovation is from the Mutual, which gives an exclusive program with a guarantee that none

(*Continued on page* 50)

PICTURIZING BROADWAY

BROADWAY, New York, is the theatrical centre and stronghold of America. There theatres flourish the thickest. There fame is won or lost. There a show is made or broken. For years it has presented at night an unbroken chain of white lights heralding theatrical attractions.

Now comes the motion picture, no longer in its infancy, but coping, by right of merit, with theatrical attractions and in their own stronghold. Times Square is the heart of the theatrical district. But a few weeks from now will see four big Times Square theatres devoted exclusively to motion pictures.

The new Strand Theatre, at Forty-seventh Street and Broadway, heads the list. This theatre, now almost completed is a magnificent white structure towering above Broadway. Some time ago it was announced that G. M. Anderson, "Broncho Billy," would produce in it musical comedies at a dollar, following the policy of his Gayety theatre in San Francisco. Now that is changed and the Strand will be a motion picture theatre. But it will be an impressive one.

S. L. Rothapfel, now managing the Regent at 116th Street and Seventh Avenue, will manage the Strand. He will show all the good pictures he can get his hands on, program pictures, feature and so on, at prices which will surely run up to fifty cents and possibly reach a dollar.

Mr. Rothapfel is the Belasco of exhibitors. In this new theatre he will introduce in addition to his own stunts which have always been so successful, a number of brand new effects. Mr. Rothapfel believes in a big orchestra which he rehearses every morning with the pictures of the day.

The theatre which George Kleine is building in West Forty-second Street to house big foreign features is nearing completion. This is the first theatre in the country built simply for the exhibition of big features. Prices will run up to a dollar. Mr. Kleine is now over in Europe picking up good subjects running from six to nine reels. These he will show in his new theatre which will have the pretentiousness of a theatre housing speaking attractions, and more comforts.

THEN come the converts. The Vitagraph Company of America has been announced as having secured the Criterion Theatre at Forty-fourth Street and Broadway. Here will be shown the big Vitagraph-Liebler feature productions. This step is important as it may be the entering wedge to the Vitagraph producing many more big pictures and acquiring a chain of big theatres.

The Universal Film Manufacturing Company has secured the Republic Theatre in West Forty-second street and is showing "Traffic in Souls" there, "The Temperamental Journey" having concluded its engagement. "Traffic in Souls" is also showing at Weber's at Broadway and Twenty-ninth street, at three theatres in Brooklyn and at two in uptown New York. "The Inside of the White Slave Traffic" is showing at the Park Theatre, Columbus Circle. Hammerstein's Victoria is now featuring motion pictures.

Motion pictures are fast colonizing Broadway. They are nudging the legitimate in its own stronghold and are demanding room—and getting it. Surely this is encouraging enough to please all interested in the motion drama.

EXCLUSIVE TO OPEN NEW EXCHANGES

TO open exchanges in territories in which the Exclusive program is not being adequately supported and exploited is the big plan of the Exclusive Supply Corporation. Action is expected at an early date.

This move is the natural evolution of the policy of the Exclusive, which, while having every reason to believe in the pulling and profitable power of their feature program, will let the program work for them in imperfectly developed territories as it has worked for exchange-men in other territories.

None of the buyers now handling the Exclusive program will be disturbed, the Exclusive intending to concentrate their energies upon States where business has not been commensurate with the immediate and active possibilities this feature program affords.

It is certain that an efficient organization, backed up by the "goods," will demonstrate that many territories hitherto overlooked and neglected by local exchange-men, who have overlooked their existing possibilities, are fertile fields for development.

At several night meetings in the offices of the Exclusive in the Candler Building, New York City, at which were present Herbert Blache, president; Ingvald C. Oes, vice-president; Harry R. Raver, secretary and treasurer, and Joseph R. Miles, general manager, the move was given consideration. Their report in favor of it was unanimously affirmative.

The best exchange-men will be engaged and the program launched with a thoroughness and vim which assures its success. A study of conditions throughout the United States, conducted by an expert, has revealed statistically proved possibilities and probabilities for the Exclusive program, which merits the large investment required.

Should the negotiations go through as now expected, the Exclusive's offices will of necessity be augmented and the staff doubled or trebled. There would be no change in management.

The feature rental business on a big scale, with an unprecedented advertising policy, will be entered upon by a widely known theatrical manager within a few weeks. The territory will be New York City and State and New England. The Exclusive program almost intact will be contracted for for a term of years. Thousands of sheets of lithographs will be taken on each release and displayed in circus style.

The feature situation in Texas has given impetus to fierce competition, there being no less than five individuals and corporations now bidding for the Exclusive program.

MAKING THE MOTION PICTURE SAFER

Dussaud's Discovery of a Way to Produce Light without Heat Has Opened Important Fields to Science—The Fireproof Film No Longer a Dream of the Future

TWO recent inventions promise to make motion picture theatres safer. That sources of danger exist under present conditions is certain. In his last annual report the State Fire Marshal of New York said:

"It has been estimated that throughout the country there is on an average a daily attendance of 15,000,000 in these places. They are exposed to dangers from fire and the resulting panic. More than $100,000,000 is invested in the business in the Union, and this is divided among 16,000 theatres and many halls, churches and clubs. There should be ordinances governing the storage and handling of films, which are generally made of a composition of nitrocellulose and guncotton, one of the most inflammable combinations known."

Within the past few weeks officers of the Paris Prefecture of Police have tested picture films made non-inflammable by a new method. So satisfactory were the results that it is now an offense for motion picture shows in Paris to use anything else than these safety films.

When it was announced that the Parisian authorities had decided to order the substitution of non-inflammable films Thomas A. Edison was asked if he thought the same course should be followed in this country. Mr. Edison does not agree with the French officials in the matter. He said:

"There is no possible material known that takes the place of the present celluloid film. In this country the insurance companies have been so strict that everything pertaining to the film and machine is encased in iron and asbestos, so that the chance of a fire is reduced almost to immunity. Out of 13,000 motion picture theatres we scarcely ever hear of a fire, although the theatres are running almost continuously. The amount of film stored in the fireproof booth at any one time is so small that it is difficult to imagine any danger to the theatre even if the whole amount should burn up. A properly designed machine provides immunity aside from the fireproof booth."

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NOTWITHSTANDING the opinion of so great an authority, the fact remains that a safety film has been produced which has all of the mechanical and optical virtues of ordinary celluloid minus its menace, and the world owes this achievement to the cunning of the German chemists of the famous color works of Friedrich Bayer & Co., of Elberfeld. They first produced a film material from acetylcellulose in aceton, and called it cellit. According to Dr. Carl Duisberg, president of one of the greatest chemical industries in the world, in Germany, "Cellit films in all their properties are equal to the old inflammable ones, yet the proprietors of motion picture theatres have not taken them up because they feared the competition of the schools and the home, where the cellit films would be largely used on account of their non-inflammability."

The German police or fire authorities have not been slow in recognizing the merits of cellit, and even though the first cost of films made of it is greater than that of celluloid, still the substitution of the safer material has been required. Now the French are not disposed to welcome German ideas, and the fact that the Parisian police have passed a similar ordinance is evidence of the need of this kind of legislation.

The French and the Germans have been exacting for a long time regarding other precautions in the way of security against fire in motion picture theatres, and yet they realized that existing precautions were not in themselves enough to guard against the perils of a panic when a film burst into flame. It must not be supposed that actual contact with the projecting light has necessarily been the cause of most of the fires in these theatres. The danger has been of a more insidious nature.

CONCENTRATED sunlight focussed by means of a magnifying glass will produce fire. The lens from a pair of spectacles will do this, so the focussing medium need not be a powerful one when the sun is the source of light. In motion picture apparatus the projecting lenses are capable of condensing intensely the artificial illuminant. This produces a high temperature, and when centered for a little while upon an inflammable substance like celluloid the result is not hard to imagine. The danger is not so great when the film strip is sweeping through the beam of light at high speed, but every now and then a picture is held upon the screen for a short while, and this is the act which invites a catastrophe.

Such are the dangers incident to using celluloid films and the light heretofore available, but if Mr. Edison is right in advocating the use of these inflammable strips, then there is another remedy at hand in the form of a new illuminant—M. François Dussaud's "cold light." No matter how intensely the glow of his lamp is concentrated substantially no menacing heat is created, and apart from the element of safety, a gain is made which promises to revolutionize the motion picture in other ways.

This invention is man's most successful effort to simulate the glow of the firefly, which is well-nigh totally lacking in heat.

The firefly's light is phosphorescent, and the manner of its making is one of nature's chemical mysteries, but scientists have proved that only 3.5 per cent. of the energy expended is lost in producing heat. No wonder physicists call the firefly's glow ideal, for the best man can get to-day out of the efficient mercury vapor lamp is half light and half heat for a given expenditure of electrical energy. A surprising part of M. Dussaud's invention is the fact that he is using electricity and not phosphorescent chemicals, and the substance of his lamp filaments is the same that is to be found in the bulk of the best incandescent bulbs.

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ACCORDING to M. Dussaud, his cold light apparatus will produce the equivalent illumination of the ordinary electric light upon a consumption of current 100 per cent. less. Don't think this means that he gets his glow without cost in current, but he gets it at an expenditure of current which would give too little light to be of any value in the usual run of electric lamps.

The better a conductor of electricity a metal may be the less it will heat when current speeds through it. When the material hampers the electricity in its flow—technically this is called resistance—then heat is created, and if this opposition be sufficient the wire or filament will turn red, then orange, then a light yellow, and at last be nearly white in its incandescence.

When it reaches the last stage it is usually pretty close to the melting point, or, if not that, at least it dissipates itself in tiny particles and in time breaks. This, in brief, is the life history of the filaments of most incandescent lamps. This element of resistance incidentally controls the cost of light by reason of the current consumed.

The heating up of the delicate wire producing the illumination represents just so much loss, for heat is not light. In the case of the carbon filament lamp we got 6 per cent. of light with 94 per cent. of heat, and the tungsten filament of to-day has reduced this loss and increased the efficiency by quite 50 per cent. But, even so, there is an enormous waste in the generation of heat.

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KEEP this fact about the tungsten filament in mind, because M. Dussaud uses this very metal in his own lamps. Tungsten can stand a higher heat than carbon before reaching the melting point. This results in greater incandescence, and because of a peculiarity of this metal it uses less current than carbon when glowing brightest. Of course you understand that it might be made to shine even more intensely by crowding an overload of current through the filament, but its life would be a short one; therefore people have had to be content with less light.

These facts seem to offer obstacles to the generation of colder light, and yet this ingenious Frenchman has dodged around these hindrances. Perhaps you have raised yourself upon a crossbar, "chinned" it once, twice, three times or more. The first lift was easy, and each succeeding one harder and harder. With a sufficient rest between efforts, however, all of them became quite as easy as the first one. You have had a chance to recuperate. You are doing this very thing between breaths, and when you overwork your lungs by violent breathing you are soon exhausted. These are simple analogies which have had their lessons for M. Dussaud in perfecting his cold light apparatus.

By long experimenting he found that he could overload his tungsten filament two and a half times that of the normal voltage provided he did this for only a brief while. He could do this repeatedly without hurting the delicate wire if he gave the tungsten a chance to rest before calling it into service again. In figures, where his lamp would require, say, one watt per candle power, he obtained in this fashion for an instant the same measure of light at an expenditure of only two-tenths of that energy.

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BUT you will promptly object to a blinking light of this description. Offhand, this sort of illumination would ruin the eyes in short order. How, then, did M. Dussaud make his experiments of practical value?

He obtains a steady lighting effect by using a combination of lamps. Each lamp of this group shines for a moment and then rests while its companions take their turn. Now, the manner in which one lamp relieves the other is so skillfully adjusted that the effect is that of a single lamp glowing continuously. There is no blink.

Even so, this does not make for cold light. It is plain that the tungsten filament is standing for the briefest while a severe tax, and this overloading with current produces superior incandescence, which is another term for higher temperature. Certainly this is not getting any nearer to coldness in the film. But the cunning part of the scheme lies in the fact that the tungsten glows for so short a time that the heat waves generated actually don't pass beyond the confines of the glass bulb. It is this very brevity of incandescence that does the trick.

However, this accomplishment would not be possible if M. Dussaud employed the usual form of filament. While he uses tungsten he so shapes his filament that the dazzling area is larger than that commonly given to the lamp of the same size, and in this manner he multiplies the volume of the light produced. This permits of the effective and efficient utilizing of the flood of current he pours into his lamp for the instant.

Because of the very moderate amount of electrical energy actually needed to maintain a light of this sort M. Dussaud believes it is possible to get this current from very modest sources. Indeed, he has said that the water of a spigot will drive a dynamo of sufficient power to run a cold light installation large enough to work a motion picture outfit for home service; that is, to produce the needful cold light. And it is this Frenchman's idea to promote, among other things, the motion picture in the household.

But it is for the cinematograph generally that the discovery promises the most valuable results. Because the Dussaud light is cold it will not ignite the films, and this gives it an added importance both as a discovery and from a commercial viewpoint.

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TO-DAY, the motion picture is giving reproductions of visible life lying within the range of the ordinary camera. But M. Dussaud proposes to make visible those phases of nature that come only within the range of the microscope. This means that pictures infinitely small can be taken upon films of exquisite thinness, and, because cold light will be used, these tiny images can be magnified without danger by powerful lenses and made of a size that everybody can see. This will widen immensely nature studies for schools and likewise broaden the investigating capacity of the man of science.

It seems that cold light does not disturb or alarm some miniature forms of life as daylight would or the run of artificial illuminants.

According to M. Dussaud his cold light is rich in ultraviolet rays which, so he says, are "obtained for the first time without heat." According to the latest scientific pronouncements the ultra-violet rays and the X-ray are substantially identical. Therefore it seems likely that shadowgraphs may be obtained by an entirely new process.

That is, instead of sending the light through the entire body in order to secure a negative, the same thing can perhaps be done, and better done at that, by internal illumination, thus reducing by half or more the mass of the body substance through which the rays have to pass to reach the photographic plate. These pictures may be microscopic and they may be moving, and through the agency of the same cold light may be cast upon the screen for study.

MICHIGAN EXHIBITORS HOLD CONVENTION

MEMBERS of the Michigan Motion Picture Exhibitors' League held their semi-annual meeting at the Wenonah Hotel, Bay City, Mich., on Dec. 9 and 10, and many important matters were discussed or disposed of during the session.

The meeting was called to order by Peter J. Jenf. There was a large number of delegates from all parts of the state, and they all seemed to be present with the definite purpose of upholding the present three and five reel program rule now in vogue. Hearty expressions of the utmost satisfaction were given with the working of the present resolution that the limit for five cents admissions be three reels, with five reels for ten cents.

A letter was received from Billy Welsh, secretary of the Kansas City League, congratulating the Michigan Exhibitors on the ideal arrangement they had made in relation to their three and five reel programs, and asking for more complete information as to just how the Michigan exhibitors accomplished such wonderful results.

This information was furnished by the president, in the hope that Kansas City, and possibly the entire state of Missouri, would soon be able to say "We too" have a three and five reel program.

A letter was also read from President Neff of the National League expressing his best wishes for the continued success of the Michigan League, and urging them to keep up the good work. Among the telegrams received was one from A. J. Gillingham, manager of the Detroit branch of the General Film Company, who was in New York, regretting that he could not be present, but assuring the convention that he

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THE MAKING OF A BOY SCOUT

A Feature of Exceptional Merit and Purpose—President Wilson Poses in and Endorses Picture, Which Has Wide Support

MANY persons are watching with interest the ease with which a six-reel drama, "The Making of a Scout," is made the subject of first-page newspaper stories. The secret of this remarkable publicity for a motion picture play, aside from the merits of the drama itself, is to be found in the fact that it has the unqualified endorsement of the most prominent men in the country, among them being President Wilson, Theodore Roosevelt, Gifford Pinchot and Judge Ben Lindsey. President Wilson gave his stamp of approval when for the first time since his election he consented to pose for the picture.

For the purpose of trying it out the producers of the picture have given a few private exhibitions. These have met with marked success. Newspapers have printed first-page stories and editorials urging their readers to see the picture; boards of education have authorized the sale of tickets in public schools. Department stores have bought tickets for the purpose of sending their juvenile employees to the show, and have put advertising display cards on their counters.

Theodore Roosevelt Approves

As a self-advertising proposition, "The Making of a Scout" seems to be without an equal. The following extracts from facsimile letters have been authorized for reproduction:

Theodore Roosevelt—"I am extremely glad that this picture drama is to appear."

Julge Lindsey—"It is positively one of the greatest feature films yet produced in this country."

Gifford Pinchot—"I want to send you my heartiest congratulations on it as not only a most useful but a most attractive thing to see."

The drama in the picture is woven about a street boy who becomes a member of the Boy Scouts of America. It therefore has a direct appeal to the four hundred thousand Boy Scouts in the United States. These boys stand ready to conduct an advance sale of tickets, because the fundamental law of the scout is to spread the gospel of his organization.

The picture, which is owned by the Wedepict Motion Picture Corporation, 115 Broadway, New York City, has the endorsement of the National Council, Boy Scouts of America, and under the terms of the contract between the producing corporation and the National Scout officials, it is the only Scout picture which can be shown with such endorsement for a period of years.

Interest in the picture throughout the country has been aroused through the columns of two scout magazines which have a national circulation, with the result that local scout officials appeal to motion picture house owners to produce the films. Requests for the picture have come to New York from practically every State in the Union.

The Public Interested

A remarkable feature in connection with the picture is the ease with which the public is interested. In one city recently one thousand letters, each containing four tickets to the show, were sent to a selected list of citizens. When returns were all in it was found that one out of every three letters brought back a check for one dollar. In the same city the street car company carried posters on the dashboards of the cars free of charge. In another city the school children were given a half holiday in order that they might attend a special matinee.

In Richmond, Va., Governor Mann wrote a public letter endorsing the picture, in which he said: "I am sure that every citizen and every boy and girl in Richmond will benefit from seeing this play, endorsed by such great men as President Wilson, Jacob Riis, Judge Lindsey and others."

In that city the production of the picture was preceded by a speech by John Garland Pollard, Attorney-General of the State.

In a column story about the picture, the Richmond Times-Leader said: "Naturally the Scouts are very much gratified to know that the Governor is actively interested in their work, and they are especially delighted that the Governor is urging the people to see the play. The prospects are that there will be a record crowd in attendance.

Free Tickets Provided

"Through W. G. Sales, local manager of the Western Union, the announcement has been made that the Western Union believes so much in the possibility of 'The Making of a Scout' that it will provide every one of its messengers with a ticket for the play. W. J. Parish, manager of the Richmond Cedar Works, will do as much for the boys employed by his company, and there will no doubt be a good many other employers who will be glad to afford their boys an opportunity to see this photoplay."

In Richmond one Boy Scout sold 260 tickets.

The appeal of the picture seems to be a particularly wide one, and as an educational feature it is of highest merit. The picture was produced under the direction of Edward Warren, and is excellent in photography, setting and full of dramatic interest. An inspiriting romance threads together the novel scenes of the Boy Scouts' life and work.

SCENE FROM "THE FIRST NUGGET"
(Eclair)

IRISH PILGRIMAGE TO LOURDES FILMED

THE Irish Pilgrimage to Lourdes has been described as "the act of a nation." Beyond all question it *was* the act of a nation, for practically every man, woman and child in Ireland interested himself or herself in the project from the moment it was first mooted, a year ago. The Most Rev. Dr. McHugh, Bishop of Derry, whose portrait appears in the film now being distributed by the General Film Agency, Ltd., was its moving spirit, and the undertaking, colossal to such a country as Ireland, was carried through, by dint of hard work, much personal economy, and a superabundance of faith, to a complete and happy conclusion.

It should be borne in mind that a pilgrimage from Ireland to Lourdes was a far more difficult undertaking than a pilgrimage from any part of the Continent. The business of transporting the sick from Ireland to England, followed by a long and tedious journey to London, the second sea trip across the English Channel, and, finally, the weary train journey from the very north of France to the Pyrenees must have taxed the endurance of the sick to the uttermost. The safe transport of over 3,000 pilgrims under these conditions was in itself a veritable triumph of organization.

Some of the most affecting scenes shown in the film are those at Victoria Station, in London, and at Folkstone. The pilgrims have left Dublin the night before, and are breaking their journey in London for a hurried breakfast, which is snatched on the station itself. London policemen are carrying litters, and cheerful porters, having turned nurses for the time being, are tenderly rendering invaluable assistance. The station is shrouded in the peculiar gloom of a London morning, and yet the blend of Celtic cheerfulness and Saxon readiness for emergencies renders the atmosphere far from oppressive. It is a scene that one would like to see rendered later on by the subtle brush of some clever painter.

At Folkstone you are equally impressed. Here porters and policemen have given place to brown-faced sailors, careful and anxious bearers of the sick and crippled.

We will pass over the rest of the journey until we reach Lourdes, mountain-girdled, full of charm and scented with the sweet air of the Pyrennees. Here we are mere units in the crowds of pilgrims, all hurrying to the great objectives, the Basilica and the Grotto.

A night's rest, and then commences the real business of the pilgrimage, which lasts three days. There is a first day's procession to the great white Basilica, the unveiling of a stately Keltic Cross by Cardinal Logue, and visits to the Grotto where Bernadette first saw the sacred apparitions. A visit has also to be paid to the little gabled house where she lived.

Most important of all, however, is the procession of the Blessed Sacrament. This solemn and awe-inspiring scene, when a wonderful vista is given of the Basilica and of the long, serried lines of the pilgrims, before whom are laid the sufferers in their litters, is an unforgettable sight. Nothing like this has ever been brought to the eyes of those who know Lourdes only as a name, and it should be remembered that this procession was never taken before His Eminence Cardinal Logue gave express permission to the General Film Agency, Ltd., to take it.

Possibly the pictures which will arouse the greatest public interest are those which appear at the end of the film and show the miraculous cures. The names are given: Grace Maloney, the Killaloe girl who was cured and her bent leg straightened, so that she now walks like any other fine-limbed Irish colleen; Patrick Casey, who left home absolutely helpless, and who left his crutches at Lourdes, and also Miss B. J. McDonogh, Cabragh, County Sligo, who suffered from a diseased bone in the left foot.

SCENE FROM "SHE WROTE A PLAY"
(Eclair)

PAPERS SERVED IN "QUO VADIS" SUIT

Paul de Outo was served by a United States marshal while leaving his office in Chicago, on December 17, in connection with the suit filed November 28 by George Kleine in the United States District Court, alleging infringement of copyright. De Outo operated what was known as the "Quo Vadis Film Company," of Chicago, although the company did not appear to have been incorporated under the laws of the state of Illinois. It is understood that he marketed a picture called "Quo Vadis," in three reels.

Recently George Kleine warned exhibitors that a series of suits are pending in the United States District Court against infringements of lithographs, heralds, etc., and it is said that many exhibitors have been unknowingly guilty of violations of the copyright law. While Mr. Kleine is said not to desire to punish anyone, he feels it necessary to vigorously prosecute these infringements in the interests of the exhibitor as well as his own.

FOX SECURES "HERO OF A NATION"

William A. Fox, the well-known theatrical manager, has secured the rights for New York City and State on "The Hero of a Nation, Bar-Cochba," the Supreme Feature Film Company's big six-reel production.

This feature is being shown at the Folly Theatre, in Brooklyn, and is drawing large crowds. It is one of the most spectacular features ever produced and has as many as one hundred and twenty-five thrilling scenes.

THE "THIRD DEGREE" ON THE SCREEN

THE first of the Photoplay Masterpieces which the General Film Company will release by the new service which it will soon inaugurate has reached the screen. The first public exhibition of the Lubin five-part production of Charles Klein's famous drama, "The Third Degree," was given last Monday at the American Theatre, Forty-second street and Eighth avenue, New York City.

ADMINISTERING THE THIRD DEGREE

Taking this production as a criterion, the new service, which will endeavor to supply films long enough to furnish an evening's entertainment at the rate of one a week, will be enthusiastically received. The Lubin production of "The Third Degree" is meritorious enough to compose a satisfactory evening's entertainment in itself.

Settings and Players Good

This motion picture is the result of considerable work. For a long time the forces of the big Lubin plant were concentrated upon it. It was produced by Barry O'Neil, then head director.

The settings, without exception, live fully up to the demands of the story. Interiors of the house of Jeffries, Sr., of the courthouse and police station and an exceptionally good courtroom set were noticeable.

To secure the players, actors and actresses were carefully picked from the Lubin forces. Gaston Bell, late of Kinemacolor, plays Howard Jeffries, Jr., while Carlotta Doti is Anne, his wife. Robert Dunbar is well cast and does some fine work as Howard Jeffries, the father, with Lillie Leslie as his wife. Bernard Siegel is a perfect type and a good actor as Dr. Bernstein. Others in the cast are George Soule Spencer as Richard Brewster, Robert Whittier as Robert Underwood, Robert Graham, Jr., as a bellboy and Bartley McCullum as the police captain. McCullum had a difficult part. The police captain of the play possesses a strong, hypnotic will. This idea of forecfulness McCullum tried hard to portray.

The action of the motion picture parallels that of the play, which so gripped audiences for a long time, but the picture has more material in it.

The action starts before the action of the play did. The opening of the picture shows young Jeffries and Underwood chums at college. Some very good campus scenes are shown. Young Jeffries, feeling too good, hurts the feelings of a waitress, Annie, in a college café. The next day he goes in and apologizes. Incidentally good scenes of a college football game are shown. Young Jeffries gets to gambling and is finally expelled, but not before Underwood has borrowed money from him. Howard and the waitress, now fast friends, are married. Meanwhile Howard's father, a widower, marries again, the lady being an old flame of Underwood and his patron as an art student.

When Howard brings his wife home his father disowns him. Underwood has opened a studio, using the name of Mrs. Jeffries, Sr., to draw patronage. But he is caught in shady deals with spurious masterpieces. She withdraws her support and things go ill for Underwood financially. Underwood makes a last appeal to Mrs. Jeffries, threatening suicide if she does not come to his aid.

The "Third Degree" Is Inflicted

Meanwhile things have been going from bad to worse with Howard and his wife. He takes to drinking again. She gets a job as a waitress in Childs' and takes in washing. One night Howard is too convivial. He goes to Underwood's studio to ask for the money owed him and falls asleep on the sofa. At this time Mrs. Jeffries comes in. Underwood throws a screen around the sleeping Howard.

After a stormy interview Underwood makes good. He shoots himself. When the police arrive Howard is naturally held for the death.

Captain Clinton, in an impressive scene, puts him through the "third degree." Three men, Howard, the captain and a stenographer, sit in a dark room under a dome light around the table across which Underwood fell when he shot himself. Howard finally collapses and a signed confession is extorted from him. In police court he is held for the murder. Both scenes are strong. The accused man gives way and falls limp; he is boosted up and made to go on with the "confession." This happens repeatedly. Jeffries, Sr., not only refuses to befriend his son, but will not allow his lawyer, Brewster, to take the case.

Then Annie, the wife, gets in her good work. After repeated efforts and overcoming heart-breaking discouragements, she gains Brewster's ear. "I am not a criminal lawyer," he says. "My husband is not a criminal," she replies. Finally he is persuaded to undertake the defense.

Reconciliation Ends All

At the trial the scene is intense. Dr. Bernstein goes on the stand and rigorously confounds the testimony of the police captain. Annie, to save the name of the other woman, says she is the Mrs. Jeffries to whom Underwood addressed his letter. The police captain fights in vain to hold to his methods, but Howard is freed and he and his wife rush happy from the court room. Then the wife of Jeffries, Sr., rises to the occasion by confessing to her husband that it was she who visited Underwood. Jeffries, Sr., shows his high calibre by forgiving her, and a general reconciliation follows.

The whole picture maintains a high plane throughout. It has the weight of the Klein name and the success of the drama from which it is adapted. The adaption is excellent. The picture is one which, per se, is of great value. The sets and acting are good, the cast pleasing. In addition that good Lubin photography and excellent direction prevail. There is nothing more to say, nor is there any need to say more.

Crowds See "The Sea Wolf"

POLICE aid was called upon to handle crowds at the Imperial Theatre, San Francisco, on the occasion of the exhibition of Bosworth's seven-reel production of "The Sea Wolf." Films were running from 10 o'clock in the morning and took in seven thousand dollars the first six days. During the first two weeks of the exhibition an extra show was put on each night, and the last exhibition ended at 1 o'clock in the morning. They will be on exhibition there indefinitely.

"John Barleycorn," Bosworth's second production of the Jack London series, is now ready and will be released shortly. "John Barleycorn," by Jack London, created a tremendous sensation when it appeared as a serial story in the *Saturday Evening Post,* and will appear in book form simultaneously with the film production. This is a most unique production, being practically a life confession of the early struggles of the author with King Alcohol.

The difficult task of portraying the life and character of the author is cleverly depicted by three actors. Matty Roubert, the celebrated child actor, late of the Universal Company, portrays the character of Jack London as a child of six, showing how he first got drunk from his father's beer jug at that tender age. Antrom Short, an older boy actor, portrays the role of Jack London at the age of 16. Elmer Clifton, who has remarkable physical and facial resemblance to Jack London, has been chosen to characterize the author at the age of 30. Mr. London himself appears in the production.

In "John Barleycorn," London treats on the drink question in a manner never before shown, either in fiction or on the screen.

Following the "John Barleycorn" pictures, the Bosworth Company, which has a contract to produce all of London's works in motion pictures, will film "The Valley of the Moon," "Martin Eden," "Smoke Bellew," "Burning Daylight," "The Iron Heel," and others of the best and most widely known of this celebrated author's works.

PRODUCE FILMS AND VAUDEVILLE SKETCHES

The Gorman Film Manufacturing Company, Inc., 1402 Broadway, New York City, is named after Jack Gorman, the author, who is president and general manager. The company has a studio at Cliffside, N. J., and will produce feature films and sketches for vaudeville. They are negotiating with Giles Warren, formerly with the Whitman Warren Company, to act as director. They will shortly release a three-reel feature of Western life with entirely new effects.

Their second picture will be a three-reel feature, "A Girl of the Underworld," taken from the play of the same name, of which Mr. Gorman is the author. He has three companies on the road now.

KLEINE TO RELEASE AN AMBROSIO

"The Marriage of Figaro" is an Ambrosio two-reel subject which George Kleine schedules for release through the General Film Company as a regular two-reel release, Tuesday, February 3, 1914. This subject was selected by Mr. Kleine personally while in Europe, and is notable for some of the most magnificent settings available in Seville, Spain, where the drama was staged.

Several scenes show the royal castle "Alcazar" at Seville. The principal leads of the two-reel are the same whose work in Kleine's "The Last Days of Pompeii" has created so much favorable comment the world over.

RENFAX MUSICAL MOTION PICTURES

The Renfax musical pictures are to be released through the Renfax Film Company, Inc., 110 West Fortieth Street, New York City, of which Mr. Dewitt Fox is the president and Mr. A. J. Abram is the general manager. They have about twenty releases of musical motion pictures, the synchronism of all of which is perfect and the photography very good. The rates on these pictures are within the reach of every exhibitor, who will find them a good drawing card.

"I'LL GET YOU"

Scene from Renfax Musical Motion Pictures.

The Renfax Company have ten demonstrating companies en route at present. The company will be glad to furnish full detail to any exhibitor desiring same, regarding these singing and dancing movies of song hits.

KEYSTONE "COPS" CAUSE EXCITEMENT

Broadway, Los Angeles' most congested thoroughfare, was recently put at the disposal of the Keystone Company for the making of a picture entitled "His Sister's Kids." In the production the Keystone police were directed to make a chase down this thoroughfare at the busiest time of the day. The city traffic police mistook a fleeing player for an escaped lunatic and there was a genuine struggle in their attempts to capture him.

A large crowd gathered, and a bystander was about to turn in a riot call, when it was discovered that it was the Keystone Company at work. Meanwhile the Keystone police, coming at full speed, had a hazardous time of it threading their way through the traffic. One of them was hit by a street car, and two others had narrow escapes from being run down by autos.

FEATURES IDEAL REBOOKED

Mrs. Agnes Egan Cobby, manager of Features Ideal, of 227 West Forty-second Street, is in receipt of the following letter, of which she is very proud, from an exhibitor who showed the first Features Ideal subject, "The Guerrillas of Algiers":

"It affords me great pleasure to write to you that on December 14, 1913, I ran your three-reel Feature Ideal, 'The Guerrillas of Algiers.' Beg to advise you that we did the greatest volume of business on that day that has ever been done there before, having 4,800 paid admissions. The audiences were so immensely pleased by same that, owing to the repeated calls, I have booked same for a return date. In all my experiences as an exhibitor I have never received so many compliments from my patrons as I did upon running 'The Guerrillas of Algiers.'

"Sincerely trusting you will keep up the good work and give us more of the same kind, I remain,

"Very respectfully yours,
"Eighth Avenue Amusement Co.,
"E. H. Rauch."

TETRAZZINI POSES

Madame Luisa Tetrazzini fell a victim to the fascination of posing for motion pictures upon her recent arrival in New York on the Mauretania.

The cameras of "Our Mutual Girl," accompanied by the little lady herself and a number of her supporting company, were on the dock to receive the big liner and meet some of the notables among its passengers. Tetrazzini took a lively interest in the proceedings, and the result was several hundred feet of pictures showing the famous star being welcomed to America and her experience with the reporters and custom officials.

"SELLING OUT" IN SPAIN

BY ROBERT CARLTON BROWN

KING ALFONSO has to ride in motor-cars and drink champagne, so the poor devils who work for twenty or forty cents a day have to pay. Somebody has to pay, and because the King is perfectly democratic he doesn't pick out one man or one class to pay his crown-maker's bills, he makes everybody pay.

The poor motion picture exhibitor in Spain has to come up with fifteen per cent. of his entrance money so the King can have pâté de foies gras and nightingales' tongues. It's fine for the King, but tough for the exhibitor.

Perhaps the heavy tax imposed on all theatre seats throughout Spain is the reason why the field is not better covered. A town of fifty thousand gets along with one picture show, and it feels very gay if it can support two.

Over every box office is hung a card bearing prices of admission. Translated into American, the sign reads like this:

Box for 5 people, $1.20, including Government tax of 18c.
Orchestra seat, 16c. Government tax, 2¾c. extra.
Balcony seat, 8c. Government tax, 1½c.
Balance of balcony, 6c. Government tax, 1c.
General admission, 5c. Government tax, 1c.
"Nigger Heaven," 2½c. Government tax, ½c.

There are hardly any new motion picture theatres in Spain. Most exhibitors lease an old theatre, big and barnlike, and charge the regular theatre prices of Spain, which are very low, the best seats selling for about 20 cents and the cheapest for 2½c. With such a house on an exhibitor's hands he has a puzzling question before him: How to fill it?

* * * *

THERE is practically no such thing as 'selling out" in Spain. An exhibitor is lucky if he fills the bleachers and sells one-tenth of his best seats at one performance a day. There are good days, however, which bring up the balance of the year. Like Italians, the Spaniards have a feast day frequently, and on those days the people expend themselves and go to the theatres. But the ones who are the chief patrons at the picture shows prefer to pay from two to five cents for their pleasure, and that kind of trade is obviously not highly desirable.

Another peculiarity of the Spaniards is the selection of one day in the week to do things right. Each theatre has one, or perhaps two popular nights, when everybody goes, and the house can stay dark for the rest of the week for all the Spaniards care.

A family party of five or six will pick out a Friday night to go to the picture show at the Café Imperial, let us say. They tell their friends what a good show they saw and suggest that their friends go next Friday night. The friends do, and after five or six years a custom is established. Everybody who is anybody in the Café Imperial class goes there on Friday night, but you couldn't tempt them into the place on any other night by any inducement. If you offered the best three-reel feature obtainable you'd play to an empty house until Friday night, when business would suddenly pick up and you'd have your house half full. In Spain that is called "the correinte thing." One big night a week for one show, and that's all.

Everything moves slowly in Spain, and the usual program begins at eight o'clock and lasts till twelve. It is wearisome and long drawn out, but that's the way the people like it. They'll sit through an hour of spotty French films that have been dumped into Spain at bargain prices, and then they'll look just as patiently and calmly at a big feature film from America which cost real money.

As a matter of fact, the picture show of Spain corresponds with the old-fashioned show of six or eight years ago in America, except that some of the more progressive places have Pathé's Weekly and American features. But this expenditure of money seems to be unnecessary; it doesn't draw much bigger crowds or attract much more attention than a modest outlay in worn-out films from the Continent. The people want time-worn "chase" pictures, where the nurse flirts with the cop and the baby carriage starts rolling downhill. They think that's awfully funny, and to make sure that the people get it the word "Comica" is usually flashed on the screen before the picture is shown. The Spaniards like trick pictures and funny love stories.

* * * *

IT is doubtful if a Spanish audience will want the higher class of film productions for a good many years to come. They are illiterate as a class, the majority of them can't read or write, and a film which needs words or titles to explain it is never well received, except in the very best houses. The few people who can read the titles repeat them out loud, and those who can't read don't like the picture because it shows up their ignorance. Something simple and predigested is just their speed.

A live American with a collection of undesirable left-overs of a vintage ten years back could doubtless take them to Spain and make a bunch of money out of them, but for the up-to-date manufacturer the field is still a virgin one, and is apt to remain so until the people quit going to cock-fights and bull-fights.

A good exchange could be established in Spain, however. At present the business is not organized, exhibitors get films where they can or subscribe to some inadequate service. There is really a good opening for the right exchange man, and a few manufacturers are beginning to realize it. After all, in spite of the Government tax, Spanish people like the theatre. They must have it, just the same as they must have wine and black cigarettes. As long as this demand exists, and there seem to be plenty of Spanish exhibitors willing to take a chance, the exchange man ought to have the field well covered.

Since time began it has been the custom here to have three or four short performances a night in the theatre, but the motion picture exhibitors seemed to think they weren't giving enough for the money, so they started the four-hour session. If pictureplays could be given on the same session scheme of the theatres they would be more money in it. Some exhibitors have tried this, but in a faint-hearted way, and they have included vaudeville acts, which helped eat up the profits.

Vaudeville as an adjunct to pictures is fairly popular and profitable here. The people like singing and dancing, and very good artists can be found at very low prices.

The house which makes the most money is one which gives four shows a night and includes vaudeville. Spaniards don't like the daytime, because the sun is so hot, so performances begin at eight o'clock and last much later than they do in America, and matinees are out of the question, except one on Sunday as late as four or five o'clock in the afternoon. The sessions last from an hour to an hour and a half, and the last one begins at 11:30 or midnight. Rent is low, and music wouldn't cost much if it wern't for the fact that the audience is accustomed to a whole orchestra even at a picture show and can't get along without it.

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THERE are very few local pictures shown. Perhaps if more films were manufactured in Spain, by the Spaniards and for the Spaniards, business would be on the boom. Pathé and Kleine-Cines both have stock companies in Spain, but most of the pictures taken are for foreign consumption. What is needed most is a film favorite or two for the masses. They have a confusion of actors and actresses from other countries, but no native player to interpret their feelings for them in pic-

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Pathe Gets World's Fair Contract

PATHE FRERES have just been appointed official cinematographers of the Panama Pacific International Exposition, which will be held in San Francisco in 1915, to celebrate the completion of the Panama Canal. The contract was closed on December 5, and is now officially in effect.

It grants to Pathe Freres the sole right to make motion pictures in black and white, in colors, and also talking motion pictures within the Exposition grounds, from the date of signing the contract to and including thirty days after the Exposition closes.

Competition for this appointment, with its accompanying privileges, was most keen. Cash offers, ranging from $10,000 to $50,000, together with substantial royalties on the gross receipts, were offered the committee. Pathe Freres secured the concession without the payment of any cash bonus, the committee and exposition officials being convinced that none of the other bidders could give the Exposition the world-distribution for the pictures they were assured of receiving under the contract with Pathe.

Pathe Freres were represented throughout the negotiations by J. W. Binder, who spent six weeks in San Francisco. Mr. Binder is a specialist in business organization, who for nearly a year has been making a study of the motion picture art, with a view of developing its use along industrial, educational and commercial lines. As a direct outcome of the Pathe contract, Mr. Binder has set apart one day out of thirteen to be covered by the World Congress on Education which will commence in San Francisco in July, 1915. The entire day is to be devoted to a practical exposition of methods of applying the motion picture to educational work from the primary school to the university.

Mr. Binder will represent Pathe Freres at San Francisco working out the details of the contract. He leaves January 1.

TWO CAMERAS FOR "OUR MUTUAL GIRL"

In producing the "Our Mutual Girl" series, soon to be seen on the Mutual program, two cameras are used in the taking of every scene. This precaution not only lessens the risk of loss due to accident to the camera or film, but also allows extra care to be used in the developing of the exposed negative.

One roll of negative is developed in New York while the other is immediately sent to a Philadelphia factory.

The many important personages being photographed for the "Mutual Girl" series are extremely difficult to get to pose for motion pictures and if anything happened to mar the negative, once it was obtained, the chance of retaking the picture would be very small.

A print is made from each negative and the better one of the two selected for use in the picture. In addition to this advantage is the fact that one camera man usually obtains much better action than the other, because his position happens to be favorable.

STORM DELAYS ACTORS

Crane Wilbur and several other Pathe players under the direction of Frank Powell were held up recently for four days by storms which kept them from going over to Block Island by steamer from Newport. The water was so rough that the steamer was turned back twice. Powell's desire for Block Island backgrounds was considerably diminished after several severe attacks of sea sickness and everyone in the party was similarly affected.

EDWARD COXEN, OF THE "FLYING A" FILMS

Here's to you, O Edward Coxen,
For we like the things you do;
We all like your style of loving,
And we care a lot for you.

And we like the look appealing
That is seen within your eyes
When you play the part of hero,
With some sweet girl for the prize.

We all think you great as sheriff,
And you make a cowboy grand—
So here's health and luck to you, Ed:
Gee! I'd like to shake your hand!

EDWARD A. LIFKA.

TONS OF TURKEY

Two and a half tons of turkey, more than three hundred big birds, ordered from Maryland by the Vitagraph Company, were given away to their players and employees on the day before Christmas.

It was amusing to see the Vitagraph force leaving the studios the day before Christmas, each carrying a big turkey under his arm. This is usually known at the Vitagraph studios as "The Turkey Parade." This year it was called "The Turkey Trot."

One of the requirements relative to being in the "parade" is that everyone must carry their turkey home themselves. John Bunny, the most portly man at the studio, got the largest turkey, a prize bird weighing thirty pounds. Confirmed old bachelors had the privilege of taking the equivalent value of the turkey in money with which to buy themselves cigars or whatever else they needed.

OSHKOSH CONVENTION A SUCCESS

The biggest and best convention ever held in Wisconsin took place in Oshkosh on December 16 and 17, at the Athearn Hotel. Harmony and good fellowship prevailed throughout the convention.

President Neff opened the convention and was in the chair until just before the convention adjourned, when the following elected officers were installed:

National vice-president, John R. Ek, Oshkosh; president, Harry H. Buford, La Crosse; first vice-president, W. J. Judson, Portage; second vice-president, H. Z. Zander, Rhinelander; secretary, A. E. Gray, Oshkosh; treasurer, Neil Duffy, Appleton, and sergeant at arms, C. L. Hiller, Eau Claire.

Several feature film men were in attendance and one or two manufacturers and musical men. The Nicholas Power representative, as usual, showed pictures, and a new motion picture machine from Chicago was on exhibition.

The next convention will be held in Green Bay, Wisconsin, in the month of April. An organizer will be placed in the field immediately, under the instructions of the State president and secretary. The convention wound up with a big banquet.

"KING BRADY'S" AUTHOR WRITES FOR BLACHE

Herbert Blache, of Blache Features, has just completed a four-part feature entitled "Hook and Hand." This scenario was written by William Doughty, the author of the "Old King Brady" detective stories. Hook and Hand is a remarkable living character. He is at the present time serving a fifteen-year sentence in the Montana State Penitentiary. The incidents in the story woven around Hook and Hand are real facts from his very sensational career. The writer says that he is one of the most peculiar characters in the criminal world.

PICTURES AID SUFFRAGE

Two suffragette leaders, Miss Rose Windslow and Miss Helen Todd, carried the fight for woman suffrage into the motion picture theatres last week, when they spoke at Marcus Loew's Circle Theatre, where the suffrage picture, "What 80,000,000 Women Want," with Mrs. Pankhurst in the leading role, was shown. This picture, which was taken October 23 at the Chelsea studios on West Thirty-first street, was shown last Friday for the first time in public, and may go over the entire Marcus Loew circuit, in which event it would reach approximately 1,000,000 people.

The suffragettes plan to have speakers for the "cause" at every theatre where the picture is shown to speak to the audience after each showing of the film. The picture is in four reels.

LIFE OF QUEEN VICTORIA FILMED

A CAST of eight thousand people, of whom eight hundred appear in one scene; eight thousand two hundred costumes, of which many were specially designed; five months devoted to the writing of the scenario alone; one hundred thousand dollars expended in production—here are some reasons why the picture "Sixty Years a Queen" takes rank with the most remarkable ever made, and in many ways stands alone as a film masterpiece.

The well-known English producer, William Barker, delighted a large audience in the north ballroom of the Hotel Astor, New York, last Sunday afternoon, with the first exhibition of the picture in this country.

Mr. Barker explained, for the benefit of those present having a technical knowledge of projection, that the pictures, fifteen feet in size, were projected on only fifteen amperes of electric current. This was due, he said, to the use of a "Day and Night" screen. The projection was perfect—soft and clear. It was a triumph from a mechanical point of view as well as from the artistic.

THE GIVING OF THE FIRST VICTORIA CROSS

Vigorous Search for "Types"

Later Mr. Barker talked interestingly of the picture and its making, in particular of how its wonderful realism was accomplished.

In all nine months were required to complete the picture—this by the energetic Mr. Barker, who says we produce too slowly in this country. Three writers spent five months on the scenario. A great deal of time; but it must be said that if such time is required to produce a picture so finished in every detail, so faithful in reproduction, then the time is assuredly well spent.

A good deal of delay was occasioned by the difficulty in securing characters. Over six hundred persons were interviewed for the leads. These were secured by liberal advertising in the British press, offering fifty dollars for twenty minutes' work.

In order to secure a character for the part of King Edward—who appears but once in the picture—the portrait of the late King was published in the "Daily Sketch" for eleven consecutive days. Four thousand replies were had, one from a woman who covered four pages of note-paper with proofs of her husband's likeness in every way to the King and closed by stating that unfortunately the subject was dead. Two hundred and fifty dollars were offered for this character for three minutes' work.

Three actresses depicted the life of Queen Victoria from young womanhood to old age. The small stature of the late Queen, her facial characteristics, and the high order of acting required made the selection of these characters extremely difficult. It proved impossible to find in England a young woman for the part and Mr. Barker had to go to Austria for her. She could not speak English and the excellent acting she does was the result of Mr. Barker's instructions through gestures.

The part of the middle-aged Queen was taken by Miss Heath and the elderly Queen by Mrs. Lytton, wife of the well-known English actor, Harry Lytton. In both instances, as well as with the young Queen, the utmost fidelity in appearance and queenly dignity was achieved.

Accuracy the Keynote

An idea of the fidelity of characterization throughout the picture may be had from the frontispiece illustration in this issue. Disraeli was splendid. The part of Lord Salisbury was taken by the well-known English novelist, Arthur Shirley. In this group the goatee of Disraeli and the side-whiskers of John Bright were the only make-up used. Not a single wig was used in the entire picture.

Charles Dickens was found by Mr. Barker one morning in the Bakerloo tube. And so he diligently acquired his characters. Many notables appeared with the request only that their identity remain unknown.

Accuracy was made the keynote of the picture. Hidebound facts must be observed. So Mr. Barker started his work by securing, through the Lord Chamberlain, access to all the engravings, paintings and other records in possession of the Royal family. Even some of these proved inaccurate in the light of the rigid investigation made. For instance, in the well-known painting by Sir David Wilkie of the Queen at her council meeting, the latter appears in a white dress. A white dress was made for the scene, only to be discarded, when there was found in the Queen's diary her own statement that she appeared in mourning.

The costuming was the most important undertaking of all. Eight thousand two hundred costumes, supplied by the London costumer, William Clarkson, were used. Most of these were original creations, perfected only after a deal of study in every instance. All the dresses in the jubilee of '87, with their odd bustles, panniers, and leg-of-mutton sleeves, had to be created.

In the Queen's diary she notes that her dress of gold at the coronation weighed over two hundred pounds and that she was unable to move without the aid of the pages. To secure the desired realism, Mr. Barker had built a dress of brass, weighing one hundred and fifty pounds, for use in this picture.

At the exhibition of the picture much favorable comment was caused by the realistic snow scene at the siege of Sebastopol, and many were curious to know how the effect was secured.

The snow flakes were shavings of kid gloves, which have the

CHRISTENING OF KING EDWARD VII

same specific gravity as real snow flakes and consequently the very same floating effect. They were scattered from three different boxes arranged at regular distances from the camera. In each box the shavings were of graded sizes, those nearest the camera being smallest and so on, the effect being that all appeared of the same size in the picture. The cost of the flakes was $55.

Immense Night Sky Scene

Another innovation in the Sebastopol scene was a night sky scene 105 feet wide by 85 feet high. This is the largest of its kind ever used.

Not a scrap of painted scenery was used in the picture. Every ornament was real. The pillars in the Westminster Abbey scene cost $1,000 to make. The gun at Ladysmith cost one hundred and fifty dollars.

Mr. Barker is most insistent upon his policy of realistic settings—in all pictures. He burns his settings once they are used. They are valueless afterward, he claims. "Every show should stand upon its own bottom," to use his phrase.

The film itself, which is about 7,000 feet long, is divided into four reels, three long and one short. Part One shows the Queen from her accession to the throne to her marriage to Prince Albert of Saxe-Gotha. It opens with death of King William. Then the Princess is notified that she is to be England's Queen. Coronation scenes follow in great detail and of great historical accuracy and value. Scenes are shown of the celebration all over the British Empire. The Queen and Prince Albert are betrothed. She indicates her choice by presenting him with a flower at a public dance.

Albert, at a loss as to what to do with the posy, takes a knife, skewers a hole in his lapel and inserts the flower. This was the first boutonniere and the first buttonhole in the lapel of a man's coat, a custom which endures to this day.

In Part Two are shown many scenes concerning the Crimean War, the siege of Sebastopol, the death of the Prince Consort, the mourning for him and other items of interest such as the delivery of the first letter with an adhesive stamp, the sending of the first trans-Atlantic cablegram by the Queen, of President Lincoln, and Charles Dickens in his study, with the characters he created visualized through very fine double exposure.

Incidentally the reception of the cablegram by Lincoln is the only disappointing scene in the whole production. Lincoln, himself, falls far below the popular conception of him in this country.

Of Great Educational Value

In Part Three were shown many Indian scenes and historic events. The marriage of Prince Edward, which the Queen did not sanction by her presence, being one of the interesting events.

Part Four, the short reel, shows the last days and death of the Queen. The close is a bust of the Queen, at the base of which persons of all classes lay their tributes to the good Victoria.

"Sixty Years a Queen" shows a master hand in every element of production. As an educational picture it has no equal. It should have a large audience in this country for this reason alone and for its inherent excellence. In Canada it should prove, for patriotic interest, the most popular picture ever shown there.

W. A. J.

THE MOTION PICTURE IN GREECE

THE motion picture, so popular in the Orient, has not yet enjoyed in Greece the same success that it has had in Turkey and Egypt. Very badly exploited since its inception about six years ago, it does not yet possess a single establishment specially adapted for its performance according to a bulletin issued by the French Chamber of Commerce in Greece. These performances are given here and there all over the country, in summer the theatres being without roofs, which are hurriedly and badly transformed into winter theatres when the season changes.

The public, spoiled during the summer by free open-air performances, becomes difficult to please, and, in order to make up programs, which their patrons demand shall be changed daily, exhibitors are obliged to mix with their new films a very large quantity of old films which bring discredit upon the theatres.

Latterly, however, some of the big manufacturing firms have opened agencies in Greece. These are tending to better the conditions, and, by limiting programs to new films only, will finish by giving the motion picture new scope, which promises well for its future.

* * *

FRENCH films are by far the most popular, although American films are not despised. Public taste is more especially drawn towards tragic plays, highly colored melodramas, stories of the police and criminals, and also "comics."

There being no actual sale for films, hiring business only is done. The films are supplied by the big Paris houses which have an agency at Athens.

The total import of films is more than 984,000 feet (300,000 metres) a year, but films only circulate for a short while in the country, and are returned immediately after they have been used. In spite of this, duty has to be paid, and is not returnable when the goods leave the country again, as is the case in Egypt.

Films, new or old without distinction, are assessed by weight at the Customs: 5 francs 80 centimes, the oke (1,252 grammes), while the toll fees and other formalities bring the charge to about 4½ centimes the metre (about one cent per 3 feet). Besides this, toll is exacted upon the films at each town they enter.

* * *

UNFORTUNATELY the manner in which the toll fees, and also the harbor dues, are levied in Greece, left as they are to the judgment of agents who have no properly established basis to act upon, very much augments the expenses of exhibitors, and, in consequence, does much to retard the spread of the motion picture in the rural districts.

A Corfu business man, for instance, taking his programs to Athens, pays an amount equal to nearly 50 per cent of the hiring charges in fees and duties.

The sale of projectors and general apparatus is as small as that of films. When an outfit is imported, the duty of 5 francs 80 centimes per oke is sometimes levied on the projector alone, and sometimes on the complete outfit. Thus, the amount of duty one pays on material worth 800 francs may be anything from 100 to 400 francs (from $20 to $80) according to the humor in which the assessor of duty may be on the day of entry. Most of the big towns have electricity. In others, generating sets supply the current.

* * *

THERE exists one firm of film manufacturers in Greece—the "Fabrisque Panhellénique de films S. Léonce," at Athens. Up to now, it is true, this firm has produced only topical and scenic pictures, but it announces its intention of issuing in the near future some spectacular plays, which should certainly be successful in view of the natural beauties and historical monuments which abound in the land.

Altogether, although Greece has not yet progressed very far in the motion picture field, one can foresee that the spirit of imitation which dominates the Greeks, and their love of everything connected with the theatre, will bring about a rapid extension and development of the picture industry in their country.

OH, IT'S AN INTERESTING LIFE!

Punctuated by GEORGE D. PROCTOR

SURVEYING the week with the cold, judicial air of that well-known institution, the cash register, it would seem that old Father Time is soon to ring up another year. The glad Yule-tide has come and gone. Others have dilated on that fact by and large. Now a brand new chunk of Time, 365 days strong, confronts the motion picture business.

Time is indeed golden and endowed with wings in this industry. Fortunes are being made quicker in the motion picture business than in any other legitimate occupation. Lose but a little time and some unsleeping competitor may beat you to the golden opportunity. Little more than a year ago the man would have been considered a hopeless optimist who would have said that motion pictures would have made the strides they have. Who would have been brave enough to predict pictures actually crowding the legitimate right in Times Square, the few feet of earth that make the theatrical center of the country. But pictures now are crowding the legit and the legit is moving over to make room for 'em.

Take the most optimistic prediction which sounds reasonable for the coming year and add fifty per cent. That is my idea of what pictures will do in the next twelve months.

The way in which the industry is progressing even the less meritorious firms are going to get by with profits comparatively large. But the people who deserve the credit and the money, and who often get both, the Rollo books notwithstanding, are the people who are crowding every nerve to aid and uplift. They are the people who are making good pictures, the folks who are conducting their business on sound principles, the folks who do not connive at trash, but steadily aim at all that is highest and best. More power to 'em. All of which may be construed as a clumsy way of saying "Happy New Year."

A combine has been made by the theatrical firm of Cohan and Harris and the Kinemacolor Company of America. Cohan and Harris will furnish the plays and the theatres. They will put pictures next summer in the houses they control, using black and white as well as color pictures. This deal was put through, it is understood, after Cohan and Harris had dickered unsuccessfully with several other motion picture firms.

Echoes drifting in from Ohio show that the censors there are having trouble among themselves. J. A. Maddox, chairman of the censors, handed in his resignation last Saturday to the Industrial Board. No reason is given out, a fact significant in itself. Mr. Maddox has been in the motion picture business in Columbus so he may return to his place. His successor has not yet been appointed.

With his face bearing the tan of sunny Florida, Frank V. Beal strode into our town recently. Frank was down where the breezes blow soft and sensuous, producing pictures for Tampa Films, Inc., but returned to see the festivities attendant upon the exhibition of the picture he produced, "The Inside of the White Slave Traffic." Frank, by the way, was formerly head producer with the Selig Polyscope Company, so he acknowledges.

FRANK V. BEAL—THAT'S ALL

The Vitagraph Company of America announces that soon after the first of the year a big Times Square theatre will be opened as the Vitagraph Theatre. Most likely the Criterion, as rumor has been very strong concerning this deal for some time. Here will be shown the big Vitagraph features, of five or more reels, now being produced, before their general release.

The Vitagraph Company, it dawned upon me some time ago, has hit upon the ideal method of procedure—to produce big pictures and own its own chain of theatres. I understand that, if this present deal is successful, the Vitagraph company will have a chain of say, sixty, theatres within six months. The pictures will be known as "Broadway Star Features."

Incidentally Vitagraph will soon put out a new brand of comedies.

Charles Feature Abrams, who has been selling Great Northern Special Features since the flood, took his pencil in hand the other day and computed that he has sold more than 5,400,000 feet of film. Incidentally, Charlie gave away nice little gold pieces for Christmas presents to all his employees.

Chester Beecroft, press agent and advertising manager for the General Film Company, is in Chicago on a business trip.

Joe Brandt, the peerless press agent of the Universal, has returned from Europe. Mr. Exhibitor, take note.

Taking testimony in the suit of P. A. Powers against the Universal Film Manufacturing Company and Carl Laemmle, involving the Horsley stock, has been continued till January 6. On that day hearings will be held before Referee Morgan J. G. O'Brien at 2 Rector street.

Maurice B. Seltzer has just taken charge of the advertising department of the American Theatre Curtain and Supply Company, manufacturers of Radium Gold Fibre screens. He was formerly connected with the S. H. Rosenheim advertising agency of St. Louis.

The George W. Dillingham Publishing Company has closed a contract with the Universal Film Manufacturing Company to produce "Traffic in Souls" in book form. Eustace Hale Ball, Marathon novelist, short story and scenario writer, will write the book.

Albert Blinkhorn gave all his little playmates in his office a "Christmas box" on the twenty-fifth. This is English for an extra week's salary.

The souvenir program to be auctioned at the Screen Club ball should sell for a handsome sum this year. Kessel and Bauman have already started the fun with a bid of $1,000, the amount they paid last year. This action is a challenge to other manufacturers. Here's hoping the bidding is spirited.

Leading the list of recent social events is the ball tendered D. W. Griffith, head producer for the Mutual Film Corporation, at Murray's last Saturday. The affair was attended by a crowd culled carefully from the Mutual and Biograph, with which Griffith was connected so long. The feature was the presentation of an evening set of platinum and pearl cuff buttons and studs by Dell Henderson. Mr. Griffith made a short speech of acceptance. Mr. Miller and "Spike" Robinson also made speeches.

Among those present were Vera Gordon, Gertrude Robinson, Norma Phillips, Consuelo Bailey, Blanche Sweet, Mae Marsh, Lillian Gish, Mr. and Mrs. Will Louis, Mr. and Mrs. Ralph Lewis, Harris Gordon, Alan Hale, James Kirkwood, Henry Walthall, Eddie Dillon, Jack Dillon, Earl Fox, Walter Stanhope, Fred Aiken and Jack Barrymore.

The engagement is announced of Stephanie Le Tang and Raymond Hoadley, of the Universal forces.

Clarkson P. Ryttenber, of the Ryno Film Company, has imported a "white slave" picture which he calls "Shackled Souls" or "In the Clutches of the White Slave Traders." American rights have already been sold to Al Levy.

The Manhattan Feature Film Company, of 341 Fifth avenue, has opened a branch office in Troy.

G. D. Briggs, Jr., succeeds Ben Abrams, as manager of the Philadelphia office of Warner's Features, Inc. Mr. Briggs has conducted exchanges in Springfield, Mass., and Albany, N. Y.

C. Lang Cobb, manager of sales and publicity for Ramo films, is off on another trip, this time for two weeks. He will open offices in Minneapolis, St. Louis and Indianapolis to handle Ramo films and also expects to close a standing order for Ohio and several other big contracts.

One simply is compelled to hand it to Arthur Leslie as a "stunt man." His latest was to send around Christmas stockings containing newspaper clippings about the recipient. Most timely, apropos, and all that.

BROUGHT IN BY SANTA CLAUS

Hereby is acknowledged the receipt of Christmas cards from Edgena de Lespine, Bert Angeles, Albert W. Hale, Frank C. Griffin, Charles Simone, A. J. Lang, William L. Barry, William Oldknow and his Consolidated Film and Supply Company, and one more—Joe Farnham.

William Sherry, of the Sherry Feature Film Company, with offices in the Times Building, New York City, is up-state selling Famous Players features.

Marshall Neilan has returned to the Kalem forces at Santa Monica, Cal.

Harry Beaumont, one of the youngest Edison players, does his first "heavy" in "The Witness to the Will."

Have seen a neat little pocket-size catalogue from the H. W. Johns-Manville Company, of New York, manufacturers of asbestos goods. The title of this booklet is "Theatre Necessities." It deals principally with asbestos theatre curtains, operating booths and fire extinguishers. The booklet is a very neat little affair, well printed in two colors on heavy enameled stock and with embossed cover. It is profusely illustrated with half tones of the goods, for which the sizes and prices are fully given.

After months of preparation the first picture of "Our Mutual Girl," the fifty-two reel serial, will be released by the Mutual Film Corporation on Monday, January 5.

The American Film Manufacturing Company announces the completion of another three-reel subject, the title of which will be "The Lost Treasure," produced by Thomas Ricketts.

Alec B. Francis, of the Eclair Company, does a wonderful bit of character work as "Coke Morgan" in the three-reel subject, "The Case of Cherry Purcelle."

Melodrama still holds good, lads. A coming thriller which cost the Eclair Company thousands of dollars and several weeks is "Into the Wild." An overland express train of five passenger cars and engine is wrecked for the big "punch."

William West, who has been playing leads in Champion films, is in New York.

The All Star Feature Corporation has secured the motion picture rights to the two best known plays of James Forbes, "The Chorus Lady" and "The Traveling Salesman."

Charles Brabin, Edison director, just back from Europe, has taken unto himself a director for life. The person in question was Susette Mosher, but she is now Mrs. Brabin.

Otis Turner is making a two-reel production of James Fenimore Cooper's novel, "The Spy," at the Universal Coast studios.

The first production of the Albuquerque Film Company, "The First Law of Nature," a three-part production, has been completed.

E. Mandelbaum, president of the World Special Films Corporation, returned to Cleveland to spend the holidays with his family.

Franklin Price Knott, the camera artist, in seeking special types, finds wealth of material among "Flying A" folks. Vivian Rich was selected in the costume she wears in "Destinies Fulfilled," a three-part feature soon to be released. Peter Morrison and other cowboys were also selected because of their individuality in the work they are doing.

Beatrice Mable, who has been appearing in character parts in Edison films, recently underwent a successful operation for appendicitis. Edna Hamel, her niece, was greatly upset over her aunt's sudden attack, but now Miss Mable is felt to be well on the road to recovery.

State rights to "Quincy Adams Sawyer," produced by the Puritan Special Features Company, of Boston, for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Maryland, have been sold to the Electric Theatre Supply Company, of Thirteenth and Vine streets, Philadelphia. Theodore Holman, of Mansfield, Mass., has bought the state rights for Maine, New Hampshire and Vermont. Milton Jacobs, of Indianapolis, has bought the state rights for Indiana, and R. W. Lamphere, of Topeka, Kan., has bought Kansas and Oklahoma.

Ralph Ince, the Vitagraph director and actor, will again be seen as Lincoln in a picture which will be released along in February.

The Balboa Amusement Company gave a Christmas dinner to the members of the company and invited guests on Christmas Eve at the Virginia Hotel, Long Beach, Cal.

Hazel Buckham, late of Biograph, Broncho and Kay-Bee, has been engaged by the Universal to play ingenue leads in Robert Leonard's Rex company on the Pacific Coast.

Edwin August, of the Universal, entertained recently in honor of Mary Pickford and her mother at his Hollywood, Cal., residence. Among the guests present were Mr. and Mrs. Isidore Bernstein, Mr. and Mrs. Tom Nash, Mr. and Mrs. Phillips Smalley, Mr. and Mrs. Otis Turner, Mr. and Mrs. Fred Mace, Hal August, Barney Sherry, Mr. and Mrs. Robert Leonard, Allan Dwan, Ivy Shepard, Alice Rhodes, Ethel Davis and Laura Oakley.

Florence Hackett, of the Lubin Company, playing under the direction of Arthur Johnson, communicates some entertaining ideas regarding dress in an article published in the current Motion Picture Story Magazine by Norbert Lusk.

Wallie Van, of the Vitagraph players, was the winner of the prize of $100 in gold offered by the Professional Woman's League at their bazaar at the Waldorf-Astoria Hotel, Friday and Saturday, December 19th and 20th. The winning number was C-409. It cost Mr. Van the large sum of ten cents.

Activity at Universal Coast Studios

The Pacific Coast Studios of the Universal, at Hollywood, Cal., are in the midst of a season of activity never before equalled in the history of the Western branch. Aside from the fact that a mammoth stage, one block in length, and big property and costume rooms are in the course of construction, six big productions are under way.

The four-reel production of "Samson," in which J. Warren Kerrigan is featured and which is being directed by J. Farrell McDonald, is well along.

The four-reel production of "The Merchant of Venice," which is being done by Lois Weber, Phillips Smalley and a cast of specially engaged actors, is nearing completion.

Otis Turner has just completed a two-reel story entitled "The Law of His Kind," and he is ready to begin on the adaption of James Fenimore Cooper's novel, "The Spy."

Director Allan Dwan is finishing a three-reel story entitled "Discord and Harmony," and has started taking scenes in the four-reel production of Bulwer's "Richelieu."

Director Francis Ford is busy with a three-reel production entitled "The Return of the Twins' Double." This will be a sequel to "The Twins' Double," which was recently done by Mr. Ford.

Al. E. Christie has just completed a two-reel comedy, the first to have been produced at the Pacific Coast Studios of the Universal, entitled "When Ursus Threw the Bull.

Director Henry McRae is working on a two-reel production, "The Flash of Fate."

Director Allen Curtis' Joker Company holds forth at Universal City, where Mr. Curtis is producing the biggest story he has ever done. It is entitled "A Freak Temperance Wave," and every animal at the Universal ranch, including lions, tigers, bears, wolves, camels, elephants and python monsters are used in its production. Max Asher plays the part of an inebriate until the entire zoo at a traveling circus breaks forth and overruns the countryside.

Robert Leonard is directing himself in a comedy entitled "The Boob's Honeymoon," and Donald MacDonald is likewise directing himself in a comedy, "The Boys in Camp."

FIRST BETTY NANSEN PICTURE A TREAT

Distinguished Tragedienne Stamps First of Great Northern Preferred Feature Attractions with Own Personality, Making "Princess Elena's Prisoner" a Notable Drama

WITH Miss Betty Nansen, the distinguished tragedienne, playing the leading role in this absorbing four-reel drama, the Great Northern Film Company is to be congratulated upon bringing the photo-drama closer in touch with the stage. The Nansen series—there are several of them announced to follow as the Great Northern Preferred Feature Attractions—judging by the first, promises a treat for lovers of the artistic as produced on the film.

THE PRIME MINISTER

Miss Nansen proves herself to be an actress of exceptional ability, and while there are those who may suggest that in the earlier moments she does not infuse more animation into the role, it remains to be seen at the conclusion of the story that her conception of the part is all that could be wished for. She has a thorough grasp of the requirements of the role of the Princess Elena, and her demeanor and histrionic ability serve to make the production one of the noteworthy photo-dramatic creations of the era.

The story is simple enough in the concrete, but with Miss Nansen playing the leading role, the theme becomes powerful from the tragical point of view. The actress possesses an appealing personality on the screen, and in truth she lives up to the reputation which she has earned on the stages of the principal theatres of Europe. Now for a digest of the story which affords Miss Nansen her opportunity.

She is the Princess Elena, and her father is a king who is bent upon making war upon his neighbors. Before hostilities have been resumed for the latest outbreak, the Princess meets Captain Versin, who belongs to the hostile country, and she learns to love him. There is a dinner being given in the old castle, and the Prime Minister announces with pride that the armies of the King have won another victory over the enemy. The company is elated, all but Princess Elena, who recalls having met and loved Captain Versin during times of peace. When the prisoners of war are brought in, Miss Nansen supplies an excellent bit of acting as she sees the man of her choice taken to the hospital on an army cot. She orders him taken to the castle after nursing him back to health, and in the meantime the Prime Minister is looking on with jealous eyes. She aids him to escape but he is recaptured.

The Captain proves himself a craven and pleads that he be given another opportunity to escape, and the Princess appropriates the uniform of one of the guards and permits Versin to escape. He has many exciting moments, but in the meantime the Princess Elena, realizing that her love has been misplaced, uses the stiletto on her wrist, and when the Prime Minister arrives in order to carry out the sentence imposed upon Captain Versin, he finds the Princess dead on the floor of the cell.

Miss Nansen is seen to excellent advantage in the role of Princess Elena, and her supporting company gives evidence that the directorship was handled most carefully. The entire story is one that requires the most careful attention in the way of ensemble, and the appearances of Miss Nansen in the screen picture lend a dignity and appeal that is calculated to win its way to the hearts of lovers of genuine photo-dramatic productions.

G. D. P.

THE FAREWELL

The
Motion Picture News

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WHAT IS A MOTION PICTURE?

OF the scores of thousands of exhibitors who show motion pictures in their theatres in all parts of the world, probably few could reply to the question at the head of this article so clearly that the answer would be understood by a schoolboy. It is our object to make plain what the motion picture really is—that is, of what it is made, and this quite outside of the story, the acting, the settings that make the play or subject which the picture illustrates. We think that the exhibitor would find it of use to him, if he would master this information for himself and make it known to his audiences, as there is a widespread desire for such knowledge. This we know from what is said to us by many exhibitors and members of the public interested in the motion picture.

In technical language, a motion picture is a film of perforated celluloid, upon which is superimposed a positive silver image in pure gelatine. Say this to an ordinary exhibitor or a member of the public and he would reasonably ask:

What *is* celluloid?

What do you mean by superimposition?

What is a positive silver image in gelatine?

The answers to these questions will, we think, make our explanation clear to all. Until about twenty-five years ago, all photographs were taken on glass and then printed on paper. But amateur photographers, travelers and others complained of the weight of a number of glass plates, which they had to carry. So experiments were made to provide a light substitute for the glass—a substance that you could roll, that was flexible like paper or leather, that was lighter than glass and from which you could make your prints with the same ease that you could from glass. This substitute was found and it proved to be what is now known as celluloid. Anybody who uses a Kodak Camera to-day is using the substitute for glass that was then sought.

BEFORE the motion picture, as we see it to-day, could be made, it was necessary to have a flexible support and that flexible support is celluloid. Thus as a matter of historical fact the Kodak system of photography with celluloid and the making of motion pictures on celluloid were perfected about the same time. So you may say it was this celluloid which made photography so popular and the motion picture popular. In Kodak photography you roll your film around a spool, in motion picture photography you do practically the same, you wind it around a reel, either in the camera or in the machine that shows it on the screen.

Now, what is celluloid? The base of it, the substance out of which it is made is known in general terms as cellulose, which is a combination of little cells of a white papery looking substance, which is extracted from the wood of trees or plants. Ordinary cotton is really one form of cellulose. Absorbent cotton, or cotton wool, as it is sometimes called, is one form of cellulose.

Imagine a mass of white, fluffy, pure, absorbent cotton, then you will get an idea of the first and most important ingredient that enters into the making of celluloid.

This mass of pure white cellulose is mixed with nitric acid and sulphuric acid, two powerful liquids, which will remove the skin from your fingers, if you are careless in handling them. They are known as corrosive acids; they dissolve some metals and other hard substances easily. They are used in making explosive compounds. The result of mixing your cellulose with these strong acids is to form an explosive mixture known as gun-cotton. When this nitrated cotton, as it is also called, is dried and you take a little of it and light it or throw it into the fire, you will see that it burns or explodes quickly. This substance is known to be the base of many explosive compounds.

HAVING obtained this gun-cotton, the next step in the preparation of celluloid is to dissolve it, and make a liquid of it. This is done by means of a mix-

(Continued on page 37)

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"THE VICAR OF WAKEFIELD"

Hepworth

WITH the exception of a few scenes which the subtitles in the print shown did not sufficiently explain, the "Vicar of Wakefield," the latest three-part Hepworth feature drama, to be presented in America by Albert Blinkhorn, 110 West Fortieth street, New York City, is a production of unusual excellence. Based on the famous story by Oliver Goldsmith, although greatly modified to meet the limits of the film, the presentation should prove popular. The photography is excellent, the acting of the best, and the action, staged as it is on scenes similar to those portrayed in Gildsmith's masterpiece, is of a character that holds the interest during most of the film.

THE MOCK MARRIAGE

In one or two respects, however, the direction of the piece invites criticism. Several scenes are not clearly explained. For instance, it is not demonstrated why Jenkinson, the manservant of the wicked Richard Thornhill, and the clergyman who performed the mock-marriage, which turns out to be real, happen to be in jail with the Vicar. The reason for Sir William Thornhill's presence there also, is not fully made plain. Just why the two dissolute female companions of Richand Thornhill are dragged into the action, for the sole purpose apparently of extending an invitation to the Vicar's daughters to come to London, a trip which never takes place, and is quite unessential to the development of the story as produced, is another point that is not quite clear, unless it is an excuse to bring in the scene at "Ye Olde English Fair."

* * *

THE theme of the production deales with the attentions of the dissipated Richard Thornhill, nephew of Sir William Thornhill, to the pretty daughters of the Vicar, Olivia and Sophia. Suspecting his nephew's designs, Sir William Thornhill disguises himself and after meeting the Vicar's family overhears a conversation which confirms his suspicions. The scenes which ensue in the first part show Richard trying to get Olivia, with whom he is infatuated, and her sister to arrange to go to London with him, at the invitation of two dissolute women, whose aid he has obtained. Moses, the weak-minded son of the Vicar, is sent by the family to the fair to sell their colt in order to obtain funds to finance the trip to London. He returns without money, having traded the colt for a stock of green spectacles.

This part is really a digression from the progress of the plot and in no way adds to it, especially as the audience is given no intimation previously of Moses' mental limitations. From this point forward, however, the action is excellent, and there is little which could be elided without detracting from the development of the story.

Failing to persuade the Vicar's daughters to go to London, Richard Thornhill finally gains Olivia's consent to run away with him. He plans a mock marriage, but through the enmity of Jenkinson, his body-servant, it is made a genuine ceremony. Later, tiring of Olivia, he tells her their wedding was not binding. She flees from him and is found by the Vicar, her father, at an inn, where she has sought refuge.

* * *

RICHARD THORNHILL, repenting of his haste in casting Olivia off, seeks her again at her father's house, which is owned by him. When his demands are scorned he throws the Vicar into prison as a debtor. Here the Vicar meets Jenkinson and the clergyman who had performed the marriage between Olivia and Thornhill, and wins their friendship.

The Vicar's family go to see him, and Jenkinson, recognizing Olivia, becomes remorseful. Richard also visits the prison to taunt the old man. His uncle, Sir William, who has come to aid the Vicar, encounters him. He reproaches his nephew for his conduct to his wife, and is told that Olivia is not a wife, as the ceremony was a mock one.

His statement is confuted by Jenkinson, who produces the marriage certificate and the clergyman who performed the ceremony, greatly to the confusion of Richard Thornhill.

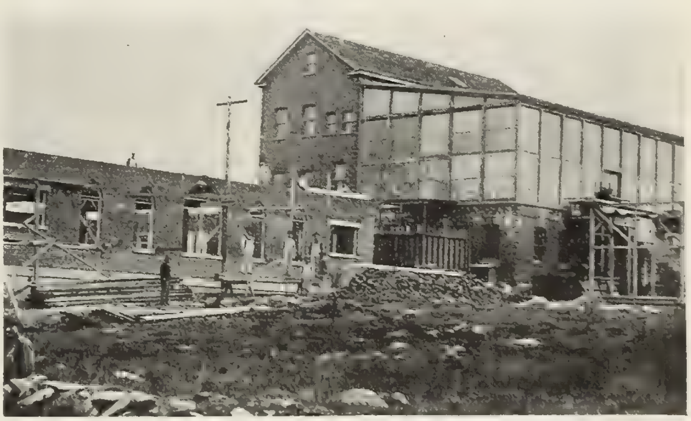
Sir William, after paying the debt for which the Vicar is being detained, escorts the venerable parson and his family back home, where all is again peace and happiness.

The Hepworth stock company, which produced the "Vicar of Wakefield" in able fashion, includes Warwick Buckland, Harry Gilbey, Harry Buss, Jack Raymond, Marie De Solla, Chrissie White, Ruby Belasco and Claire Pridelle.

IMPROVEMENTS AT SOLAX PLANT

This photo shows the Solax plant in the process of expansion. The building in the background is the old plant, 150 x 150, three and one-half stories high. The studio accommodates five sets in a row.

The present factory has an equipment sufficient to turn out 100,000 feet of positive film a week. The frame-work to the right in an outdoor stage used for light effect purposes.



The new two-story building in process of construction is on the left, size 50 x 100, and in it will be housed the factory and laboratory to be removed from the main building. The added facilities will make it possible to turn out about 200,000 feet of positive film in a week.

The space in the foreground which is also the property of the Solax and Blaché companies will be improved and fenced in by ornamented iron railings.

"FLYING A" HISTORICAL SUBJECT

Players of the American Film Manufacturing Company, under direction of Lorimer Johnston, have finished a two-reel subject under the title "The Coming of the Padres," reproducing the founding of the Santa Barbara Mission by Padre Junipero Serre. The principal role will be played by Sydney Ayres. The production will not be an exclusively religious one, but will introduce much interest of early California life.

The Ernemann Film Printer

ONE of the most up-to-date devices for printing motion picture films from the negative is now on exhibition at the newly opened branch of the Ernemann Company, at 114 Fifth Avenue, New York City. It is the Ernemann "Imperatrix" printing machine, one of the most highly scientific instruments ever placed on the market. In point of workmanship this latest product of German craftsmanship, which is famous the world over, is a veritable marvel. In every respect it is the last word in devices of this character, being especially notable for the nicety of its adjustments for obtaining the highest point of accuracy.

In its general appearance the machine resembles other instruments designed for a similar purpose, but an examination quickly reveals the superior material used in its manufacture. Every one of its component parts is practically perfect, both in workmanship and in composition.

A "finger feed" with an absolutely straight downward pull constitutes its action, which is obtained by a cam that works the pinion rack first outward horizontally, then vertically downward and inward again horizontally. As to the pinion rack itself, it is a solid piece of steel, sliding in a dovetail slot with no possible chance of variance or vibration. The pins, or fingers, are screwed into this rack and may be readily changed when worn.

The motor has eight different speeds, which are regulated by a lever at the upper right. Another lever, on the upper left, controls eight different light intensities. The motor is driven from an ordinary incandescent socket and has two separate hand cut-offs which stop the printer mechanism, but not the motor. In addition to this the mechanism is so arranged as to stop itself automatically in the event that anything goes wrong. A belt connects the motor and the mechanism.

Bronze steel has been used in constructing the main face-plate of the printer, and this is reinforced by a rear plate of thick cast iron. This portion of the machine is constructed quite heavily, with the object of reducing vibration. Silver steel with phosphor bronze bearings is the material of which the working mechanism is constructed throughout. The tension device at the aperture plate is automatic and of the variety in use in most of the best film printers. The aperture is regulated at will while the machine is in operation. An automatic counting machine in front records every image as it is exposed.

A teakwood frame, which sets on four substantial legs, supports the mechanism. Unlike many other printers, there is no take-up in the Ernemann "Imperatrix," this having been dispensed with for the reason that film is often scratched by the use of a take-up. A film-box on rollers, which fills the place of a take-up, sets beneath the cabinet. It is divided into two compartments, one for the positive and one for the negative. The compartment for the former is light-tight and may be exposed in the daylight, while on the way to the developing-rooms, without injury to the film.

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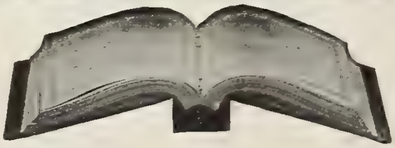

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What is a Motion Picture?

(*Continued from page* 32)

ture of ether and alcohol, two liquids much in use in the arts and sciences. Everybody has an idea of what these spirit-like liquids are. The cotton dissolved in these fluids makes a viscous body, heavier than water and like a light oil. It has a familiar, pungent odor which everybody who has been under the hands of a doctor or druggist will recognize. This liquid is called collodion. You can spread it out on glass and it will form a thin transparent coating. It is used in photography and for medical and other purposes.

We are now getting near to the actual base of the celluloid film. This liquid, when commercially prepared and poured out upon glass plates, will dry and form a thin, transparent film. But it is not strong; it will readily break and so it is necessary to make it tough enough for photographic and motion-picture work as the film has to undergo a great deal of wear and tear. So a hardening substance or substances are added to it—one of the latter is the familiar camphor. By adding camphor to the collodion, spreading it out upon glass plates or slabs, you get your celluloid film in large sheets, which is cut into the ribbons or films that are used in making motion pictures.

This celluloid is inflammable. It lights or takes fire readily because it has in its constitution substances that burn readily, the gun-cotton and the alcohol. Celluloid films which do not burn and are known as non-flam are made but so far have not been a success in practice, because while you make your celluloid non-inflammable, or non-burning, you also make it less easy to handle in the projection machine. It does not last so long. It is not necessary for us to go into the chemical explanation of this, because this is not a chemical article.

THE actual picture consists of silver—it is called pigmentary silver. Although it is black and has not the white shiny luster that we usually associate with silver; it is, nevertheless, of the same nature. That it is black is due to the fact that the picture was produced by the chemical action of light on silver, which is incorporated in the gelatine that is coated on the celluloid.

How does light act in making the picture? Simply in this way—it was discovered years ago that salts of silver, such as chloride of silver, bromide of silver and iodide of silver were affected by light, and that if you applied a suitable chemical to them they were made actually black instead of being roughly of a cream color. These salts of silver are so sensitive to light that you have to make them in the dark and you can only expose them in a camera, otherwise they would blacken all over—just as a silver spoon does if you leave it long in the atmosphere. Everybody knows that silver blackens or darkens in light and has to be constantly polished.

The gelatine fulfills the office of carrying the silver salt in suspension. You make a mixture (or emulsion) of gelatine nitrate of silver and bromide of potassium. The two salts mixed form another compound which is white bromide of silver. The other salts so formed are washed away.

All this is done in the dark and the celluloid is coated in the dark with the gelatine and bromide of silver in it. The film can only be exposed in a dark camera through a lens. When it is exposed it is developed in a dark room. Development consists in making the action of the light stronger. It darkens the part of the film that has been acted upon by the light. The part of the silver that has not been acted upon by light is dissolved out of the film by a salt of soda. Then the film is washed and dried, and you have what has been described in the earlier part of this article as a celluloid film carrying a positive image of metallic silver in clear gelatine.

This substantially is a motion picture: Celluloid, gelatine, silver.

GOLD MEDAL AWARDED

More than seven million people daily attend motion picture theatres, it is estimated. This fact brings to mind what an enormous task it is and has been to safeguard their lives. This is principally attained by means of proper and sufficient safety devices on the projecting machines, and it is interesting to note that a gold medal has just been awarded to the Nicholas Power Company, manufacturers of Power's Cameragraph No. 6-A, by the American Museum of Safety, under whose auspices the First International Exposition of Safety and Sanitation was held at the Grand Central Palace, New York City, December 11 to 20, inclusive.

This distinguished tribute to the mechanical genius and untiring efforts of Mr. Nicholas Power has been the occasion of much rejoicing by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident, and Mr. Power has been heartily congratulated.

TO FILM MEXICAN WAR

Thomas H. Ince, vice-president and director-general of the New York Motion Picture Corporation, recently detached from his working staff in Los Angeles, Cal., a number of intrepid camera men to take motion pictures of the Mexican war. The pictures taken will be brought and first shown to President Wilson, his cabinet and Congress before they are sent out for release.

Six motion picture men will journey to Jaurez, Mexico, where they will be joined by two others already on the scene. Then some of the party will join the Constitutionalist Army, and another coterie will push on toward Mexico City, for the purpose of entering the city and taking motion pictures of scenes of strife there.

The camera men's equipment includes a portable dark room, extra lenses, rations, and other supplies sufficient to last several weeks.

AN APPRECIATIVE LETTER

Clarence J. Harris, Oklahoma City, Okla., wrote the scenario of "The Trail of the Lost Chord," a recent two-reel production of the American Film Manufacturing Company, which met with universal approval and is still drawing full houses. When the picture was run in an Oklahoma house Mr. Harris was so well pleased with the production that he wrote at considerable length to Ed Coxen, who played the lead. The first paragraph reads as follows:

FRED R. JONES
General Manager Inter-Continental Film Co.

"Permit me to express to you my sincerest appreciation for your masterly and artistic work in my drama, 'The Trail of the Lost Chord.' Naturally, I went to the theatre with no little anxiety and expectancy. To say I was charmed with your work is slightly expressing it; the drama and its lesson depended on you; it all lay with you, and you lifted it to most exalted altitudes and gave to it such a stamp of your own personality that it thrilled me as I felt the strength of your high ideals and magnificent individuality."

The letter is much appreciated by Mr. Coxen.

CITAGRAPH COMPANY INVADES NEW YORK

The Citagraph Company, of Los Angeles, Cal., has opened an Eastern office in charge of E. Stancliff at 145 West Forty-fifth Street, New York City. They will show there shortly their three-reel special feature, "Life in a Western Penitentiary," produced under the direction of S. T. Reynolds and C. A. Taylor. This film was made by permission of Governor W. P. Hunt.

The Citagraph Corporation also produced the pictures of the transcontinental highway route from Los Angeles, Cal., to Washington, D. C., a film made under the auspices of the U. S. Government Good Roads Department.

J. F. F.

RIDES VICIOUS HORSE

The horse which Irving Cummings has been riding in a new three-part Pathe play killed a riding master by the name of Furst, on December 4. The animal is a vicious brute and Cummings had had a hard time with him only the day before.

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SPECIAL FILM REVIEWS

"Over Niagara Falls." (Sterling Camera and Film Company. Four reels.)—Though newcomers, comparatively, in the producing line, the Sterling Camera and Film Company are here to stay. The fact is emphasized by this four-reel drama. Although melodramatic in character, with plenty of hairbreadth escapes, there is not a sign of anything throughout that could be construed as obnoxious or disagreeable even to the most sensitive minds. Good direction in every scene, the avoidance of anything inconsistent with a clever story, and capable acting will get this picture "over" with any audience.

Tom Wright and his cousin, Bob Farrell, go to college together. Bob is expelled for gambling and on his way home meets an unscrupulous lawyer, who engages him to smuggle in Chinamen. The method used is rather original. Tom, in the interim, has graduated, a full-fledged doctor. While in an automobile he runs over a woman, whom he carries to her home—a gambling house. While there the house is raided, and a policeman is shot. The blame falls on Tom. He is sentenced to twenty years at hard labor.

King, a Secret Service detective, is watching some men, in an attempt to catch them smuggling. There are some excellent fights, one man being thrown off a high roof. And then comes the thrill of the production. An automobile containing the lawyer is actually hit by an express train and smashed to pieces. Tom's sister is caught by the thieves, and after being placed in a barrel, is sent over the falls. Bob is killed and his body floats over the falls, after a desperate hand-to-hand encounter with King. Bob's previous confession vindicates Tom of all blame for the murder of the policeman.

Among the players who deserve credit in the production were James Alling, Augustus Collette, John Mahony, Arthur Donaldson and Violet Stewart.

A. D. M.

"Miracle Mary." (Victor. Two parts. Dec. 26.)—An excellent Christmas release which incidentally extolls one of the virtues of the motion picture. Glenn White and Fritzi Brunette, the principals, play with their usual talent. The story is not allowed to become at all conventional at any time. A very commendable picture for this season.

"Miracle" Mary, a member of the Salvation Army, is called upon to testify at the trial of an alleged burglar, whom she had known for some time. She tells his past history and how good a record he has had since his release from prison, but despite this the man is sentenced and sent to prison. The testimony of the various characters in the court scene are shown as they talk, in fade-away scenes making it more realistic. A good vision of the manger in Bethlehem with the Virgin and the Christ Child is also shown with good effect.

Christmas day in the prison arrives, and the kind warden and his helpers have arranged for an entertainment for the prisoners. It is during this performance that the innocence of the boy is proven. A motion picture film is projected on the screen showing him at some aeroplane races. He is freed when the reel is proven to be genuine. After his release he becomes a member of the Salvation Army, with his affianced wife, "Miracle" Mary.

"The Blind Power." (Lubin. Dec. 30. Three reels. General Film Company Exclusive Service.)—Somewhat similar to "The Evil Eye," released some time ago by the same company. This story deals with mental suggestion and is appropriately termed a "mystery story." Romaine Fielding plays the lead and deserves commendation. He has the power in the story to absorb anything he wishes, through his tremendous will power.

He goes blind, and takes away the sight of his nephew that he may see; he steal's his sister's wonderful brain that he may write; he steals an inventor's mind that he may become famous, and then he meets the girl he learns to love, and rather than steal her voice, he commits suicide in a spectacular manner. In places it is as creepy as though from the pen of Edgar Allen Poe.

"Uncle Tom's Cabin." (Kalem. Two parts. Dec. 17.)—There is a possibility that there is no one, even in the most rural sections of this country, who has not seen this beautiful dramatization of the work of Harriet Beecher Stowe. But there are many who have not seen it since childhood, and to these this production of the Kalem company will appeal strongly. To children it will be a boon. This is the second time it has been produced in the pictures, but this attempt is far more perfect than the first, and is accurate in every detail.

There are summer and winter scenes, the action covering a considerable length of time. There was no attempt to try to equal the death scenes as represented in the original drama. That would have been impossible without the voice, and so they were but lightly touched upon. In this way there was no chance of making an unfavorable comparison. The escape of Eliza, on the other hand, was much more realistic than

THE FILM PROVES HIS INNOCENCE
Scene from "Miracle Mary." (Victor—2 reels.)

the speaking drama because of the facility of real floating ice, a real river, real dogs, etc. But the most wonderful piece of work in the whole production is the fateful death of Legree at the conclusion. This was wonderfully portrayed.

"Within the Enemy's Lines." (Edison. Two reels. Dec. 19.)—From the story, "A Captured Santa Claus," by Thomas Nelson Page. An excellent offering, which is sure to "get across." The story is of the Civil War, and vividly describes the heroism of a man who, in disguise, manages to get to his home for Christmas to bring the children their toys. He is known to be in his house, and his little son, knowing that he will be hanged if caught without a uniform, goes after one. Although shot he saves his father's life.

The vision and double exposure work is very well done. There is a great deal of realism throughout; one can almost hear the pistol shots. The final sub-title is "The Yankees Didn't Capture Santa Claus." Augustus Phillips looks well in a goatee. Little Yale Boss rendered an excellent account of himself as usual.

"Some Elopers." (Lubin. Split reel. Dec. 5.)—Arthur Johnson would have played the lead more capably than the one cast for it. Same reel with "An Interrupted Courtship." Night scenes should have been tinted.

"An Interrupted Courtship." (Lubin. Dec. 5. Split reel.)—Same reel with "Some Elopers." The best part was the bathing suit scenes, which excited admiration. As father insists on marrying the widow, his clothes are stolen. They manage anyway and all are reconciled.

"An Equal Chance." (Selig. Dec. 9.)—Two girls love the same fellow. The one, rich in worldly goods, gives some of her clothes to the other, and thus lets her win the fellow. A very pretty love story.

"The Troublesome Mole." (Biograph. Dec. 11. Split reel.)—Same reel with "A Foul and Fearful Plot." Beauty doctors and burglars both try to get rid of the mole. Some funny make-ups.

"Children of the Forest." (Essanay. Dec. 11.)—An Indian story, dealing with the period when the white people were not plentiful on the frontier. A forest fire is introduced. As is customary, a stray white man is the villain.

"A Military Judas." (Broncho. Three reels.)—A most appropriate title for a clever, well-told drama, from the pen of William H. Clifford. Although in parts the action becomes slightly conventional and time-worn, the total effect is very good. Two brothers, Jim and Jack, fighting side by side in the Civil war, are both in love with the same girl. Jim, though the unworthy one, is apparently the favored suitor. While drunk, he is prevented from shooting a man by a spy of the enemy, who obtains such a hold on him that he gains information from him regarding the movements of his army. A letter written on his brother's stationery, falls into the hands of the general. Jack court-martialed and, recognizing his brother's writing, conceals the truth. Jim, in despair, and feeling the qualms of conscience, commits suicide, first confessing his guilt. After the war is over Jack marries the girl whom both he and his brother had loved.

"Finger of Fate." (Patheplay. Dec. 18. Two parts.)—The title of this is not self-explanatory. The story is one with a strong moral and makes a worthy release. A young doctor and a girl form a fast friendship. The girl accepts an invitation to dine at the man's apartment. While waiting for her he falls asleep and dreams of what will be the inevitable end of their dinner. The vision is so realistic that he marries the girl before he will allow her to enter his house. Irving Cummings and Eleanor Woodruff play the leads. There is some excellent emotional work registered.

"Dr. Kean's Secret." (Cines-Kleine. Two parts. General Film Company Exclusive Service.)—A very interesting story which grips one by its pathos. A doctor having discovered a cure for a deadly disease, dies before he can make known his secret. One of his assistants discovers the cure in its hiding place and sells it. The other assistant discovers the formula and is able to save many lives.

"The Trail of the Snake Band." (Essanay. Dec. 18.)—The plot of this story has been worked so often before that it loses some of its interest. A man is accused of robbery because he has a hatband worn by the thief. He proves his innocence. Rena Valdez and True Boardman are the principals.

"A Son of His Father." (Lubin. Two reels. Dec. 18.)—Nothing very convincing about this story. It plays up the worn-out plot about heredity. The son inherits gambling instincts from his father. Later, having deserted his mother, the boy meets his father in the West and a reconciliation follows. There is a little romance and a fight which would be impossible anywhere.

"I Hear Her Calling Me." (Selig. Dec. 17. General Film Company Exclusive Service.)—There are many very beautiful scenes in this rather pathetic story. It is a good release. A girl is killed by a leopard, through her husband's negligence. The view of the leopard in the fight with the girl is by all odds the best of its kind ever seen by the writer.

"GUILTY!"
Courtroom scene from "Miracle Mary." (Victor—2 reels.)

INTERESTING FILM REVIEWS

Educational—Industrial—Scenic—General

"The Girl at the Lunch Counter." (Vitagraph. Dec. 19.)—A splendid comedy, with such pleasing players as John Bunny, Lillian Walker, Flora Finch, Willie Van and Kate Price. The College Widow, loved by all, marries the unexpected one, but the chap with the cash.

"The Stigma." (Essanay. Two reels. Dec. 19.)—A very good drama, the action of which is very clear and makes a good offering. Francis X. Bushman plays the lead. A girl leper escapes miraculously and is adopted by a farmer. The son learns to love the girl, but she will not tell her reason for refusing him. The truth finally becomes known and they both commit suicide.

"Who Stole Jones's Wood?" (Lubin. Dec. 19.—General Film Company Exclusive Service. Split reel.)—On the same reel with "When Cupid Took in Washing." A fairly humorous comedy in which a trap catches the one that set it.

"When Cupid Took in Washing." (Lubin. Dec. 19. Split reel. General Film Company Exclusive Service.)—A comedy love story that should get across. Because she can't get the fellow she wants, she takes in washing and so wins him.

"A Scandinavian Scandal." (Patheplay. Dec. 19.)—A roaring good slapstick comedy. One of the month's best. A servant and her unknown lover get entangled with her mistress and a jealous husband. Many unique and original situations.

"The Lure of the Road." (Selig. Dec. 19.)—A gypsy story which deserves commendation. A wanderer finds it difficult to abide a cross wife, but later returns to her. Good costuming and splendid atmosphere.

"A Christmas Story." (Vitagraph. Dec. 22.)—Very well named. Tefft Johnson so closely resembles Earle Williams, that many are confusing them. The story of Christ in the manger causes three little tots to look in their own barn and there they discover something similar. Good grouping and fine winter scenes are a great help to this picture.

"Through Flaming Paths." (Lubin. Dec. 22.)—Very similar to "Ninety and Nine." A huge forest fire must be gone through in a trolley car and the girl acts as motorman when the coward won't. The latter becomes ashamed of his lack of nerve and forms an electric circuit with his hands.

"Products of the Palm." (Edison. Dec. 22. Split reel.)—On the same reel with "Teaching His Wife a Lesson." Showing the methods of picking cocoanuts, bananas, etc., and loading same on steamships for the markets in this country. Good photography.

"Teaching His Wife a Lesson." (Edison. Dec. 22. Split reel.)—Same reel with "Products of the Palm." A very clever comedy which will be well received by everyone. Hubby warns his wife against pickpockets, then tries to teach her a practical lesson with disastrous results.

"The Open Door." (Selig. Two reels. Dec. 22.)—A good finale in this picture takes away any thoughts but those of the best. A little boy is lost as a child and after a number of years, in which he has many adventures, he lands back in his home town. He is tempted and steals the purse of a man in the public library, but decides in remorse later to return it. He does so and finds out that he is back in his old home. One inconsistency does not mar the picture.

"Pathe's Weekly No. 78." (Pathe. Dec. 22.)—An unusually interesting number of the weekly. The finding of the Mona Lisa forms an interesting item. The thrilling automobile races at Acheres, France, was also good. Photography throughout excellent.

"A Dead Man's Papers." (Gaumont. Two reels.)—Not a very good offering. The story is good, but an attempt by the Gaumont Company to imitate the American "Western" rather spoiled it. Some spectacular shooting and a huge fire are its best features.

"Ancient Order of Good Fellows." (Vitagraph. Two reels. Dec. 20.)—Litle Audrey Berry, when asked how she was able, in this picture, to love big Hughey Mack, answered, "Because I really love him," which has nothing much to do with the story. Mack is a big policeman who gets in "bad" with the ward heeler and is given a short time in which to make good. He does this, arrests a man who is badly "wanted," and gets his promotion. Just a good-natured comedy, that is pretty sure to make everyone interested.

"The Haunted Bed Room." (Edison. Dec. 20.)—The story seems to resemble something we have seen before. A man dies, leaving some money

SCENE FROM "A MILITARY JUDAS"
(Broncho—2 reels.)

under the flooring. His ghost haunts the room until the money is delivered to the person to which it belongs.

"The Conscience of Hassan Bey." (Biograph, Dec. 20.)—A suggestive story of Turkey, showing scenes in a harem, etc. There is much elaborateness about the settings. Not very realistic.

"Broncho Billy's Christmas Deed." (Essanay. Dec. 20.)—A pretty story following somewhat the lines of previous productions. G. M. Anderson, Marguerite Clayton and Harry Todd are the principals.

"The Fire Bride." (Patheplay. Dec. 20.)—Evidently a Russian or French story, photographed. Two lovers are separated, but the man drags the girl off, and holds her in a barn, where they are both burned to death. Many good scenes of peasant life are shown. A very desirable release. The photography is excellent.

"Beyond All Law." (Biograph, Dec. 18.)—A "blood and thunder" melodrama, which has, however, several redeeming features. A man manages to steal the wife of another, but she leaves him later and rejoins her husband. The latter obtains vengeance.

"The Cities of Japan." (Melies. Dec. 18.)—A full reel, dealing at length with the cities of Yokohama, Nara and Kyoto. The photography is good.

"Buster's Little Game." (Selig. Dec. 17.)—A conventional "Western" which does not seem to "get across." A cowboy, having inherited an estate, goes East and to college. He returns as a tenderfoot. Poorly trained animals mar the picture.

"Any Port in a Storm." (Vitagraph. Dec. 17.)—Good sub-titles greatly aid this picture. Two old sailors get themselves mixed up in a love affair from which they have hard work to get disentangled.

"Love or a Throne." (Imp. Dec. 25. Two parts.)—Directed by Herbert Brenon in Berlin. The story itself is conventional and possesses but little originality. A king has two sons, the eldest of whom is in love with an opera singer. Upon the king's death he refuses the throne, and abdicates in his brother's favor, thus being enabled to marry the girl.

"Animated Weekly, No. 93." (Universal, Dec. 17.)—A very fair number. As usual, the cartoons of Hy Mayer make the hit of the picture. News from the Mexican border and the catastrophe to the steamer Zulia in New York were most important items.

"Hello, Trouble." (Essanay. Dec. 17.)—A romance over the telephone between two offices in which the bosses, unfortunately for them, join. Billy Mason and Ruth Hennessey play the leads.

"Falling in Love with Inez. (Edison. Dec. 17.)—Gladys Hulette looks so splendid in this picture that all sympathize with the lovesick swains. Inez has suitors galore and her uncle kicks them all out until the football player arrives.

"Good for the Gout." (Kalem. Split reel. Dec. 17. General Film Company Exclusive Service.)—A Ruth Roland and John Brennan slapstick comedy. A father is cured of imaginary ills.

"Frayed Fagin's Adventures." (Kalem. Split reel. Dec. 19.)—Same reel with "Ulster Day in Belfast." A laughable comedy featuring John Brennan. Inconsistent in some scenes.

"Ulster Day in Belfast, Ireland." (Kalem. Split reel. Dec. 19.)—Same reel with "Frayed Fagin's Adventures." Included with the scenes from Ulster Day are the following: Fair at Stratford-on-Avon, Races at Brooklands, Conscripts in Paris, Druids in London, Sheep Fair at Winchester, and a fire in a lumber yard in London. Good photography prevails.

"The Coryphee." (Victor. Two reels. Jan. 2.)—Florence Lawrence in a dancing part always looks her best. It seems natural to her. In this story she saves a girl from a husband's wrath by throwing the blame on her own shoulders. A fine release.

PROMINENT WRITERS FOR MUTUAL

In its effort to raise the standard of the motion picture the Mutual Film Corporation has contracted for stories by many of the most prominent authors of novels and magazine stories. These will be condensed into scenario form and produced under the direction of D. W. Griffith.

Among the authors whose work has been contracted for are Thomas Nelson Page, ambassador to Italy; Paul Armstrong, the playwright, whose drama, "The Escape," a romance of the underworld, is now being produced by Mr. Griffith personally; John Kendrick Bangs; George A. Birmingham, who wrote that very successful Irish comedy, "General John Regan," now playing in a long run at the Hudson Theatre, New York; Daniel Carson Goodman, author of "Hagar Revelly," the publication of which Anthony Comstock attempted to prevent; Zona Gale; Eleanor Ingram, author of "The Car Behind"; Robert H. Davis, of the Munsey Magazines; Paul West, of the New York World; H. R. Durant, playwright and associate editor of "The Cavalier"; Gardner Hunting, editor of the People's Magazine; Homer Croy, the humorist of Judge, Leslie's and Collier's; George Pattullo and Roy Norton, both of whom are famous writers of Western stories; E. Phillips Oppenheim, the celebrated English novelist; Mary Roberts Rinehart and Roy McCardell.

SCENE FROM "OVER NIAGARA FALLS"
Sterling.

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MICHIGAN EXHIBITORS HOLD CONVENTION

(*Continued from page 20*)

would gladly assist the exhibitors in every possible way. Similar assurances were given the delegates present by the representatives of the Mutual Company and the Universal Company and many of the largest feature film concerns.

Resolutions were adopted upholding President Neff for his good work in organizing the country, but regretting his stand on the censorship question.

W. C. Caldwell, of Battle Creek, Mich., resigned as secretary, and W. Lester Levy, of Detroit, who formerly acted as secretary pro tem., was elected to fill out the year, and at once began his duties.

Following this the convention adjourned, to meet again at the annual session of the league in Battle Creek, Mich., on the second Tuesday in June, 1914.

Among those present were: Peter J. Jenf, president, Detroit; H. F. Fowser, treasurer, Lansing; W. Lester Levy, secretary, Detroit; C. W. Orth, Detroit; Ben Cohen, Detroit; Aug. Kleist, Pontiac; Otto Seestedt, Detroit; Mr. Ritter, Detroit; Chas. Seestedt, Detroit; Fred R. Rumler, Detroit; G. W. Trendle, Detroit; Geo. Thatcher, Bay City; N. C. Hennesey, Bay City; Geo. McBride, Bay City; Mr. Beck, Fenton; G. R. Durkee, Saginaw; Fred Durkee, Saginaw; Mr. Roscoe, Saginaw; Mr. Thompson, Northville; W. Smith, Grand Rapids; Geo. Marr, Saginaw; J. E. Pawley, Saginaw W.; E. J. Stanton and R. F. McDonald, Flint.

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BELL JOINS ALL-STARS

President Harry R. Raver, of the All-Star Feature Corporation, has completed negotiations with Digby Bell, one of America's foremost comic-opera stars and comedians, for his appearance in Augustus Thomas's "The Education of Mr. Pipp."

This will be Mr. Bell's first appearance in the silent drama. His ability as a purveyor of high comedy should be a most valuable asset in his new endeavor.

Selig Players in Bad Accident

It is difficult to persuade the public that the scenes of photoplays are real, and that actors must necessarily undergo many ordeals to secure the effects essential for the realistic drama. The theatrical fake has been so common that the reading public regards the dangers of plunges behind the scenes with showers of salts thrown in the air to show water, or falls over beetling cliffs, three feet high, upon soft mattresses, with freedom from fear of serious results for the participants. In the motion pictures, however, it is altogether different. The actors must do things and the artificial does not serve.

Recently in Los Angeles Edward J. Le Saint, director of the Selig Polyscope Company, was staging some Western scenes in the mountains when an accident occurred which imperiled the lives of a number of people of the stock company. The famous old Concord stage, one of the prized possessions of the Edendale studio, was being driven down a winding mountain road at a high rate of speed by Art Acord when the kingbolt pulled out on a turn. As a result the front wheels were carried away and the coach was capsized.

Inside the vehicle were Stella Razeto, Arthur Blake and Joe King, and on the driver's seat with Acord, was Billy Elmer. Miss Razeto was seriously hurt, receiving several bad scalp wounds and ugly bruises, and all the others were much shaken up. After gamely requesting the rescuers, who piled down the mountainside and picked her up, to attend to the others, Miss Razetto lost consciousness.

She was whirled away to the Sisters' Hospital in one auto and King, Blake and Acord were taken away in another to have their bruises dressed

Happily all concerned are now mending. The play in which the accident occurred was "Kid Pink and the Maharajah."

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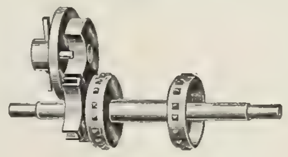

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MRS. W. R. HEARST FILMED

Mrs. William Randolph Hearst and her three sons were filmed by the Vitagraph Company of America at the studios on Saturday, December 20. This film was especially made for Mrs. Hearst and intended for a surprise for Mr. Hearst for Christmas. There were about ten scenes made, one showing the boys playing football on the lawn, several family groups, some very novel effects of animated portraits in frames and another showing the whole family in their limousine leaving the studios, bidding a fond farewell to A. E. Smith and thanking him for the courtesies extended and the good time they had going through the plant.

RELIANCE INCORPORATED AT $1,000,000

Incorporation papers are ready for filing in a new company, to be known as the Reliance Motion Picture Company, with a capital stock of $1,000,000, to produce dramas by great authors for the Mutual Film Corporation of New York at an estimated cost of from $25,000 to $1,000,000 apiece. Harry E. Aitken, president of the Mutual, is the organizer and head of the new concern and his associates are prominent New York and Chicago bankers.

This organization will take over the new studios of the Carlton Motion Picture Laboratories, one of which has just been completed on the estate of the late Clara Morris in Yonkers. Another, recently purchased, is the Kinemacolor studio in Los Angeles, and the third is a four-story loft building at 29 Union Square, corner of Sixteenth Street and Broadway.

All of these will be under the immediate direction of D. W. Griffith. Among the big things to be done at once are a production of "The Clansman," by Thomas Dixon; "The Escape," an eugenic drama by Paul Armstrong, and other features by Thomas Nelson Page, Ambassador to Italy; John Kendrick Bangs, George Pattullo, E. Phillips Oppenheim, Mary Roberts Rinehart, Robert H. Davis, Homer Croy and Paul West.

To get the atmosphere of the stories, the pictures will be taken in the original locale, new studios being opened next month in London and the South of France, and, so as to have them historically and scientifically correct, the leading experts, including the foremost professors of the prominent colleges of the world, will be engaged as critics.

BUY "LURE OF NEW YORK"

The Canadian rights to "The Lure of New York" have been purchased by the International Feature Film Corporation, Ltd., of Montreal. This company also has contracted for other productions of the New York Film Company.

EXHIBITORS

Here are some

Money Getters

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"The Great Lure of Paris"
now at Hammerstein's, New York, for Third week.

"David Garrick"
in 3 parts, produced by Seymore Hicks and Ellaline Terriss, England's famous actors.

"Sculptor's Masterpiece"
in 3 parts, an Ambrosio dramatic masterpiece.

"In the Sultan's Power"
in 2 parts—ultra sensational.

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in 3 parts, teaching a good moral lesson, helped by very strong dramatic action throughout.

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in 3 parts, for New York State only. This is a portrayal of one of Charles Dickens' famous Christmas Carols.

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Mary Fuller
in "Dolly of the Dailies," twelve newspaper stories by Acton Davies, released on the last Saturday in each month, beginning January 31st.

William Wadsworth
in "Wood B. Wedd," comic series by Mark Swan, released the last Monday of the month, beginning December 29th.

Andy Clark
in "Andy" comic series, first release Wednesday, December 31st, all others the second Wednesday of the month.

Barry O'Moore
in "The Adventures of Octavius — Amateur Detective," comic series released the second or third Monday in the month, first release January 12th.

Coming Two Reel Features

***THE ANTIQUE BROOCH
Produced in England

The mysterious disappearance of a priceless brooch, during a big house party, terminates in a thrilling battle upon a flying express train. The thief is pursued along the outside of the car and overpowered while in the act of strangling his victim.

Released Friday, January 2nd

***THE WITNESS TO THE WILL

A dramatic tale of a stolen will, a wealthy girl who is forced into poverty by her cousin, and of a loyal groom who is hurled over an embankment by the thief. But the groom survives and forces the thief to make restitution.

Released Friday, January 9th

Coming Single Reels

*STANTON'S LAST FLING
A thrilling tale of adventure.
Released Saturday, January 3rd

*THE GIRL IN THE MIDDY
A society girl goes back to childhood.
Released Monday, January 5th

**ON THE GREAT STEEL BEAM
A sensational rescue in mid air.
Released Tuesday, January 6th

*THE SHERLOCK HOLMES GIRL
(On the same reel)

AFRICAN SEA BIRDS
Released Wednesday, January 7th

**A LONELY ROAD
A selfish millionaire awakes—too late.
Released Saturday, January 10th

**THE ADVENTURE OF THE ACTRESS' JEWELS
First of the adventures of Octavius, Amateur Detective.
Released Monday, January 12th

*A NIGHT AT THE INN
The innkeeper's sister twice saves the traveler's life.
Released Tuesday, January 13th

*ANDY PLAYS HERO
He saves a little girl by wearing her clothes.
Released Wednesday, January 14th

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Released Tuesday, December 30th

"THE GHOST OF SELF"

A drama with a punch showing a man's true character. Ruth Stonehouse and E. H. Calvert featured.

Released Wednesday, December 31st

"WHEN LOVE IS YOUNG"

"ASCENDING SUGAR LOAF MOUNTAIN"

(South America)

A juvenile comedy-drama of "puppy love" and an educational subject of merit.

Released Thursday, January 1st

"THROUGH TRACKLESS SANDS"

A Western drama that grips. Thrilling situations that chill.

Released Saturday, January 3rd

"THE REDEMPTION OF BRONCHO BILLY"

A novel and extremely interesting Western drama with MR. G. M. ANDERSON.

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Coming Friday, January 9th

"The Hour and the Man"

(IN TWO PARTS)

Laws are made forbidding men to murder—yet we murder those who disobey the law. This is an unusual drama founded on circumstantial evidence. It is a story with heart throbs and situations unparalleled. FRANCIS X. BUSHMAN AND RUTH STONEHOUSE FEATURED.

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ACTRESS IN LION'S DEN

"With the hungry gaze of forty hungry lions fixed upon her, Kathlyn Williams, a local actress," says the Los Angeles Herald, "entered the arena of the Zoological Gardens at East Lake and stood unarmed and alone before the crouching beasts.

"Outside the arena, breathless groups of actors and newspaper representatives waited tensely; armed guards with weapons ready lurked about the danger zone with alert eyes on the hungry swarm of lions, while the motion picture camera 'turned' on a scene which few people, either in photoplay or in real life, have been called upon to witness.

"Miss Williams was undergoing but one of three terrific ordeals called for in the massive production, 'The Adventures of Kathlyn,' written for the Los Angeles actress by Harold MacGrath.

"The venture into the arena with settings royally Indian has its humorous side, grimly enough in the story, for the heroine is supposed to undergo a series of tests to avoid taking a husband to share a throne. However, the people who witnessed the splendid courage of the Selig Company's leading lady had no thought of humor. The grim reality of the scene before them precluded anything but the obvious danger of the act.

"Miss Williams is known as the nerviest woman 'in the game.' Her hair-raising escapes during the past few years seldom have crept into print, but they have been as real as her appearance among the lions.

"In the arena, where Miss Williams passed her first ordeal, as Kathlyn, were lions which had but recently entered captivity. Among them were eighteen lions just received from Hagenbeck that joined the big group already in the Selig Zoo. The scene was intense to the highest degree, while the animal men and the photographers worked frenziedly. The lions were at times uneasy and made some menacing leaps. However, the long scene was filmed successfully under the direction of F. J. Grandon."

"THE ESCAPE" SOON TO BE RELEASED

Paul Armstrong's drama, "The Escape," will soon be seen as a four-part motion picture. It is being produced by Director D. W. Griffith for the Mutual program. The appearance of this picture will be of interest, as it will not only mark the first appearance of Blanche Sweet as a Mutual star, but it will also be the first Mutual picture thus far presented actually staged by Mr. Griffith.

The cast is made up of such players as Mae Marsh, Robert Harron, Donald Crisp, Earl Foxe, C. S. Abbey and Spottiswood Aitken.

"Selling Out" in Spain

(*Continued from page* 25)

tures. French, Italian, English or American players won't do for the Spaniards. They need a favorite of their own blood, who understands their emotions, their sense of humor, and can translate it all into pictures.

A clever manufacturer could hire a good company of Spanish comedians very cheaply, train them and develop them into a company which would produce native pictures that undoubtedly would draw all the business away from the shows which rely upon second-hand, cast-off and worn-out reels. The motion picture world of Spain is ten years behind the times, and a shrewd manager who could bring out a Bunny or Billy Quirk in native talent would be sure of a fortune.

Spain is an ideal spot for the camera man, but so far it has been comparatively overlooked. Quaint sets and pictures abound. The Cines stock has a large company working in Seville at present with good results, and Pathé Freres have several companies of players in different parts of Sunny Spain, but it is doubtful if the Spaniards themselves will see all these pictures that are being made in their country, or if they will care for them peopled with foreign actors.

There is no film censorship in Spain, which makes it an open field for pictures which fail to pass elsewhere. Spain doesn't believe in censorship in anything. The few popular magazines they have are full of photos that would make Anthony Comstock start raiding at once.

It's a free country in the way of morals, and many a picture gets by in Spain which would be stopped in puritanical America. Another reason that censorship is not needed in Spain is that very few children go to the theatre. There are no five-cent tickets for children in the land of the Dons. They pay full price or nothing at all, and you can't see a dozen even at a matinee.

The grown-ups like blood-and-thunder pictures as well as comics. They fall hard for the Western picture, even if taken in Spain. The other night I saw a thrilling Western drama cribbed from some California company's reel and reproduced in Spain. Oxen were substituted for steers and goats for sheep, but the people here didn't know the difference, and thought the whole thing was happening on the wild ranges of Western America.

* * * *

JUST now the three-reel picture of Christopher Columbus from America is making a big hit. Here it is called "Cristobal Colon," and everybody shouts and sighs over all the dramatic scenes. The Spanish audience is very temperamental and appreciative.

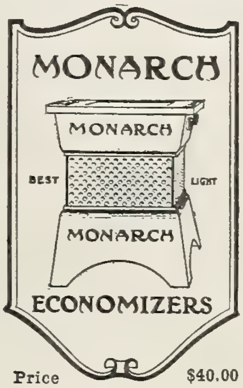
Smoking isn't allowed in the theatres, but everybody smokes just the same. They have two firemen sitting down front who look like Boy Scouts and wear Hessian soldier uniforms. There's never been a fire in a picture house in Spain of any importance, but somebody has to pay the salaries of the city firemen, so they put it up to the exhibitor.

In spite of bad conditions there are good opportunities awaiting Americans here. American films are the most popular. The people want them, and before long they're going to have plenty. There is a good chance awaiting the man who comes to Madrid or Barcelona with good connections and starts a big show out-of-doors. Spaniards have an ideal climate and love to be outdoors, but so far they've never heard of an open-air theatre. In summer the heat is unbearable and the people practically live in the streets at night, looking for a cool place. A big picture place open to the stars would be an acceptable innovation that would pay dividends.

Café life is very popular in the big cities, and if motion pictures were combined with cafés, somewhat after the fashion of Coney Island and American resorts, the exhibitor could make good profits. But a big city would have to be picked for such a venture, and Spain hasn't many big cities. The two most progressive are Madrid and Barcelona. At Barcelona the business methods are almost American and the people have more money to spend than in any other city in Spain, except the Capital, Madrid.

Spain needs motion picture promoters, but to make a profitable start in this land of the siesta a man must study the conditions and know the people. There are chances all along the line, for manufacturer, exchange man and exhibitor, but the people will have to be educated and developed to a point where they will look for something better than they are now getting.

Viva la Spain! But if you come over you'd better bring along a property pistol and make up your mind to fight King Alfonso and his taxes to the last ditch.



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The Motion Picture in Canada

(*Continued from page* 18)

of the pictures on this program will be shown in the city for six weeks after being shown in the theatre securing the contract. Advertising can now be done a full two weeks ahead and exhibitors do not care who knows what their program is going to be, since no one can infringe upon it. This may be old news to the larger United States cities but it is new here and marks the era of the keen competition among the thirty local houses.

The advantage to the manufacturer, who can ship films without the expense of the long haul and without the tiresome "hold-up" which is of such frequent occurrence at the Custom House, without the customary deposit of thirty-three and one-third per cent, which ties up much cash and without many of the attendant customs house evils which arise, is obvious. But obvious as it is, no one has yet chosen to take advantage of it and give to Canadians what Canadians want.

* * * *

HOW much fiums suffer from the local censors can best be told by the film agencies. The number tells of the eager and sometimes mistaken energy of the holder of a pair of sharp scissors. These films are censored in almost every city and as no two censors have the same moral standards the films suffer even to the slicing off of sub-titles. The exchanges in Canada can tell the exchanges in the United States about it, if they have not already found out for themselves.

What better example of catering to the public wants could be had than the recent production of "Moths" at the Province theatre in Winnipeg, a film which featured Maude Fealy. The Province was jammed to its doors for two days. Not by those who wished to see "Moths" alone, but by those who wished to see "Moths" with Maude Fealy in the leading role. Miss Fealy had played two seasons in stock in Winnipeg and was well known to its theatre-goers.

Broaden this idea of catering to the millions or even the tens of thousands, broaden it to a Dominion-wide subject and the results will be proportionately equal if not greater.

"Why then," asks some one, "do not Canadians go in for manufacturing and producing?"

Surely the manufacturers can themselves best answer this query. Would the Canadian film find a market among the present output? Would the Canadian find a market for his wares under conditions as they now exist?

Every city in Canada is controlled by two or three film agencies, which in their turn are controlled by United States manufacturers. At least, that is the general view of the situation in Western Canada to-day. It requires large capital to organize and launch such a concern in the face of things as they seem to exist. But this will not always be, although necessarily, it must be some years before the Canadian industry can hope to approach the present excellence of the film production in the United States, much less prove a competitor.

* * * *

IN the meanwhile, should not the masters of the industry consider the Canadian field? Looking at it from a purely business point of view it seems that they should. Canada each year more loudly demands Canadian pictures, not so much just now pictures of Canadian manufacture, but pictures of Canadian subjects.

"Ivanhoe," produced by the Universal, did the greatest business in the history of any of the Canadian theatres that used it, and at an increased price for admission. Its success was because it was an international subject and of British international interest more than all.

It is foolish to say that pictures cannot be taken in Canada. In Manitoba, for instance, there are annually more hours per diem of sunshine than in any other part of the globe—India, Africa and Australia included. The air is clear and fine, the days perfect, the winter dry and cold, and the conditions ideal for in- and out-of-door photography.

There are many places, cities and towns located on railroad divisional points which offer especial inducements to manufacturers of all kinds in order to get them to settle. Free sites and grants are common. But the day of cheap sites and free grants are on the wane. Canada is becoming more thickly populated; in proportion the demand for Canadian pictures for Canadians is increasing, and those first on the ground, necessarily, will reap the greatest advantages.

The tremendous power of motion picture photography has not even to-day been estimated. It has become one of the greatest powers of amusement and education in the world. How easily it could be made to weld the love and friendship of two great nations together.

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NO DEPRESSION IN MOTION PICTURE INDUSTRY

Business depression is an unknown term in the motion picture industry, according to news gleaned from the dividend columns of the daily papers.

The Mutual Film Corporation announces its regular monthly dividend No. 8, as one-half of one per cent, with an extra dividend of one-half of one per cent on the common stock.

The New York Motion Picture Corporation, which manufactures pictures for the Mutual program, announces the seventh monthly dividend as one per cent on its capital stock and an extra dividend of one per cent thereon. Both of these notices are signed by Charles J. Hite, treasurer of the Thanhouser Company.

THE LURE OF NEW YORK

The International Feature Film Corporation, Ltd., of Montreal, Canada, has bought from the New York Film Company, through arrangements with Mr. Dauzier, the manager, the Canadian rights for "The Lure of New York" and all other releases made by the company.

The Michigan rights for "The Lure of New York" were recently sold to S. E. Rosenthal, 178 Walkins Street, Detroit, Mich.

BLINKHORN BUSY

In less than seven weeks Albert Blinkhorn has sold his seven-part feature, "David Copperfield," in every State and territory in the United States. Reports are received daily of the popularity of this production.

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"BEFORE THE LAST LEAVES FALL"—Drama	Released Tuesday,	December	30th
"THE INSPECTOR'S STORY"—Drama Special in 2 Reels	Released Thursday,	January	1st
"MANUFACTURING PEARL BUTTONS"—On the same reel	Thursday,	January	1st
"A CORNER IN POPULARITY"—Comedy "THE MISSING DIAMOND"—Comedy } Split Reel	Released Friday,	January	2nd
"THE CIRCLE'S END"—Drama	Released Saturday,	January	3rd
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STEREOSCOPIC MOTION PICTURES ON THE SCREEN

In reference to our article on this subject in a recent issue of the Motion Picture News, a well-known experimentalist writes us as follows:

"I am not in agreement with the quite definite opinion expressed in your article to the effect that motion pictures in stereoscopic relief are physically, or even practically, impossible. This opinion is based on some considerable study of the general stereoscopic phenomena and on some tests with apparatus of my own construction showing lantern slides projected so that they could be observed stereoscopically by a number of observers, the apparatus for doing this being of my own devising, but depending on no fundamentally new principles.

I am not prepared to describe in detail what I consider the most desirable combination of apparatus to accomplish satisfactory stereoscopic projection, as I believe I should first make some patent applications on some of the devices which I have constructed and which I have in mind. Also I may say that while I am satisfied that there is nothing impossible in such stereoscopic projection of moving pictures, I am not so certain that development and exploitation of the system would be necessarily successful, partly on account of the additional expense and complication, and largely on account of the present imperfections in simple motion picture projection. By this last, I refer to the unfortunate fact that nine-tenths of the moving pictures shown are technically and optically not up to the highest standard, so that it seems fair to make the general statement that the better class of people avoid motion picture shows on account of the strain of the eye which it experiences, apart from any considerations of the nature of the action depicted."

We hope that in course of time our correspondent will favor the readers of the Motion Picture News with his ideas on this subject. We cannot blame him for his reticence, as it is too frequently the case that the publication of original ideas is destructive to commercial success.

WARNER'S NEW OFFICE

Warner's Features, Inc., have opened a branch office in Toronto, Canada, 37 Yonge street, one having been already established at Montreal, Canada.

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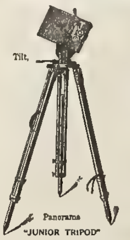

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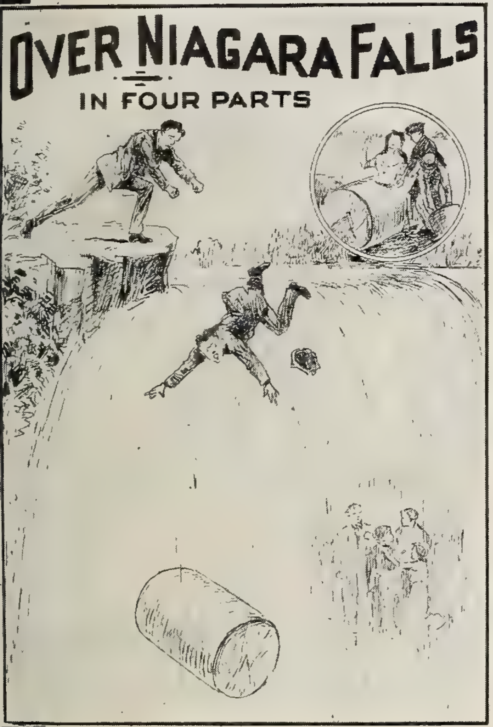

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INDEPENDENT

AMBROSIO

Feet

Dec. 13—A Tragic Experiment 2 reel Dr.)
Dec. 20—The Law of Compensation (2 reel Dr.)
Dec. 27—Satan's Castle (2 reel Dr.)
Jan. 3—The Silent Hero (2 reel Dr.)

AMERICAN

Dec. 15—Where the Road Forks (2 reel Dr.).2000
Dec. 18—Personal Magnetism (Com.)....1000
Dec. 20—Fate's Round-Up (W. Dr.)....1000
Dec. 22—The Shriner's Daughter (2 reel Dr.).2000
Dec. 27—The Rose of San Juan (Spanish
Dec. 29—In the Firelight (2 reel Dr.)....2000
Jan. 3—The Miser's Policy (Dr.)....1000
Drama)
Jan. 5—The Power of Light (2 reel Dr.)....2000
Jan. 10—The Son of Thomas Gray (Dr.)....1000
Jan. 12—Destinies Fulfilled (3 reel Dr.)....3000
Jan. 17—Unto the Weak (Soc. Dr.)....1000

AMMEX

Nov. 24—Fatal Reckoning 2000
Dec. 8—His Pard's Sister....2000
Dec. 15—The Lucky Nugget....3000

APOLLO

Nov. 30—Her Husband and My Wife (Com.).
Dec. 7—Fred Goes in for Horses (Com.)
Dec. 14—The Portola Festival
Dec. 14—Los Angeles Police Parade (Top.)
Dec. 21—Fred's I. O. U (Com.)

BISON

Nov. 25—The White Vaquero (2 reel Dr.)
Nov. 29—The War of the Cattle Range (2 reel Dr.)
Dec. 6—The White Squaw (2 reel Dr.)
Dec. 13—The Werewolf (2-reel Dr.)
Dec. 20—The God of Girsah (2 reel Dr.)
Dec. 27—The Water War (2 reel Dr.)
Jan. 10—The Eleventh Hour (2 reel Feature)

ALBERT BLINKHORN'S FEATURES

Dec. 1—David Copperfield (Hepworth—7 parts)
Dec. 20—After Many Years (General Film Agency—3 parts)
Dec. 22—The Harper Mystery (Turner Films, Ltd.—3 parts)
Dec. 29—The Vicar of Wakefield (Hepworth —4 parts)

BRONCHO

Dec. 10—The Woman (Dr.)
Dec. 17—The Open Door (2 parts—Dr.)
Dec. 24—Her Father's Story (2 parts—Dr.)
Dec. 31—The Woman (2 parts—Dr.)
Jan. 7—A Military Judas (3 parts—Dr.)
Jan. 14—Conscience (Dr.)

CRYSTAL

Dec. 9—Baldy is a Wise Old Bird (Com.)
Dec. 14—First Love (Dr.)
Dec. 16—The Soubrette (Com.)
Dec. 16—The Trained Nurse (Com.)
Dec. 21—The Heart of an Artist (Drama)
Dec 23—My Brudder Sylvest
Dec. 23—The Baby Question
Dec. 28—The Lure of the Stage (Dr.)
Dec. 30—The Kitchen Mechanic (Com.)
Dec. 30—Hubby's Night Out (Com.)
Jan. 4—The Lifted Veil (Dr.)
Jan. 6—Shadowed
Jan. 6—Fighting Is No Business (Com.)
Jan. 11—The Ring (Dr.)

DOMINO

Dec. 11—The Filly (2 parts—Dr.)
Dec. 18—The Curse (2 parts—Dr.)
Dec. 25—True Irish Hearts (2 parts—Dr.)
Jan. 1—True Irish Hearts (3 parts—Dr.)
Jan. 8—Harp of Tara (2 parts—Dr.)

DRAGON
(Formerly Ryno)

Sept. 19—Blindness of Courage....3000
Sept. 24—Her Last Ride....3000
Oct. 8—Daredevil Rodman Law (Special)
Nov. 15—Dare Devil Rescue (Special)....3000

ECLAIR

Dec. 14—Nutty Has a Romance
Dec. 17—The Serpent in Eden (2 reel Dr.)
Dec. 21—Loaded
Dec. 21—Sunset in Many Lands
Dec. 24—The Highwayman's Shoes (2 reel Dr.)
Dec. 28—Apply to Janitor
Dec. 28—Nutty is Dead; Long Live Nutty
Dec. 31—The Governor's Veto (2 reels)
Jan. 4—Cue and Miss Cue
Jan. 4—Nutty Has Big Ideas

Feet

Jan. 7—The Case of Cherry Purcelle (3 reel Dr.)
Jan. 11—The Snake Charmer
Jan. 11—Nutty Delivers the Message to Garcia

ECLECTIC

Nov. 13—The Fatal Plunge....3000
Nov. 27—Toils of Villainy (3 parts)
Dec. 11—His Fateful Passion (5 parts)

F. R. A.

Nov. 28—Secret of Adrianople....3600
Dec. 12—Demonyte 3000
Dec. 19—Vengeance Bequeathed 3000

FRONTIER

Dec. 6—The Circuit Rider of the Hills (Dr.)
Dec. 13—Out of His Class (Dr.)
Dec. 18—Slim and the Petticoats (Com.)
Dec. 20—His Better Self (Dr.)
Dec. 25—Slim and the Bandit (Com.)
Dec. 27—His Father (Dr.)
Jan. 1—Slim's Last Trick (Com.)
Jan. 3—The Winning Stroke (Dr.)
Jan. 8—Slim's Strategy (Com.)
Jan. 10—Cross Roads (Dr.)

GAUMONT

Dec. 20—The Broken Heart....2000
Dec. 23—Dollar Bills at a Cent Apiece....1000
Dec. 25—Leonce and His Guardian....1000
Dec. 27—The Angel of the House....3000
Dec. 30—Simple Simon Has a Fright....1000
Jan. 1—The Suffragettes' Revenge
Jan. 1—Tiny Tim Frightens His Mother
Jan. 6—An Amateur Sportsman
Jan. 8—Tiny Tim's Sweetheart

GOLD SEAL

Dec. 2—Under the Black Flag (3 reel Feature)
Dec. 16—Bloodhounds of The North (2 reel Dr.)
Dec. 23—Bloodhounds of the North (2 reel Dr.)
Dec. 30—The Buccaneers (3 reel Pirate)
Jan. 6—The Lie (2 reel Dr.)

GREAT NORTHERN

Nov. 1—A Dilemma 1000
Nov. 8—A Bogus Hero (Com.)
Nov. 22—Hard Luck 1000

GREAT NORTHERN SPECIAL

Oct. 28—In the Bonds of Passion....3000
Nov. 21—Baptism of Fire....3000
Nov. 29—By Whose Hand....3000

IMP

Dec. 15—The Story of David Greig (2 reel Dr.)
Dec. 18—Mr. and Mrs. Innocence Abroad (Com.)
Dec. 22—The Actor's Christmas (Dr.)
Dec. 25—Love or a Throne (2 reel Dr.)
Dec. 29—King the Detective in the Jarvis Case (2 reels)
Jan. 1—The Trials of Alexander (Com.)
Jan. 5—Sam Slam 'Em Slammed (Com.)
Jan. 8—The Watch Dog of the Deep (2 reel Dr.)

ITALA (Features)

Nov. 27—Leap of Despair....3000
Dec. 4—At Death's Door....3000
Dec. 18—Victory or Death....3000

JOKER

Dec. 27—She Should Worry
Dec. 27—St. Milo to Dinan
Dec. 31—Mike and Jake in Society (Com.)
Jan. 3—Their Little Ones
Jan. 3—The Gorges of the Bourne, France.
Jan. 7—Mike and Jake Live Close to Nature (Com.)
Jan. 10—Some Nightmare
Jan. 10—St. Claude and Surrounds (Jura, France)

KAY-BEE

Dec. 5—The Long Portage (Dr.)
Dec. 9—Her Legacy (Dr.)
Dec. 12—Soul of the South (Dr.)
Dec. 19—The Pitfall (Dr.)
Dec. 26—Harvest of Sin (Dr.)
Dec. 30—Prince (Dr.)

KEYSTONE

Dec. 4—San Francisco Celebration (Topical)
Dec. 8—A Ride for a Bride (Com.)
Dec. 11—The Horse Thief (Com.)
Dec. 15—The Gusher (Com.)
Dec. 18—Fatty's Flirtation (Com.)
Dec. 18—Protecting San Francisco from Fire
Dec. 20—His Sister's Kids (Com.)
Dec. 22—A Bad Game (Com.)
Dec. 25—Some Nerve (Com.)
Dec. 29—He Would a Hunting Go (Com.)

KOMIC

Feet

Dec. 11—The Wild Indian (Com.)
Dec. 18—No Release
Dec. 25—Wifey's Christmas Present (Com.)
Dec. 25—The Live Wire (Com.)
Jan. 1—The Bad Man from the East (Com.)
Jan. 1—Levi's Luck (Com.)

LACLEDE

Dec. 10—Pale Face Squaw....3000

LEWIS PENNANTS

Nov. 1—Taxicab 1098
Nov. 15—Decreed to Die
Dec. 4—Sign of the Secret Nine....3000
Dec. 20—Taxicab 1098 3000

LUX
By Prieur

Dec. 5—Bill on the Telephone (Com.).... 510
Dec. 5—A Day in the Country (Com.).... 385
Dec. 12—When Auntie Made Her Will (Com.) 570
Dec. 12—Ostrich Farming Near Nice (Indus.) 410
Dec. 19—Detective Larkin (Dr.).... 585
Dec. 19—Travels in Hungary (Sc.).... 350
Dec. 26—Only a Little Drop of Water (Com.) 355
Dec. 26—A Quiet Flat (Com.).... 555

MAJESTIC

Dec. 13—(No release this date)
Dec. 14—The Rival Pitchers (Com.)
Dec. 16—The God of To-morrow (Dr.)
Dec. 20—A Man's Awakening (Dr.)
Dec. 21—The Prisoner of the Mountains (Dr.)
Dec. 23—Mrs. Brown's Burglar (Com.)
Dec. 27—The Pride of the Force (Com.)

NESTOR

Dec. 24—The Lightning Bolt (Dr.)
Dec. 26—A Tale of the West (W. Dr.)
Dec. 31—A Hopi Legend (Dr.)
Jan. 2—And the Villain Still Pursued Her (Com.)
Jan. 8—The Dead Line (W. Dr.)
Jan. 9—When Ursus Threw the Bull (2 reel Com.)

POWERS

Dec. 19—A Cracksman Santa Claus (Dr.)
Dec. 22—What Happened to Freckles (Com.)
Dec. 26—The Unhappy Pair (Com.)
Dec. 29—Three Children (Com. Dr.)
Jan. 2—An Evil of the Slums (Dr.)
Jan. 5—Them Old Letters (Dr.)
Jan. 9—Who So Diggeth a Pit (Dr.)

PRINCESS

Dec. 12—His Imaginary Family (Com. Dr.).
Dec. 19—The Law of Humanity (Dr.)
Dec. 26—Cupid's Lieutenant (Com. Dr.)

RAMO

Nov. 26—Fangs of Hate....3000
Dec. 10—The Devil Within....3000

RELIANCE

Dec. 17—The First Prize (Com.)
Dec. 17—At the Cabaret (Com.)
Dec. 20—The Pseudo Prodigal (Dr.)
Dec. 22—The Fly Leaf of Fate (Dr.)
Dec. 24—The Alternative (Dr.)
Dec. 27—Grovanni's Gratitude (2 reel Dr.)
Dec. 29—Daybreak (Dr.)
Dec. 31—His Awful Vengeance (Com.)
Dec. 31—Seeing Stars and Stripes (Com.)
Jan. 3—Some Rogues and a Girl (Dr.)

REX

Dec. 18—The Jew's Christmas (3 reel Dr.)
Dec. 21—A Wife's Deceit (Com. Dr.)
Dec. 25—The Dream (Dr.)
Dec. 28—His Faithful Servant (Dr.)
Jan. 1—The Female of the Species (2 reels)
Jan. 4—A Fool and His Money (Com.)
Jan. 8—An Arrowhead Romance (Dr.)
Jan. 11—The Cycle of Adversity (Dr.)

SOLAX

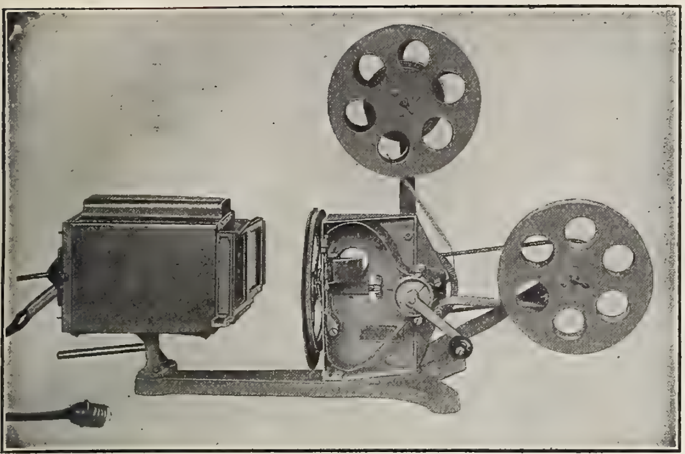
Nov. 28—Ben Bolt 4000
Dec. 26—The Shadow of Moulin Rouge....4000

THANHOUSER

Dec. 14—Lawyer, Dog and Baby (Com. Dr.).
Dec. 16—Peggy's Invitation (Dr.)
Dec. 19—Jack and the Bean Stalk (2 parts).
Dec. 21—(No Release)
Dec. 23—An Orphan's Romance (Dr.)
Dec. 26—His Father's Wife (Dr.)

VICTOR

Dec. 15—Incognito (Dr.)
Dec. 19—A Girl and Her Money (2 reel Dr.)
Dec. 22—Rory of the Bogs (3 reel Dr.)
Dec. 26—Miracle Mary (2 reel Dr.)
Dec. 29—The Field Foreman (Dr.)
Jan. 2—The Coryphee (2 reels)
Jan. 5—The Magic Skin (2 reel Dr.)



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LICENSEES OF PATENTS CO.

BIOGRAPH

	Feet
Dec. 11—A Foul and Fearful Plot (Com.)	
Dec. 11—The Troublesome Mole (Com.)	
Dec. 13—The House of Discord (Dr.—Parts I and II)	
Dec. 15—Oh, Sammy! (Com.)	
Dec. 15—Riley's Decoys (Com.)	
Dec. 18—Beyond All Law (Dr.)	
Dec. 20—The Conscience of Hassan Bey (Dr.)	
Dec. 22—For Her Government (Dr.)	
Dec. 25—Her Wedding Bell (Dr.)	
Dec. 27—The Club Cure (Com.)	
Dec. 27—The Suicide Pact (Com.)	
Dec. 29—The Wedding Gown (2 parts—Dr.)	
Jan. 1—Skelley's Skeleton (Com.)	
Jan. 1—A Motorcycle Elopement (Com.)	
Jan. 3—The Abandoned Well (Dr.)	

CINES
George Kleine

Dec. 16—The Sunken Treasure (Dr.) (Parts I & II)	
Dec. 23—At Cross Purposes (Dr.) (Parts I & II)	
Dec. 30—When a Woman Wills (2 parts—Dr.)	
Jan. 6—The Smuggler's Son (2 parts—Dr.)	

EDISON

Dec. 1—Wanted, a Burglar (Com.)	550
Dec. 2—The Price of Human Lives (Dr.)	1000
Dec. 3—The Thrifty Janitor (Com.)	1000
Dec. 5—Alexia's Strategy (Dr.)	2000
Dec. 6—What Shall it Profit a Man? (Dr.)	1000
Dec. 8—The Manicure Girl (Com.)	1000
Dec. 9—The Stolen Plans (Dr.)	1000
Dec. 10—The Joining of the Oceans (Sc.)	500
Dec. 10—Greedy George (Com.)	500
Dec. 12—Peg o' the Movies (Dr.)	2000
Dec. 13—The First Christmas (Dr.)	1000
Dec. 15—A Pious Undertaking (Com.)	1000
Dec. 16—The Actress (Dr.)	1000
Dec. 17—Falling in Love with Inez (Com.)	1000
Dec. 19—Within the Enemy's Lines (Dr.)	2000
Dec. 20—The Haunted Bedroom (Dr.)	1000
Dec. 22—Products of the Palm, the Banana and Cocoanut Industries, Jamaica, W. I. (Ind.)	350
Dec. 22—Teaching His Wife a Lesson (Com.)	675
Dec. 23—The Upward Way (Dr.)	1000
Dec. 24—Mary's New Hat (Com.)	585
Dec. 24—The Janitor's Quiet Life (Com.)	415
Dec. 26—A Tudor Princess (Dr.)	2000
Dec. 27—A Proposal from Mary (Being the Sixth and Last Story of "Who Will Marry Mary")	
Dec. 29—Her Face Was Her Fortune (Com.)	1000
Dec. 30—The Mystery of the Dover Express (Dr.)	1000
Dec. 31—Andy Gets a Job (Com.)	1000
Jan. 2—The Antique Brooch (Dr.)	2000
Jan. 3—Stanton's Last Fling (Dr.)	1000

ESSANAY

Dec. 13—Sophie's New Foreman (W. Com.)	
Dec. 16—Life's Weaving (Dr.)	
Dec. 17—Hello Trouble (Com.)	
Dec. 18—The Trail of the Snake Band (W. Dr.)	
Dec. 19—The Stigma (Dr.) (Parts I & II)	
Dec. 20—Broncho Billy's Christmas Deed (W. Dr.)	
Dec. 23—A Vagabond Cupid (Dr.)	
Dec. 24—At the Old Maid's Call (Com.)	
Dec. 24—Glimpses of Rio de Janiero (Sc.)	
Dec. 25—That Pair from Thespia (W. Com.)	
Dec. 26—The Great Game (Dr.) (Parts I & II)	
Dec. 27—A Snakeville Courtship (W. Com.)	
Dec. 30—The Ghost of Self (Dr.)	1000
Dec. 31—When Love Is Young (Com.)	
Dec. 31—Ascending Sugar Loaf Mountain (Sc.)	
Jan. 1—Through Trackless Sands (Dr.)	1000
Jan. 2—The Awakening at Snakeville (Special—2 parts—Com.)	2000
Jan. 3—The Redemption of Broncho Billy (Dr.)	1000

KALEM

Dec. 3—The Cave Men's Ware (2 parts—Dr.)	2000
Dec. 5—While Father Telephoned (Com.)	
Dec. 5—Andrew Carnegie's Gift to the World (Top.)	
Dec. 6—The Footprint Clue (Dr.)	1000
Dec. 8—The Strike (Dr.)	
Dec. 10—The Chinese Death Thorn (Dr.—Parts I and II)	
Dec. 12—General Bunko's Victory (Com.)	
Dec. 12—Piano Manufacturing (Ind.)	
Dec. 13—The Invisible Foe (Dr.)	
Dec. 15—The Hunchback (Dr.) (Parts I & II)	
Dec. 17—Uncle Tom's Cabin (Dr.) (Parts I & II)	
Dec. 19—Frayed Fagin's Adventures (Com.)	
Dec. 19—Ulster Day in Belfast (Top.)	
Dec. 20—The Electrician's Hazard (Dr.)	
	Feet
Dec. 22—"Gilt Edge" Stocks (Dr.)	
Dec. 24—The Big Horn Massacre (Dr.) (Parts I & II)	
Dec. 26—Emancipated Women (Com.)	
Dec. 26—Talcum Powder (Ind.)	
Dec. 27—Her Indian Brother (Dr.)	
Dec. 29—A Modern Jekyl and Hyde (Special—2 parts—Dr.)	2000
Dec. 31—An Unseen Terror (Special—2 parts—Dr.)	2000
Jan. 2—Bill's Board Bill (Com.)	
Jan. 2—Cambridgeshire Race Meet (Sports)	
Jan. 3—A Dream of the Wild (Dr.)	1000

LUBIN

Dec. 5—Some Flowers (Com.)	400
Dec. 5—An Interrupted Courtship (Com.)	600
Dec. 6—Her Father (Dr.)	1000
Dec. 8—The Smuggler's Daughter (Dr.)	1000
Dec. 9—An Enemy's Aid (Dr.)	1000
Dec. 11—Hydraulic Works on the Adda	400
Dec. 11—His Best Friend (Dr.)	1600
Dec. 12—Life, Love and Liberty (W. Dr.)	1000
Dec. 13—The Real Impostor (Dr.)	400
Dec. 13—A Pill Box Cupid (Com.)	600
Dec. 15—When the Well Went Dry (Com.)	400
Dec. 15—A Masked Mix-Up (Com.)	600
Dec. 16—When He Sees (Dr.)	1000
Dec. 18—A Son of His Father (2 reel Dr.)	2000
Dec. 19—Growing and Gathering Cocoa Beans	400
Dec. 19—Banty Tim (Com.)	600
Dec. 20—A Love of '64 (Dr.)	1000
Dec. 22—Through Flaming Paths (Dr.)	1000
Dec. 23—Between Dances (Com.)	
Dec. 23—A College Cupid (Com.)	
Dec. 25—The Parasite (Dr.) (Parts I & II)	
Dec. 26—The Death Trap (Dr.)	
Dec. 27—The Doctor's Romance (Dr.)	
Dec. 29—Her Boy (Dr.)	1000
Dec. 30—Before the Last Leaves Fall (Dr.)	1000
Jan. 1—Manufacturing Pearl Buttons (Indus.)	300
Jan. 1—The Inspector's Story (Dr.)	1700
Jan. 2—A Corner in Popularity (Com.)	400
Jan. 2—The Missing Diamond (Com.)	600
Jan. 3—The Circle's End (Dr.)	1000

G. MELIES

Nov. 27—Japanese "Judo" Commonly Known as Jiu Jitsu	1000
Dec. 4—A Woman's Mission (Dr.)	
Dec. 4—A Trip to the Famous Picnic Grounds at Arashyama, Japan (Sc.)	
Dec. 11—At Phnom-Penh, Cambodia (Travel)	
Dec. 11—Beautiful Angkor-Vat, Cambodia (Sc.)	
Dec. 18—Cities of Japan (Sc.)	
Dec. 25—The Ruins of Angkor-Thom (Sc.)	
Jan. 1—Temples of Japan	1000

PATHE FRERES

Nov. 29—The Blight (Dr.)	
Dec. 1—Pathe's Weekly No. 72 (News)	
Dec. 2—A Peasant Marriage in Hungary (Cus.)	
Dec. 2—Edible Fish of the Mediterranean	
Dec. 2—The Geysers of New Zealand (Sc.)	
Dec. 3—A Break for Freedom (Dr.)	
Dec. 4—Baseball's Peerless Leader (2 parts—Com.)	
Dec. 4—Pathe's Weekly No. 73 (News)	
Dec. 5—A Bear Escape (Com.)	
Dec. 6—Col. Heeza Liar in Africa (Novelty)	
Dec. 6—Glimpses of Pond Life (Zoology)	
Dec. 8—Pathe's Weekly No. 74 (News)	
Dec. 9—The Stolen Inheritance (Dr.)	
Dec. 10—You've Got to Pay (Dr.)	
Dec. 11—A Modern Portia (Dr.—Parts I and II)	
Dec. 11—Pathe's Weekly No. 75 (News)	
Dec. 12—Birds of the Inland Marsh (Bird Life)	
Dec. 12—A Journey to the Environs of Naples (Sc.)	
Dec. 13—Uncle John to the Rescue (Com.)	
Dec. 15—Pathe's Weekly No. 76 (News)	
Dec. 16—The Couple Next Door (Com.)	
Dec. 17—Insects that Sing (Zoology)	
Dec. 17—Nice and Its Environs, France (Travel)	
Dec. 18—The Finger of Fate (Dr.) (Parts I & II)	
Dec. 18—Pathe's Weekly No. 77	
Dec. 19—A Scandinavian Scandal (Com.)	
Dec. 20—The Fire Bride (Dr.)	
Dec. 22—Pathe's Weekly No. 78 (News)	
Dec. 23—An Indian Don Juan (Dr.)	
Dec. 24—Two Up a Tree (Com.)	
Dec. 25—Lady Madcap's Way (Com.) (Parts I & II)	
Dec. 25—Pathe's Weekly No. 79 (News)	
Dec. 27—The Moth and the Flame (Dr.) (Parts I & II)	
Dec. 27—Corfu, an Isle of the Ionian Sea (Travel)	
Dec. 27—Lady Madcap's Way (Spec.—2 parts—Com.)	
Dec. 29—Pathe's Weekly No. 80 (News)	
	Feet
Dec. 30—The Sneak Thief (Com.)	
Dec. 31—By the Two Oak Trees (Dr.)	
Jan. 1—When Strong Wills Clash (Special—2 parts—Dr.)	
Jan. 1—Pathe's Weekly No. 81 (News)	
Jan. 3—The Resurrection (Special—2 parts—Dr.)	

SELIG

Nov. 21—Outwitted by Billy (Dr.)	1000
Nov. 24—The Quality of Mercy (Dr.—Parts I and II)	
Nov. 25—Mounted Officer Flynn (Dr.)	
Nov. 26—Cupid in the Cow Camp (Com.)	
Nov. 27—A Message from Home (Dr.)	
Nov. 28—The Supreme Moment (Dr.)	
Dec. 2—The Rustler's Reformation	
Dec. 3—Within the Hour	
Dec. 4—Grandaddy's Boy	
Dec. 5—Northern Hearts	
Dec. 8—Master of the Garden (Dr.—Parts I and II)	
Dec. 9—An Equal Chance (Dr.)	
Dec. 10—Hilda of Heron Cove (Dr.)	
Dec. 11—Physical Culture on the Quarter Circle V Bar (Com.)	
Dec. 12—The Mysterious Way (Com.)	
Dec. 15—The Wolf of the City (Dr.) (Parts I & II)	
Dec. 15—When Father Craved a Smoke (Com.)	
Dec. 16—With Eyes So Blue and Tender (Dr.)	
Dec. 17—Buster's Little Game (Com.)	
Dec. 18—Until the Sea (Dr.)	
Dec. 19—The Lure of the Road (Dr.)	
Dec. 22—The Open Door (Dr.) (Parts I & II)	
Dec. 23—Mother Love vs. Gold (Dr.)	
Dec. 24—A Dip in the Briney (Com.)	
Dec. 25—Doc Yak's Christmas (Com.)	
Dec. 26—His Sister (Dr.)	
Dec. 29—The Adventures of Kathlyn—No. 1—The Unwelcome Throne (Special—3 parts—Dr.)	3000
Dec. 30—The Stolen Heart (Com.)	1000
Dec. 31—Father's Day (Dr.)	1000
Jan. 1—Good Resolutions (Dr.)	1000
Jan. 2—At Cross Purposes (Com. Dr.)	
Jan. 2—Buster and Sunshine (Com.)	

URBAN ECLIPSE
George Kleine

Aug. 12—The Mong-Fu-Tong (Part I & II) (Dr.)	1800
Aug. 19—The Clown's Revenge (Part I & II) (Dr.)	2000
Oct. 14—The Last Minute (Dr.) (Part I & II)	2000
Oct. 28—The Rajah's Diamond Rose (Part I & II) (Dr.)	2000
Nov. 25—The Subterranean City; or Trailing the Jewel Thieves (2 part Dr.)	

VITAGRAPH

Nov. 28—Betty in the Lion's Den	
Nov. 29—The Golden Pathway (2 part Special)	
Dec. 1—A Game of Cards (Dr.)	1000
Dec. 2—The Wreck (3 parts—Dr.)	3000
Dec. 3—A Pair of Prodigals (Com.)	
Dec. 3—The Coliseum of Rome	
Dec. 4—The Swan Girl (Dr.)	1000
Dec. 5—A Lesson in Jealousy (Com.)	1000
Dec. 6—Beauty Unadorned (2 parts—Com.)	2000
Dec. 8—'Mid Kentucky Hills (Dr.)	
Dec. 9—Deception (Com.)	
Dec. 10—That Suit at Ten (Com.)	
Dec. 10—Performing Lions (Edu.)	
Dec. 11—Sacrifice (Dr.)	
Dec. 12—The Life-Saver (Com.)	
Dec. 13—Love's Sunset (Dr.—Parts I and II)	
Dec. 15—The Uprising of Ann (Dr.)	1000
Dec. 16—Up in a Balloon (Com.)	
Dec. 16—Elephants at Work (Edu.)	
Dec. 17—Any Port in a Storm (Com.)	1000
Dec. 18—The Face of Fear (W. Dr.)	1000
Dec. 19—The Girl at the Lunch Counter (Com.)	
Dec. 20—The Ancient Order of Goodfellows (part Com. Dr.)	2000
Dec. 22—A Christmas Story (Dr.)	1000
Dec. 23—Her Faith in the Flag (Dr.)	1000
Dec. 22—A Christmas Story (Dr.)	
Dec. 23—Her Faith in the Flag (Dr.)	
Dec. 24—The Honorable Algernon (Com.)	
Dec. 25—The Spirit of Christmas (Dr.)	
Dec. 26—The Golf Game and the Bonnet (Com.)	
Dec. 27—Heartsease (Dr.) (Parts I & II)	
Dec. 29—Her Husband's Friend (Dr.)	1000
Dec. 30—His Second Wife (Com. Dr.)	
Dec. 30—The Baby Show (Edu.)	
Dec. 31—The Education of Aunt Georgiana (Dr.)	1000
Jan. 1—Secret of the Bulb (Dr.)	1000
Jan. 2—Misadventures of a Mighty Monarch (Com.)	1000
Jan. 3—The Street Singers (Special—2 parts—Dr.)	2000

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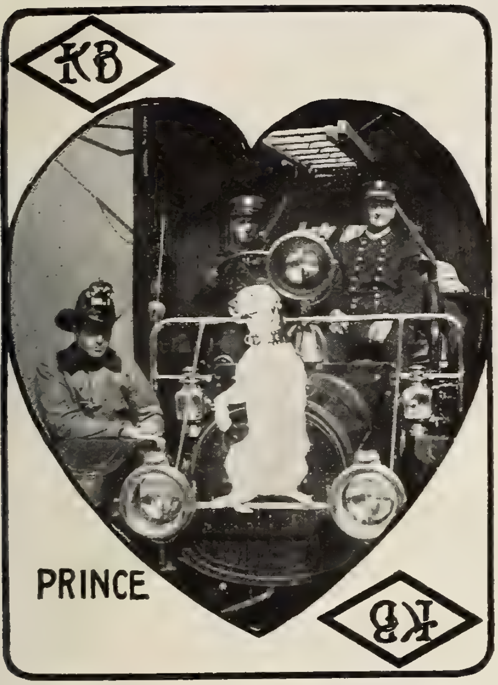

KAY-BEE FEATURES

January 2
Prince ....(1 Reel)
January 9
Narcotic Spectre..(2 Reels)
January 16
Circle of Fate....(2 Reels)
January 23
A Kentucky Romance (1 Reel)
January 27
For Her Brother's Sake (1 Reel)

KEYSTONE COMEDIES

December 29	He Would A-Hunting Go
January 1	A Misplaced Foot —Glimpse of Los Angeles
January 3	Love and Dynamite
January 8	In the Clutches of a Gang (2 Reels)

BRONCHO HEADLINERS

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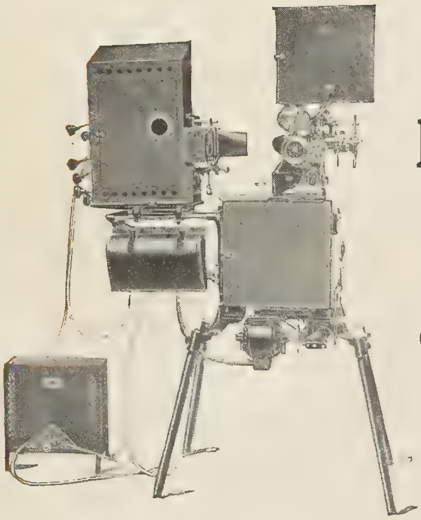

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